

NEW YORK | 31 OCTOBER 2018

EUROPEAN ART

PART I

CHRISTIE'S













OR







J. M. W. TURNER
1875

EUROPEAN ART PART I

WEDNESDAY 31 OCTOBER 2018

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The Desmarais Collection: A pied-à-terre in New York

The Collection of the Late Sir Paul Getty, K.B.E.

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AUCTION

Wednesday 31 October 2018
at 10.00 am (Lots 1-29)

20 Rockefeller Plaza
New York, NY 10020

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Thursday	25 October	10.00 am - 5.00 pm
Friday	26 October	10.00 am - 5.00 pm
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CONTENTS

9	Auction Information
10	Christie's International British & European Art Department
11	Specialists and Services for this Auction
14	Property for Sale
150	Conditions of Sale • Buying at Christie's
153	Symbols used in this Catalog • Important Notices and Explanation of Cataloguing Practice
154	Storage and Collection
155	Worldwide Salerooms and Offices and Services
161	Written Bids Form
IBC	Index

OPPOSITE:
Lot 18

OPPOSITE AUCTION INFORMATION:
Lot 28

FRONT COVER:
Lot 8

BACK COVER:
Lot 20

INSIDE FRONT COVER:
Lots 3, 7

INSIDE BACK COVER:
Lot 4

WRAP FRONT:
Lot 14

WRAP FLAP:
Lot 5

WRAP BACK:
Lot 6

INSIDE WRAP:
Lots 1, 4, 16

1

JOAQUÍN SOROLLA Y BASTIDA (SPANISH, 1863-1923)

Estanque de Charles V, Alcázar, Seville

signed and dated 'J Sorolla/1910' (lower right)

oil on canvas

37½ x 25 in. (95.3 x 63.5 cm.)

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

The artist.

Sallie Casey Thayer (Mrs. William Bridges Thayer, 1856-1925),
Kansas City, MO, acquired directly from the above, 16 May 1911.

By descent to the present owner.

EXHIBITED:

Chicago, Art Institute of Chicago, *Catalogue of paintings by Joaquín Sorolla y Bastida, under the management of the Hispanic Society of America*, 14 February-12 March 1911, no. 120.

St. Louis, City Art Museum, *Catalogue of paintings by Joaquín Sorolla y Bastida, under the auspices of the Hispanic Society of America*, 22 March-20 April 1911, no. 119.

LITERATURE:

B. de Pantorba, *La vida y la obra de Joaquín Sorolla*, Madrid, 1953, p. 189, no. 1737.

B. Pons-Sorolla, *Sorolla and America*, exh. cat., Madrid, 2013, p. 315, no. 202, illustrated.

B. Pons-Sorolla, *Sorolla y Estados Unidos*, exh. cat., Madrid, 2014, p. 359, no. 204, illustrated.



(fig. 1): Joaquín Sorolla in the gardens of Real Alcázar, Seville, 1916.



Although best known for his seascapes on the shores of Valencia and stunning portraits, landscape painting plays an integral role within the artistic production of Joaquín Sorolla y Bastida. The artist's sole ambition at the very onset of his artistic education in Valencia was 'to create a frank painting, a painting that would interpret nature as it really is, exactly as it should be seen' (R. Gil, *Joaquín Sorolla*, Madrid, 1913, p. 20).

Sorolla's landscapes earned the artist significant recognition beginning with the exhibition of his first major landscape in 1897 in Madrid, but it was not until 1907 when Sorolla returned to Granja de San Ildefonso to paint his *plein air* portraits of the King and Queen of Spain that he began to develop a new vision of the landscape, specifically the garden. La Granja was near the mountains and the clear, clean air provided the perfect atmosphere for the convalescence of Sorolla's young daughter, Maria. At this time, Sorolla's gardens were often populated with figures, either strolling or relaxing in a tranquil environment. The artist's approach to the subject matter of the garden as a motif in his *oeuvre* during 1907 underwent a significant change the following year. Upon Sorolla's discovery of the lush and extravagant gardens of Andalusia, the figures disappear and the garden itself becomes the subject of the painting.



(fig. 2): *Estanque de Mercurio*, Alcázar, Seville. Image: Miguel Hermoso Cuesta, 2018.

In February of 1908, Sorolla traveled to Seville to paint a new portrait of the Queen, and while there he painted the gardens of Real Alcázar for the first time (fig. 1). The palace, one of the greatest surviving examples of *Mudéjar* architecture on the Iberian Peninsula, was designed in a style which was inspired by Moorish taste and workmanship. Sorolla was enraptured by the multisensory delights of these gardens and their discovery changed the artist's perception of Seville. Among the works painted of the gardens during the artist's first visit, three were purchased by American collectors, among them Louis Comfort Tiffany.

On a visit two years later, Sorolla painted the present work, a view of the gardens that he painted three times before, and would return to later in his career. Sorolla chose to frame the view of these beautiful gardens differently in each case although all are centered on water, the fundamental element of the Islamic garden. In the present work, the 'pond reflects the sun-gilded building, dynamised by the water movement created by the 'string of pearls' emanating from the Fountain of Mercury' (M. Lopez, 'Water' in T. Llorens et al, *Sorolla, Gardens of Light*, Madrid, 2012, pp. 36-40). The bronze sculpture of Mercury was created by Diego de Pesquera (1530-1587) and cast by Bartolomé Morel (1504-1579) (fig. 2). The artist brings the viewer to the very edge of the fountain, creating the sensation of being inside the garden in the midst of a sensory symphony formed by the shades of green, the noise of cool water, the scent of the plants and the heat of the sun. The juxtapositions of the strong, saturated yellows of the architecture against the piercing blue of the sky captures perfectly the clear light of the south of Spain.

The *Basin of Charles V, Alcazar of Seville* was purchased by Sallie Casey Thayer (1856-1925), a Kansas City art collector and advocate. Her diverse collection became the founding gift of the Spencer Museum of Art at the University of Kansas. Recently the subject of a major exhibition held at the Meadows Museum in Dallas, the San Diego Museum of Art and the Mapfre Foundation in Madrid, Sorolla's relationship with America was fundamental to his international career and commercial success. Although best understood in terms of patronage, this unique relationship also served to reinforce the artist's self-belief and to consolidate his position as an artist who was simultaneously accepted by the official establishment, as vouched for by the many *Salon* and *Exposition* prizes he won in Europe and America in the 1890s and early 1900s, and by leading collectors and artists of the 'modern' school. America allowed Sorolla to develop a European tradition into fertile and receptive territory that could embrace both the old and the new. As he once observed: 'Your American artists, such as Chase, Sargent, Cecilia Beaux and Gari Melchers – all of whom I am proud to number among my personal friends of long standing – what are they but children of Velazquez, like myself.'

This work is accompanied by the original bill of sale from the 1911 exhibition to Sallie Casey Thayer (Mrs. W. B. Thayer). We are grateful to Blanca Pons-Sorolla for confirming the authenticity of this work, which is registered as no. BPS 1959 in her forthcoming Joaquín Sorolla *catalogue raisonné*.



2

FREDERIC, LORD LEIGHTON, P.R.A. (BRITISH, 1830-1896)

Capri-Sunrise

oil on canvas

11 x 16¼ in. (28 x 41.3 cm.)

Painted in 1859.

\$100,000–150,000

£77,000–110,000

€86,000–130,000

PROVENANCE:

The artist.

His studio sale; Christie's, London, 11-13 July 1896, lot 13, as *A Town, Capri*.
with Thomas Agnew & Sons, acquired at the above sale.

Sir Thomas David Gibson Carmichael, Bt. (1859-1926), Castle Craig,
Peeblesshire, acquired directly from the above, 11 July 1896.

His sale; Christie's, London, 10 May 1902, lot 29, as *A Town in Capri*.
with Leggatt Brothers, London, acquired at the above sale.

Private collection, UK, acquired circa 1925.

By descent to the present owner.

EXHIBITED:

London, Royal Academy, *Exhibition of works by the late Lord Leighton of
Stretton*, Winter 1897, no. 169, as *The Town of Capri*.

London, Tate Britain, *Pre-Raphaelite Vision: Truth to Nature*,
12 February-3 May 2004, also Berlin, Altes Nationalgalerie,
12 June-19 September 2004, Madrid, Fundació 'la Caixa,' 6 October 2004-
9 January 2005, pp. 211-212, 223, no. 131, illustrated.

London, Leighton House, *A Victorian Master: Drawings by Frederic,
Lord Leighton*, 8 November 2006-25 February 2007, also Scarborough,
Scarborough Art Gallery 24 March-3 June 2007, Bristol, Bristol Museum
and Art Gallery, 22 June-2 September 2007, Bournemouth, The Russell-
Cotes Art Gallery and Museum, 10 October 2007-6 January 2008,
Glasgow, The Hunterian Museum and Art Gallery, 25 January-17 April
2008, pp. 39, 41, cat. ill. 5, unnumbered, illustrated.

LITERATURE:

L. and R. Ormond, *Lord Leighton*, Yale, 1975, p. 153, no. 60, as *Town of Capri*
(catalogued as untraced).

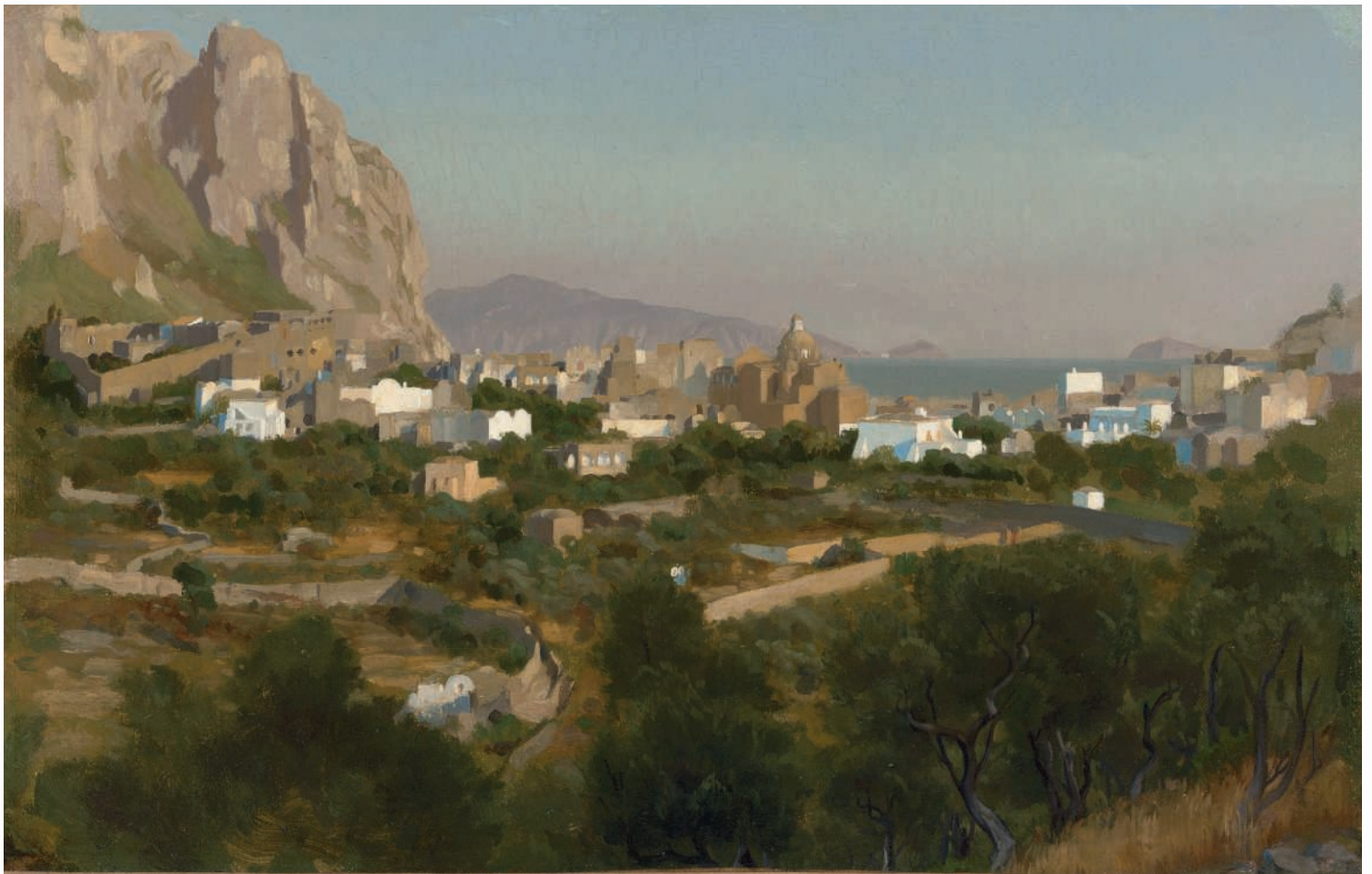
Of all British artists of the 19th century, Leighton was the most European.
His formative years were spent in Germany and he was trained as an artist
in Florence, Berlin, Frankfurt, Rome and Paris. As Richard Ormond notes
'the painters to whom he may be most directly compared are Continental
rather than British' (R. Ormond, *Frederic Leighton*, London, 1996, p. 21).

Writing to his father in February 1855 from Rome, where he had lived
since 1852, Frederic, Lord Leighton stated his longing to make 'a trip to
Naples, Capri, Ischia, Amalfi, and all the spots about which artist's rave'
(R. Barrington, *The Life, Letters and Work of Frederic Leighton*, London,
1906, vol. I, p. 172). It took four years for his dream to become a reality, but
in April 1859 Leighton embarked on a journey south through Italy before
spending six weeks on the island of Capri. Unshackled from worries about
work intended for public exhibition, the six weeks on Capri proved to be
an incredibly fertile period, and produced a series of ravishing botanical
studies, architectural drawings and *plein air* oil sketches. This was the
first time that Leighton had made such a series of studies in oil, which
demonstrate his awareness of the tradition of oil sketching *en plein air*
popularized by neo-classical artists such as Pierre-Henri Valenciennes, as
well as the work of Leighton's contemporaries Giovanni Costa and Jean-
Baptiste-Camille Corot.

Capri-Sunrise was painted from the pathway leading towards the south-
eastern corner of the island and the Fariglioni Rocks. In the middle
distance sits the town of Capri, dominated by the church of San Stefano,
surrounded by buildings made of the island's distinctive white limestone.
Leighton executed the picture, along with the rest of the series, for his
own pleasure and as a record of a place that he loved. In it he captured the
play of early morning light upon the buildings of Capri, which glow brilliant
white, and on the landscape surrounding the town. The sky is still flushed
with pinks and purples but there is a suffusion of golden hues which
prefigure the haze of heat that the day will bring.

The present picture and one other, *Garden of an Inn, Capri*, were later
worked up by Leighton into the larger scale paintings that he believed
were appropriate for public exhibition. Christopher Newall believes that
Leighton later abandoned this practice because he realized that 'in these
larger reworkings the delicious intensity and authenticity of effect of the
original sketch were lost' (*Pre-Raphaelite Vision: Truth to Nature*, London,
2004, p. 223). The larger version of *Capri-Sunrise*, shown at the Royal
Academy in 1860, and purchased from the artist in 1872 by John Hamilton
Trist, was sold at Christie's, London on 14 June 2000. However, this oil
sketch remained in Leighton's possession until his death when it was
sold in the artist's studio sale to the dealers Agnews, acting on behalf of
Sir Thomas David Gibson Carmichael. Subsequently sold at auction by
Carmichael in 1902, the picture then remained hidden from public view
for over 100 years until its reappearance in the 2004 Pre-Raphaelite
landscape exhibition at Tate Britain.

We are grateful to Richard and Leonée Ormond and to Daniel Robbins,
Curator of the Leighton House Museum, for confirming the authenticity
of this work.









PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTION

William Louis-Dreyfus was a passionate lover of art, a thoughtful collector, a published poet and a committed philanthropist. After graduating from Duke University and Duke University Law School, he practiced law in New York City. From 1969 until his retirement in 2006, he was the chief executive officer of the Louis Dreyfus Group, an international organization of diversified companies that had been wholly owned by the Louis-Dreyfus family since 1851.

Driven by his own eye and great passion for the art he collected, Louis-Dreyfus assembled a unique collection spanning centuries of artists of different schools and genres. From the early landscape by Camille Corot and the wondrous seascape by Gustave Courbet presented in the following two lots, through Modern works by Jean Dubuffet, Helen Frankenthaler and Alberto Giacometti and Contemporary works by Graham Nickson, Catherine Murphy and John Newman and culminating in an extraordinary collection of works by Outsider artists, his collection demonstrates a unique eye and an inherent understanding of what makes a work of art great.

In his own words, Louis-Dreyfus describes the philosophy that informed his collecting choices:

‘The collection was guided by looking at the work and finding more there than met the eye, a discovery, an original accuracy, a pulse though hidden that was hard not to see. When I see the art, collected over a long piece of time gathered and displayed in one place, I am struck by the variety that is reflected. The works in the collection have one basic aspect in common, a sort of shared DNA: they all carefully and seriously represent work done by the brush, the knife, the palette and the hand. There is no minimalism in this gathering of artwork...the collection, therefore, may be an homage to the physical doing of art and to the heart and hand which made it.’

William Louis-Dreyfus was awarded the Robert Mills Architect medal by the Smithsonian Institution in 2014 for ‘leadership in American Art’. In the same year, he received an Advancement of American Art award from the National Academy Museum and School in New York City. In 2013 Louis-Dreyfus established The William Louis-Dreyfus Foundation and later donated over 3,700 works of art to it. The Foundation serves as an educational resource to promote public awareness of the works of self-taught, contemporary and emerging artists, and intends to benefit other specific educational purposes when it sells its artwork, in particular the educational programs of the Harlem’s Children’s Zone.

Christie’s is proud to be offering the works by Corot and Courbet from the Louis-Dreyfus Family Collection in its October 2018 auction and will also be offering a selection of Outsider works from the Louis-Dreyfus Family Collection and The William Louis-Dreyfus Foundation in its January 2019 auction during Americana Week.



© Chehalis Hegner Photography, 2015.

*Corot loved to dream, and in front of his paintings,
I dream as well.*

Paul Gauguin

PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTION

3

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

*Fontainebleau - groupe d'arbres sur le flanc d'un
coteau pierreux*

signed 'COROT' (lower left)

oil on canvas

16 x 23 $\frac{3}{8}$ in. (40.6 x 59.4 cm.)

Painted in 1845-1850.

\$400,000–600,000

£310,000–460,000

€350,000–510,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 11 March 1892, lot 10, as *Paysage*.
with Arnold and Tripp, Paris.

Julius David Ichenhäuser (1858-1910), London and New York.

His estate sale; Fifth Avenue Art Galleries, New York, 22-24 March 1911,
lot 63, as *Landscape*.

Edward Wasserman (d. 1915), New York, acquired at the above sale.

John C. Leslie, New York, probably *circa* 1915.

Emma Ross Leslie Meritt, his daughter, by descent.

with Coleman Bancroft, LLC, New York.

Acquired directly from the above by the present owner, 2014.

EXHIBITED:

New York, Metropolitan Museum of Art, on long-term loan, April
2014–August 2018.

New York, Metropolitan Museum of Art, *Unfinished: Thoughts Left
Visible*, 7 March–5 September 2016, pp. 152, 281–282, pl. 101, illustrated,
as *Fontainebleau: Group of Trees on the Flank of a Rocky Hillside*.

New York, Metropolitan Museum of Art, *Public Parks, Private Gardens,
Paris to Provence*, 12 March–29 July 2018, pp. 29, 31, 180, fig. 25,
illustrated, as *Fontainebleau: Group of Trees on the Flank of a Rocky
Hillside*.

LITERATURE:

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905,
vol. II, pp. 182–183, no. 496, illustrated.





COROT



Having planted *arbres de la liberté* during the revolutions of 1789 and 1848, the French people came to regard majestic trees as embodiments of the power of nature and as silent witnesses to history. Old French trees were of such interest that the popular *Magasin Pittoresque* began in the 1830s to regularly publish feature articles on individual examples of note. Michallon studied the beeches and woods of the Bois de Boulogne, Rousseau protected the oaks and beeches at Fontainebleau, Monet hindered the cutting of poplars along the Seine and Seurat painted saplings in the forest at Pontaubert. In Provence, van Gogh honored cypresses, Renoir rescued olive trees and Cezanne immortalized old pine trees. But foremost among the artists who revered trees and the surrounding natural landscape is Jean-Baptiste-Camille Corot.

Corot is believed to have made some of his first *plein air* paintings at Fontainebleau in the spring of 1822 and after each of his three excursions to Italy he often returned to the forest to capture the cool, silvery light of the north. Painted after his third and last visit to Italy in 1843, the present work is an exquisite example of Corot's innate ability to capture the very essence of light and clearly demonstrates the influence of Corot upon the artists of the Impressionist movement who followed in his footsteps. Paul Valry, the great poet and critic wrote: 'Nature was for Corot a model, but from several points of view. First, he stood for the utmost precision in respect to light...He is, besides, one of those painters who studied the lie of the land most closely. Rock, sand, folds of terrain...the continuous accidental sweep presented by natural formations, are for him objects of the first importance. Furthermore: for Corot, Nature, at her best, is both a model and an exemplar of the singular poetic value of certain harmonies between visible things. 'Beauty' is one of the names for this universal yet accidental quality to be seen from a point of vantage (P. Valry, *Degas, Monet, Morisot*, Princeton, 1960, p. 140).

During his visits to Fontainebleau in the 1840s, Corot executed a plethora of *plein air* studies, and this format offered the artist a newfound freedom of expression. The years between 1835 and 1859 constituted a formative period for the artist, and the present work, dating from the late 1840s demonstrates an extraordinary sense of invention and it is clear that Corot took particular delight in capturing the quirks and foibles of unruly nature. *Fontainebleau, groupes d'arbres sur le flanc d'une coteau pierreux* captures this essential quality of the natural world. It is a masterful study in sunlight and shadow; the artist has taken up his palette and brushes from a vantage point above the view depicted, perhaps on another craggy outcropping, creating an impressive perspectival effect as well as emphasizing the contrasts between the



(fig. 1): Claude Monet, *The Bodmer Oak, Fontainebleau Forest*, 1865. Metropolitan Museum of Art, New York.



(fig. 2): Vincent van Gogh, *Entrance to a Quarry*, 1889. Van Gogh Museum, Amsterdam.

sunlit path in the distance and the deeply shaded outcropping in the foreground. The work presages the hallmarks of Corot's approach to landscape painting, with his clear delineation between foreground, middle ground and background. The darkened foreground, the patches of light and shade in the middle ground, lightening gradually up the trunk of the grand oak tree, and the bright blues and lavenders of the brilliant sky which creates the background are early indications of the mature style of the artist. He perfectly captures the light of midday in the forest, and it was this inherent ability which earned Corot the title of 'the poet of the landscape'.

Fontainebleau, groupes d'abres sur le flanc d'une coteau pierreux is painted with remarkable vigor with assertive and lively brushstrokes, the touch is broad and secure. The light is fresh and direct, the color unencumbered by atmospheric subtleties. This approach to color as a basis for depicting light would have a profound effect on the artists of the Impressionist school, particularly Paul Gauguin, who admired the work of Corot greatly (fig. 1). Writing of the *Salon* of 1846, Charles Baudelaire spoke specifically to Corot's abilities as a colorist: 'M. Corot is more a harmonist than a colorist, and his compositions, which are always entirely free of pedantry, are seductive just because of their simplicity of color. Almost all his works have the particular gift of unity, which is a necessary condition of memory ('Salon de 1846' in C. Baudelaire, *Curiosités esthétiques*, Paris, 1923, p. 180).

It is well established that Corot had a direct and profound impact on the artists of the Impressionist movement. Pissarro and Sisley counted among his many students, and Gauguin and Monet were vocal in their regard for the older artist. Vincent van Gogh (fig. 2) praised Corot, mentioning him in over 73 of his letters. In *Fontainebleau, groupes d'abres sur le flanc d'une coteau pierreux* Corot demonstrates a direct and artless grasp of nature and his vivid sense of the quality of light anticipates the direction the next generation of French artists would take two decades later. Claude Monet's *The Bodmer Oak, Fontainebleau Forest* (Metropolitan Museum of Art, New York, fig. 1) is predicated on the artistic tenets first espoused by Corot and the similarity in approach to the subject of the giant oak in a landscape punctuated by various tones of green and reddish brown lit by a clear blue sky clearly denotes an artist debt to the landscapes of Corot.

Courbet is the father of the new painters

Guillaume Apollinaire, 1913

PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTION

4

GUSTAVE COURBET (FRENCH, 1819-1877)

Marine, Trouville

dated and signed '65/G. Courbet' (lower left)

oil on canvas

25½ x 31⅞ in. (64.8 x 81 cm.)

\$1,200,000–1,800,000

£920,000–1,400,000

€1,100,000–1,500,000

PROVENANCE:

Edmond Courty, Châtillon-sous-Bagneux, probably after 1958.

with Stephen Hahn Gallery, New York, by 1961.

Arthur Sackler (1913-1987), New York.

Dame Jillian Sackler, New York, his wife, by descent.

with Coleman Bancroft, LLC, acquired from the above.

Acquired directly from the above by the present owner, 2016.

EXHIBITED:

Paris, Rond-point du pont de l'Alma, *Exposition des oeuvres de M. G. Courbet*, 1867, included under nos. 57-66, as *Marines diverses*.

New York, The New Gallery, *Gustave Courbet, Landscapes and Seascapes*, 17 October-4 November 1961, no. 4, illustrated, as *La mer à Trouville*.

Los Angeles, J. Paul Getty Museum, on long-term loan, September 2016-August 2018.

LITERATURE:

R. Fernier, *La vie et l'oeuvre de Gustave Courbet, catalogue raisonné*, Lausanne and Paris, 1977, vol. I, pp. 270-271, no. 513, illustrated.





(fig. 1): Caspar David Friedrich, *Monk by the Sea*, 1810. Alte Nationalgalerie, Berlin.

In 1808, Caspar David Friedrich began his painting, *Monk by the Sea* (fig. 1). Two years later the finished work was exhibited in the Berlin Academy, where it was greeted with much controversy and criticism, even though it was purchased by King Frederick Wilhelm III for his personal collection. The main thrust of the criticism against the painting was that it lacked a *repoussoir*, the framing device that leads the viewer's gaze into the image. This results in an emptiness of foreground that contemporary viewers found overwhelming as Friedrich has created an unbridgeable gap between the monk and the viewer. Friedrich has compressed space in a manner anticipating 'abstract' art; *Monk by the Sea* has been described as 'perhaps the first 'abstract' painting in a very modern sense (Miller, P. B. 'Anxiety and Abstraction: Kleist and Brentano on Caspar David Friedrich.' *Art Journal* 33, 1974, (3):205-210).

Gustave Courbet was also regarded as a controversial figure during his lifetime, defying artistic, political and social conventions throughout his tumultuous career. In his *The Coast near Palavas* (fig. 2), Courbet employs the same artistic construct as Friedrich. Indeed, the editor of a Berlin publication, in writing in response to criticism of Friedrich's work, could just as easily have been looking at Courbet's seascape and expressed the same sentiments: 'How wonderful it is to sit completely alone by the sea under an overcast sky, gazing out over the endless expanse of water. It is essential that one has come there just for this reason, and that one has to return. That one would like to go over the sea but cannot; that one misses any sign of life, and yet one sense the voice of life in the rush of the water,

in the blowing of the wind, in the drifting of the clouds, in the lonely cry of the birds....No situation in the world could be more sad and eerie than this – as the only spark of life in the wide realm of death, a lovely center in a lonely circle....'(Quoted with translation in: H. F. Isham, *Image of the Sea: Oceanic Consciousness in the Romantic Century*, New York, 2004, p. 101).

Marine, Trouville is one of a large group of seascapes Courbet painted at Trouville on the Normandy coast in the summer and fall of 1865. Courbet, who was raised far inland in the Franche-Comté region, had first seen the ocean when he visited Le Havre in 1841, and he wrote to his parents of the spiritual impact of the experience: 'We have at last seen the horizonless sea; how strange it is for a valley dweller. You feel as if you were carried away; you want to take and see the whole world' (P. ten-Doesschat Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 41, no. 41-42). From his first encounter with the sea in 1841 at Le Havre, Courbet was drawn to its violent and unbridled force: 'The sea! The sea! Its charms sadden me; in its joy it makes me think of a laughing tiger; in its sadness it reminds me of the tears of a crocodile; in its fury it is a caged roaring monster which cannot swallow me' Courbet wrote in a letter to Victor Hugo in 1864 (ibid., p. 249, no. 64-18).

Courbet returned to the Normandy coast in 1865 and enjoyed a prolific stay. Many of seascapes that he painted at the time were exhibited at the Rond-point de l'Alma in 1867, an exhibition which firmly established his reputation as a master of the genre.





(fig. 2): Gustave Courbet, *Le bord de mer à Palavas*, 1854. Musée Fabre, Montpellier.



(fig. 3): James Abbott McNeill Whistler, *Harmony in Blue and Silver, Trouville*, 1865. Isabella Stewart Gardner Museum, Boston.



Gustave Courbet at his easel, c. 1863-64.



(fig. 4): Claude Monet, *Rough Sea*, 1881.

Courbet was exhilarated by the light and ocean at Trouville. When depicting the roar of the sea the artist almost turned it into a metaphor for personal freedom, a feeling that spoke to the core of his existence. In a letter to Alfred Bruyas dated January 1866 he mentions that he bathed eighty times the previous summer, and he refers to 'twenty-five autumn skies – each one more extraordinary and free than the last' that he had painted (Montpellier, Musée Fabre, *Courbet à Montpellier*, exh. cat. 1985, p. 134). Throughout his long career, the sea would hold a fascination for the artist and his *paysages de mer*, as he referred to them, are among the most sought-after of the master's images.

Marine, Trouville is a splendid example of the extraordinarily beautiful coloristic effects which are the hallmark of the artist's *paysages de mer*. Courbet is the master of defining distance through color harmonies; the foreground is defined by the strip of sandy beach along the lower edge of the picture plane, the middle ground by the greens and greys of the crashing waves and quiet sea beyond, and the background by the immense, cloud-filled sky punctuated by swathes of lavender, purples and greys that define the turbulence of the ever changing weather of Normandy. The paint is applied with brush and palette knife, and his ability to conjure the essence of water and light drew forth the following praise (albeit satirical) from one contemporary caricaturist: 'As God has created the sky and the earth from nothing, so has M.

Courbet drawn his seascapes from nothing or almost nothing: with three colors from his palette, three brushstrokes – as he knows how to do it – and there is an infinite sea and sky! Stupendous! Stupendous! Stupendous!' (G. Randon, 'Exposition Courbet' *Le journal amusant*, 1867).

Courbet's later seascapes are, for the most part, empty of the small figures that populated contemporary artists' views of the popular beach resort at Trouville. The only human aspect in the entire composition is the two boats bobbing along the horizon line. The silence and emptiness of these *paysages de mer*, their muted tonal harmonies and atmospheric effects, owe a debt to Courbet's close association with the American artist James McNeill Whistler at Trouville in 1865. Whistler's *Harmony in Blue and Silver: Trouville* (fig. 3) in fact shows the lone figure of Courbet contemplating the ocean, and is most certainly an allusion to Courbet's own painting of himself saluting the sea at Palavas in 1854. Courbet's evocations of the elements are never quite as ethereal as Whistler's; his paint retains a palpability and visceral quality that has evaporated from Whistler's suggestions of translucent color. Although this material quality of Courbet's paint creates an assertively textured surface, the artist still captures the atmospheric panorama of the crashing waves of the beach. This ambivalent relationship between surface and depth was later explored by Claude Monet (fig. 4). The density



(fig. 5): Gerhard Richter, *November*, 1989. St. Louis Art Museum, St. Louis. © Gerhard Richter 2018 (0209).

of Courbet's broadly applied paint renders equal visual weight to water and atmosphere creating an overall unity rarely achieved by his contemporaries.

In 1948, Wildenstein mounted a major retrospective of Courbet's work at their gallery in New York and it included 43 paintings, most of which were landscapes and seascapes. In his review of the Wildenstein show, the American art critic Clement Greenberg viewed Courbet's paintings as proto-abstractions and refers notably to his influence on the more modern tendencies of Manet and the Impressionists. In this review, Greenberg noted the strength of the landscapes, and particularly the subsection of seascapes: 'The completely satisfying pictures in the show are the seascapes, and to a lesser extent, the landscapes. The artist seems, during the last twenty years of his life, to have been able to handle best what was inanimate and removed somewhat by physical distance – especially those things one is unable to take through one's fingers, like light, air, water and the sky. For all his adoration of the solidity of nature, Courbet came in the end to feel its intangibility with the most truth' (*The Nation*, 8 January 1949, reprinted in C. Greenberg, *The Collected Essays and Criticism*, Vol. 2, *Arrogant Purpose*, Chicago and London, 1986, p. 279).

Courbet's legacy is evidenced in many instances of continuity between himself and the later artists who responded to his artistic

achievement. Both Cezanne and deKooning identified Courbet as a source of inspiration, but aside from the obvious textural references, Courbet's importance to and influence upon subsequent generations can be understood in their visual vocabulary. His landscapes, and through extension his seascapes, resonate most strongly with artists working in the abstract. This is because although Courbet painted specific sites, such as in the present work, his paintings were not a strict adherence to what the landscapes really looked like. The experience of looking at a Courbet painting reveals how truly constructed, invented and imagined the paintings really are. It is in this artistic freedom from the constraints of the real that Courbet's legacy in the 20th century can be situated and understood.

Much has been written about Courbet's influence on artists from the Impressionists through the Abstract Expressionists, including Manet, Monet, Cezanne, Nolde, Pollock and deKooning. It also evokes the work of contemporary German artist, Gerhard Richter (fig. 5). Like Courbet, Richter's work cannot be tied down to a singular style or technique and it defies conventions and art historical categories. The connections between Courbet's use of the palette knife and the Richter's technique of layering, removing, adding and subtracting to create both narrative and visual effects cannot be ignored.



5
S. Courby



PROPERTY FROM A FRENCH FAMILY COLLECTION

5

THÉODORE CHASSÉRIAU (FRENCH, 1819-1856)

Vénus marine

signed 'Th^{re} Chasseriau' (lower left)

oil on canvas

22½ x 13¼ in. (56.2 x 33.7 cm.)

Painted in 1838.

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

The artist.

Baron Arthur Nedjma Chassériau (1850-1934), Paris, his nephew.

Marguerite de Mondésir, Paris, by 1933, by descent.

By descent through the family.

Private collection, France, acquired directly from the above, after 1995.

EXHIBITED:

Paris, Musée de l'Orangerie, *Exposition Chassériau*, 1933, p. 4, no. 7.

Paris, Musée Carnavalet, *Chefs d'oeuvres des collections Parisiennes, peintures et dessins de l'école française du XIXème siècle*, December 1952-February 1953, p. 16, no. 11.

LITERATURE:

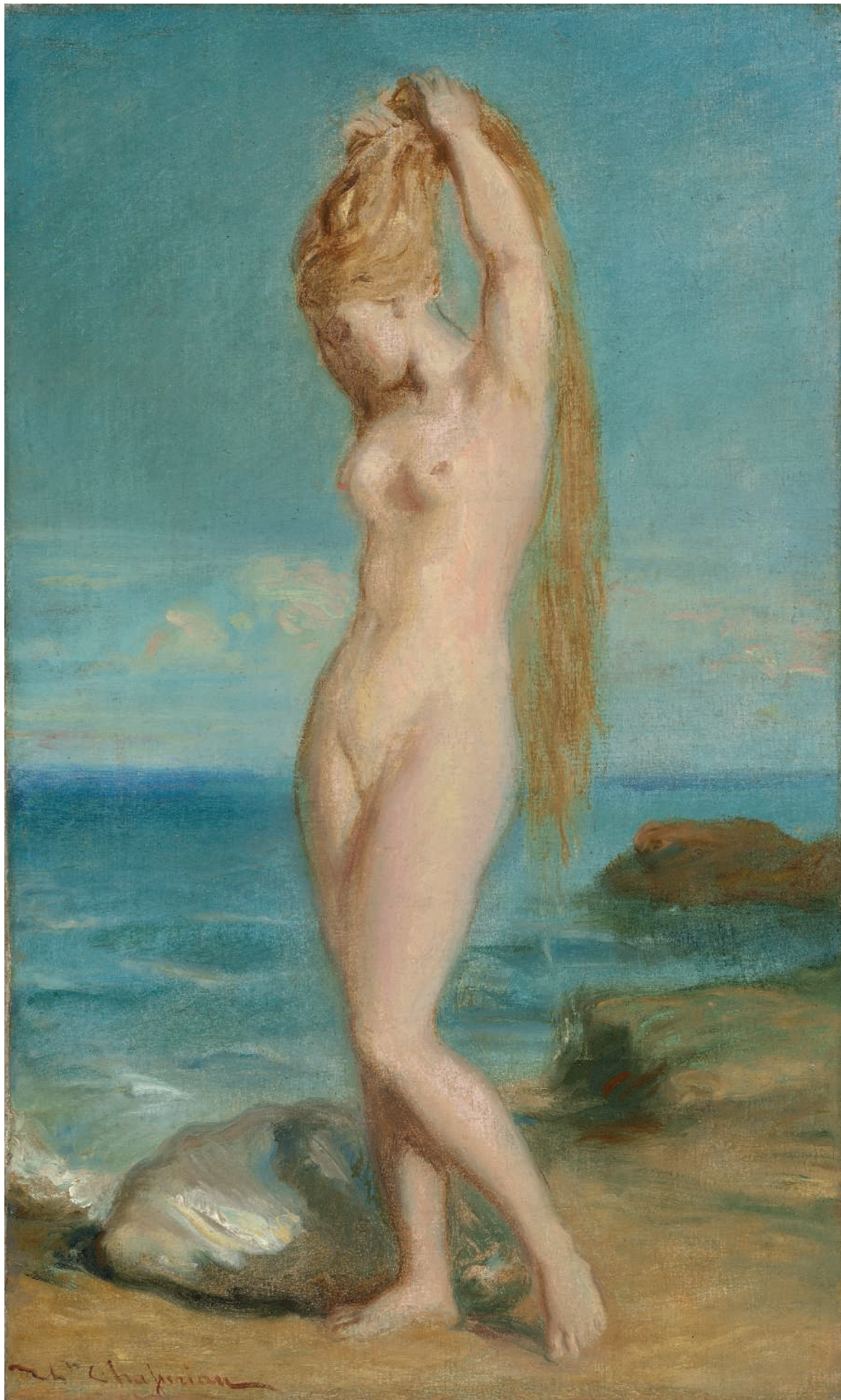
L. Bénédict, *Théodore Chassériau, sa vie et son œuvre*, Paris, 1931,

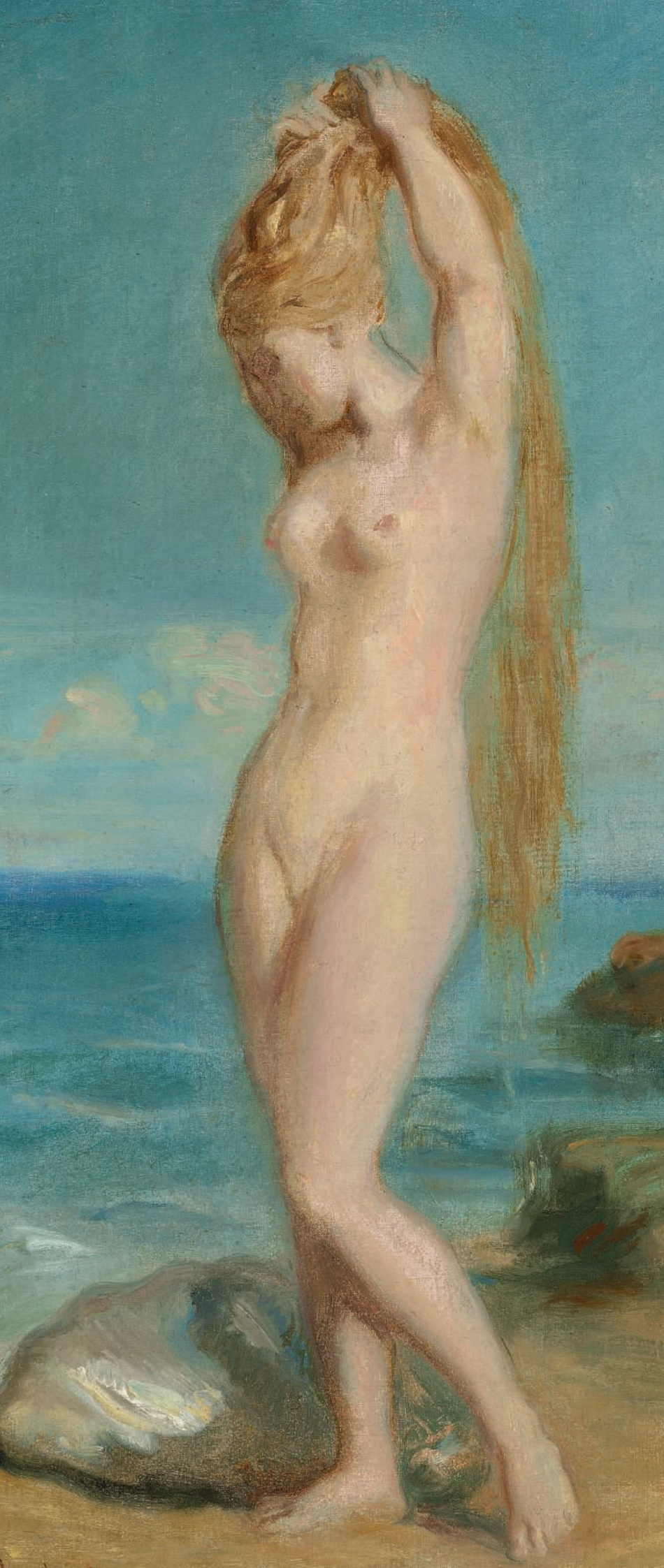
pp. 99-100, illustrated, as *Vénus anadyomène - esquisse* (just the illustration).

P. Jamot, *La Vénus Marine de Chassériau*, Paris, 1920, p. 79, illustrated.

R. R. Tatlock, 'A Newly Acquired *Chassériau* at the Louvre,' *The Burlington Magazine for Connoisseurs*, vol. 38, no. 216, March 1921, p. 112.

M. Sandoz, *Théodore Chassériau, catalogue raisonné des peintres et estampes*, Paris, 1974, p. 140, no. 45, pl. XXXIV, as *Vénus marine (esquisse)*.





Born to a French adventurer in what is now the Dominican Republic in 1819, Théodore Chassériau exhibited a prodigious artistic talent from a young age. Though his career was short and his *oeuvre* regrettably small - the artist died in Paris at the age of only 37 - he ranks among the most important and influential artists of the first half of the 19th century. Chassériau's mature style was the product of the influence of two rivals - his first teacher, Ingres, and Delacroix, the dominant *avant garde* figure of French painting of the period. Chassériau's work has long been understood as the artist's attempt to combine the classical line of Ingres with the romantic colorism of Delacroix. Painted when the artist was only 19 years old, the present work is an *esquisse* for the *Vénus Marine* that would launch Chassériau's public career when it was exhibited at the 1839 *Salon* (fig. 1). This beautiful oil sketch, 'much clearer and more brilliant than the final painting' (Jamot, *loc. cit.*), is the only other extant oil version of the *Salon* painting which was so popularized by contemporary lithographs.

The *Vénus Marine* exhibited at the 1839 *Salon* is now in the collection of the Louvre, which owns the single largest collection of works by Chassériau. The Louvre's holdings were largely gifted by Baron Arthur Chassériau, the artist's nephew and an early owner of the present work. Though Arthur had never known his uncle, he made it his life's mission to assemble a vast collection of Chassériau's work and do everything he could to help preserve the artist's memory. During his lifetime he made donations to the Louvre, the Musée Carnavalet, and the Petit Palais, among others. As he had served on the board of *la société des Amis du Louvre*, upon his death, he gifted the remainder of his vast collection, some 77 paintings and 2,200 drawings, to the Louvre, excluding only family portraits, and works which, like the present picture, had passed to other members of the family before his death.

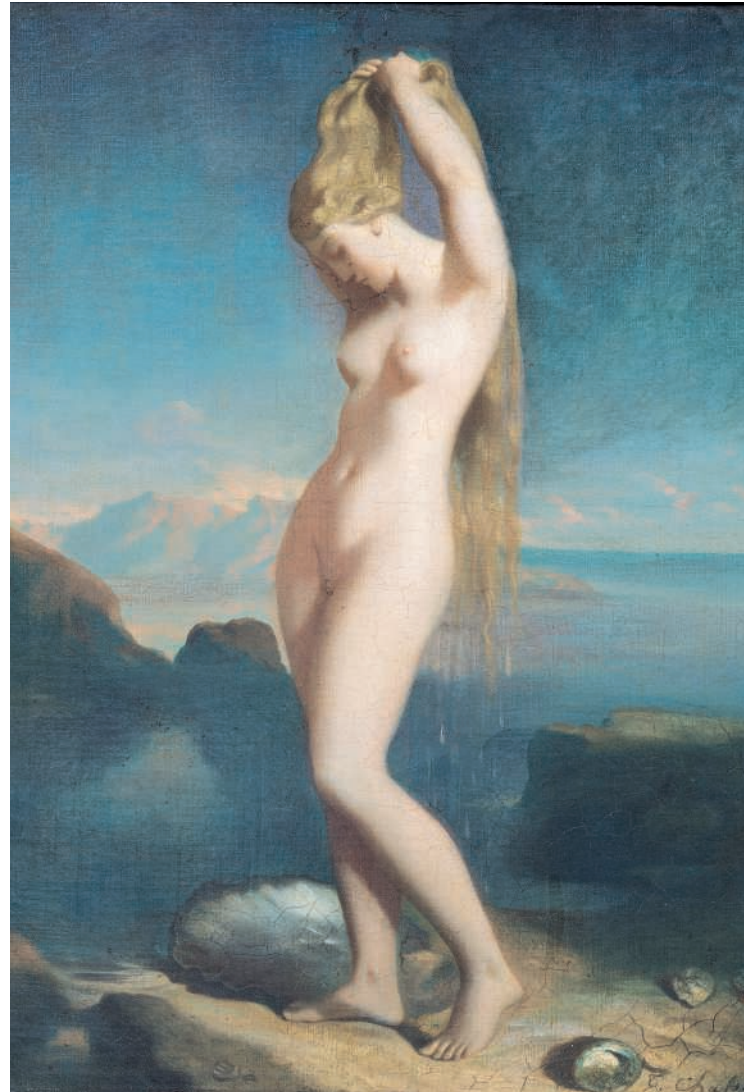
The *Salon* version of *Vénus Marine* was well-received by contemporary critics including Théophile Gautier, who recognized that Chassériau's dreamlike tonality and fluid brushwork were transforming the imagery and pose of an ancient subject into a modern composition. *Venus Anadyomene*, or 'Venus rising from the sea,' a title by which the present composition is also sometimes known, was a

painting created by the 4th century BC painter Apelles of Kos, which is now lost. The image of *Venus Anadyomene* is one of the very few that has survived in Western Europe essentially unchanged from its classical appearance, from Antiquity into the High Middle Ages and beyond. The lost painting of Apelles is described as a figure of Venus with her arms raised, 'rising out of the sea, wringing her hair, and the falling drops of water formed a transparent silver veil around her form.' This imagery, drawn from the story of the goddess's birth fully-formed from the foaming sea, has served as the inspiration for myriad depictions of the goddess throughout the history of art: from Botticelli to Titian to many of Chassériau's contemporaries and immediate successors, notably Ingres, Corot, and Bouguereau.

Chassériau's Venus may have also been inspired by the Italian Mannerist works housed at the Château de Fontainebleau. In 1835 Louis-Philippe was continuing the restoration of the frescoes and sculpture at Fontainebleau begun by Napoléon in 1810. Artists were familiar with the project and Chassériau, much like Ingres and Delacroix, would have known and been inspired by the elongated caryatids of Primaticcio and the sensual *contrapposto* maidens of Rosso Fiorentino housed at the Château. The figure of *Ariadne* by Rosso, which was also known from the engraving by Caraglio, has been



(fig. 2): Gustave Moreau, *Aphrodite*, c. 1870. Fogg Museum, Harvard Art Museums, Cambridge. Bequest of Grenville L. Winthrop.



(fig. 1): Théodore Chassériau, *Vénus Anadyomène*, 1838. © Musée du Louvre, Paris / Bridgeman Images.

proposed as a possible source for the *Vénus Marine*, as would have been French 16th century bronzes of the same subject.

Chassériau's ability to transform both ancient and early modern images into truly modern paintings is nowhere more evident than in his depictions of women. It is as the proto-Impressionist painter of a host of female figures – mythological, literary, religious, historical and orientalist – that he left such an indelible mark on the artists of the following generations, including Gustave Moreau (fig. 2) and Paul Gauguin. In *Vénus Marine* we see clearly the enduring appeal of Chassériau's art – the beautiful color harmonies, the fluid, luminous brushwork and the elevation of rich historical source material into a new image which is undeniably dynamic, fresh and modern.

6

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

La Zingara

signed 'COROT' (upper right)

oil on canvas

22 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in. (58.1 x 42.6 cm.)

Painted *circa* 1865.

\$1,500,000–2,000,000

£1,200,000–1,500,000

€1,300,000–1,700,000

PROVENANCE:

Madame Farochon, by 1875.

with Galerie Bernheim-Jeune, Paris.

with Paul Rosenberg & Co., Paris and New York, acquired from the above, by at least 1942.

with Galerie Beyeler, Basel, acquired from the above, November 1959.

Dr. and Mrs. Alfred Hausamann, Zürich, by 1960.

Private collection, Switzerland.

with Alex Reid & Lefevre, London, by 1993.

with Galerie Schmidt, Paris, by early 1996.

with Alex Reid & Lefevre, London.

Acquired directly from the above by the present owner, 3 November 1999.

EXHIBITED:

Paris, École nationale des Beaux-Arts, *Exposition de l'oeuvre de Corot à l'École nationale des Beaux-Arts*, 1875, no. 213, as *Zingara*.

Zürich, Kunsthaus Zürich, *Camille Corot, 1796-1875*, 16 August-7 October 1934, p. 37, no. 99.

New York, M. Knoedler & Co., *Loan Exhibition of Figure and Landscape Paintings by J. B. C. Corot*, 12 November-1 December 1934, no. 18, illustrated.

Cambridge, MA, Fogg Art Museum, *French Art of the Nineteenth Century*, July-August 1942, p. 6, as *Zingara*.

Glens Falls, NY, Crandall Free Public Library, *An Exhibition of European Painting, Drawing, and Prints of the Nineteenth Century*, 21 September-10 October 1942, p. 4, no. 8, as *Zingara*.

Philadelphia, Philadelphia Museum of Art, *Corot, 1796-1875*, 11 May-16 June 1946, p. 37, no. 44, illustrated.

New York, Paul Rosenberg & Co., *Paintings by Corot, 1796-1875*, 10 March-27 March 1947, no. 8, illustrated.

New York, Paul Rosenberg & Co., *Exhibition of 19th and 20th Century French Paintings*, January 1956, no. 6, as *Zingara*.

New York, Paul Rosenberg & Co., *Loan exhibition of paintings by J. B. C. Corot*, 5 November-1 December 1956, pp. 11, 25, no. 24, illustrated.

Bern, Kunstmuseum Bern, *Corot*, 23 January-13 March 1960, no. 73, illustrated, as *Zigeunerin*.
Schaffhausen, Museum zu Allerheiligen, *Die Welt des Impressionismus*, 29 June-29 September 1963, no. 18, illustrated.

London, Alex Reid & Lefevre Ltd., *Important XIX & XX Century Paintings*, 10 November-3 December 1993, pp. 3, 8-9, no. 3, illustrated.

Paris, Galerie Schmidt, *Jean-Baptiste-Camille Corot dans les collections privées*, 24 April-9 July 1996, no. 38, illustrated.

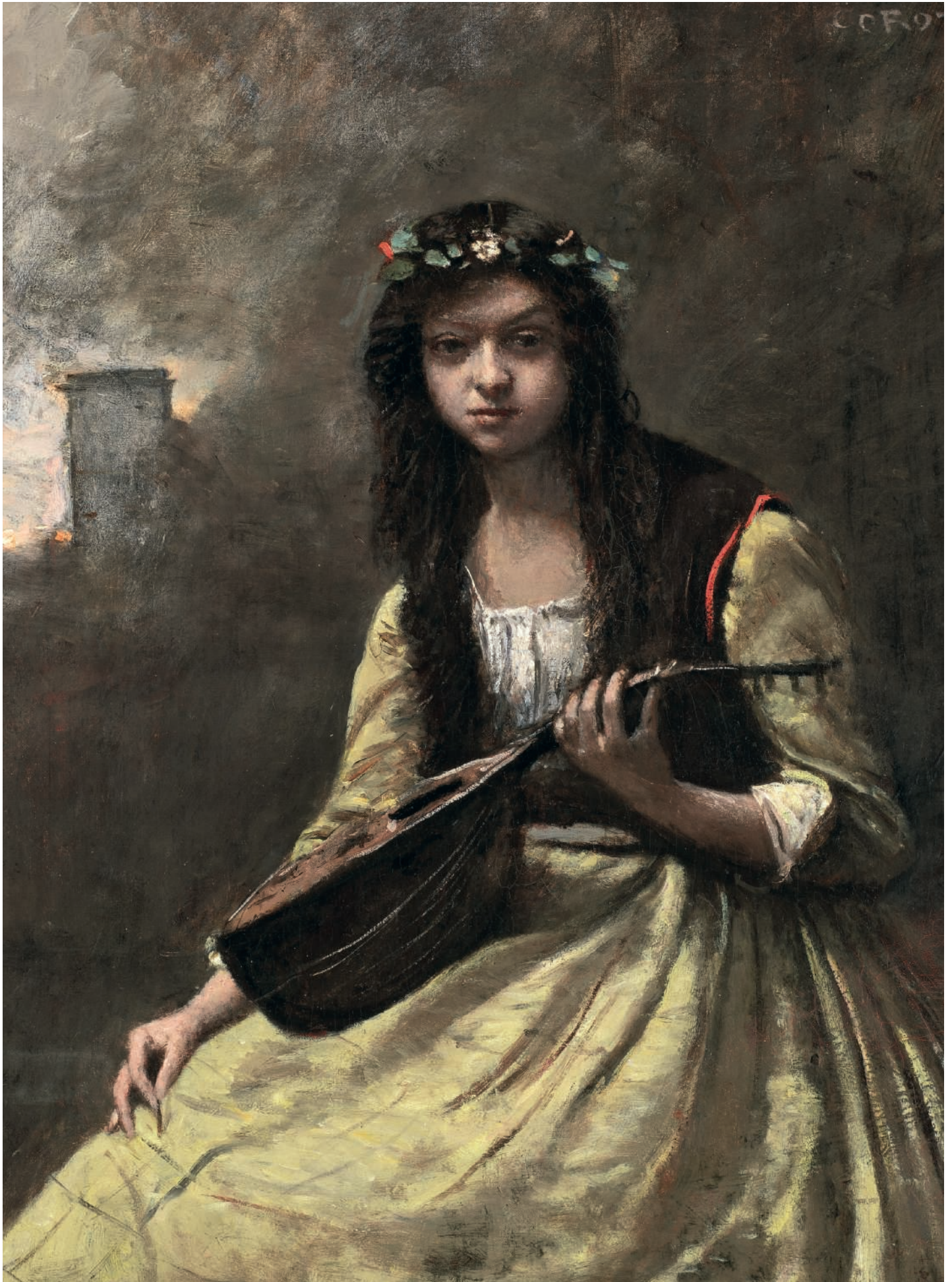
New York, Salander-O'Reilly Galleries, *Jean-Baptiste-Camille Corot, Late Paintings*, 5 December 1996-13 January 1997, pp. 24-25, 44, no. 13, illustrated.

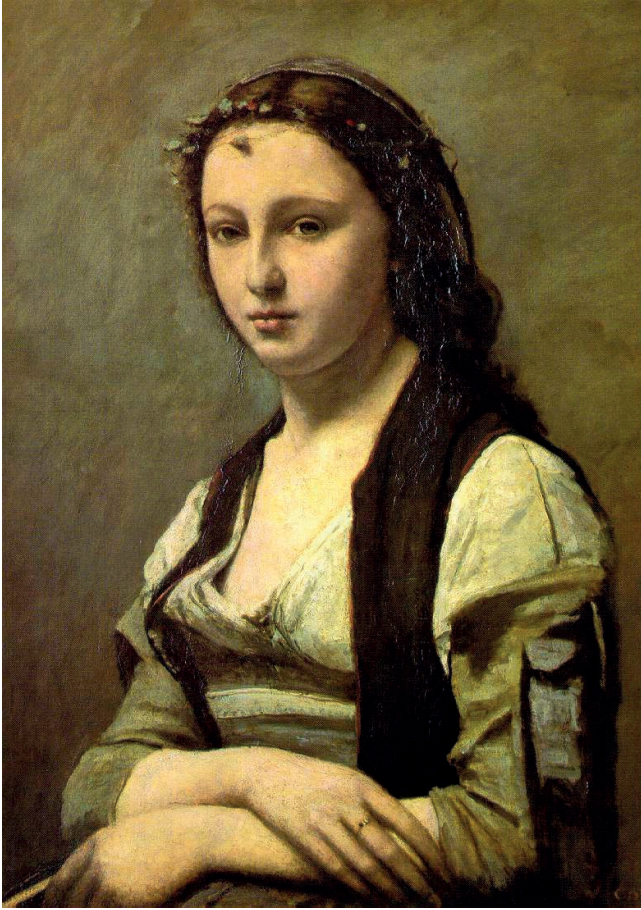
LITERATURE:

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905, vol. III, pp. 52-53, no. 1387, illustrated.

C. Bernheim de Villers, *Corot, Peintre de figures*, Paris, 1930, no. 219.

G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Galeries Nationales du Grand Palais, Paris, 27 February-27 May 1996, National Gallery of Canada, Ottawa, 21 June-22 September 1996, and Metropolitan Museum of Art, New York, 29 October 1996-19 January 1997, p. 333.





(fig. 1): Jean-Baptiste-Camille Corot, *La Femme à la perle*, c. 1868-70. Musée du Louvre, Paris.



(fig. 2): Leonardo da Vinci, *La belle ferronnière*, c. 1490. Musée du Louvre, Paris.

La Zingara is an outstanding example of the classical spirit and poetry of Corot's finest figural paintings. Even though Corot himself stated that he had 'but one aim in life and that is to paint landscapes,' he considered the figure paintings to be his most intimate works and kept the majority of them in his studio in his personal collection. His meditative models are, in Pierre Georges words, 'the image of his dreams in the midst of his memories' (P. Georges and A.-M. Lecoq, *La peinture dans la peinture*, Paris, exh. cat., 1982-1983, p. 185). Reverie becomes a leitmotif in Corot's figure paintings, and it perhaps reveals more about the artist's character than the landscapes. Although generous and jovial to those who knew him, the pensive expressions of Corot's figure paintings suggest a more sensitive and melancholy soul. The noisy studio described by his friends and fellow artists seem far removed from the serenity of *La Zingara*.

During the 19th century, Corot's figure paintings were largely overlooked as the artist chose to only exhibit four of these during his lifetime. Yet even in his landscapes the painting of the human figure was of fundamental importance in providing the *action sentimentale* which he considered, following the principles of his artistic predecessor, Pierre Henri de Valenciennes, to be an essential ingredient in the conception of the poetic landscape. In the 20th century, this critical neglect of his figure paintings has been for the most part reversed, and his remarkable melancholic studies of women have been particularly admired and compared to the work of Vermeer. In 1909, the exhibition of twenty-four figure paintings at the *Salon d'Automne* permanently altered the way Corot's achievement in rendering the human, and particularly female, figure was appreciated.

Corot may have seen paintings by Vermeer during his trip to Holland in 1854, but his *Femme à la perle* (fig. 1), painted in direct homage to the Leonardo's *Mona Lisa*, suggests that Italian Renaissance painting must have been an equally potent source of inspiration. The classical pose, the modeling of the figure and the vibrant palette evoke both Leonardo and Raphael whose work was considered, then as now, to be the epitome of grace and poetry. As Jacques Thullier wrote, 'As long as painting searches for the impossible and necessary union of the 'ideas' of the painter and 'natural' forms, as long as it insists on expressing ineffable visions of the inspired mind in a language as close as possible to reality, Raphael will remain the necessary reference, the point of equilibrium that no one can recapture but that represents the essential experience' (J. Thullier, in *Raphael et l'art français*, Paris, Grand Palais, exh. cat., 1983-84, pp. 19-20). The poetry and grace of Leonardo seen in *La belle ferronnière* (fig. 2), also in the Louvre and almost certainly seen by the artist, must also be viewed as a source of inspiration for Corot's figurative works with her rich costume, direct gaze and placement in three-quarter length close to the picture plane. The importance of the Renaissance masters to the development of Corot's figurative works cannot be underestimated. It can be no coincidence that near the end of Corot's life, Robaut found him asleep over a presentation copy of Arsène's Houssaye's book on Leonardo.

After 1850, Corot seems to largely have abandoned conventional portraiture, but contemporaries were struck by the poetic quality of his studies of solitary women painted over a thirty year period from the 1840s to the 1870s. During the 1860s and 1870s, Corot painted more figure studies than at any other time in his career. Robaut catalogued some 145 figure paintings out of about 1,800 canvases painted between 1859 and 1874.

'This devil of a man,' observed the critic Hippolyte Flandrin, 'puts something into his figures which even our specialists in that line have never put into theirs' (cited in J. Laymarie, *Corot*, 1985, p.

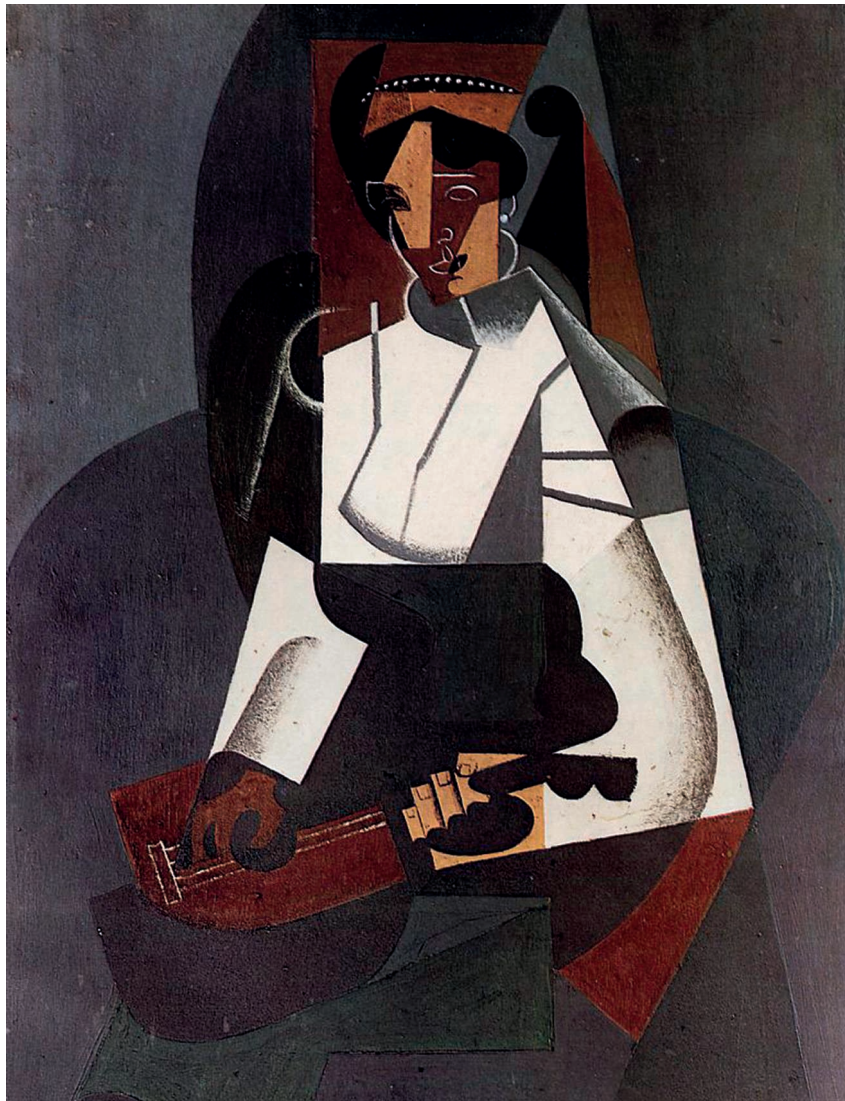


118). Edgar Degas, when asked to agree that Corot knew how to draw a tree, replied, 'Yes indeed...and I think he is even finer in his figures' (E. Moreau-Nélaton, quoted in *Robaut, L'Oeuvre de Corot*, Paris, 1905, vol. I, p. 336). Corot's figural works resonated with the artists of the Impressionist movement and beyond, and his young women's haunting faces found expression in the figurative and abstract work of Picasso, who became interested in Corot in the 1910s, making a free copy of one of his figure portraits (fig. 4). Picasso's contemporary and compatriot, Juan Gris, was also inspired to copy Corot's composition, giving homage to the artist in the title (fig. 3).

Indeed, it is in his figure paintings that Corot comes closest to being considered a painter of modern life. The American painter John Lafarge wrote in 1908, 'In the same way that the subtleness and completeness of his landscapes were not understood on account of their very existing, 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 innocence of a Greek, have a quality which has skipped generations of painters' (J. LaFarge, *The Higher Life in Art: A Series of Lectures on the Barbizon School of France Inaugurating the Scammon Course at the Art Institute of Chicago*, New York, 1908, p. 162).

During the course of his artistic development, Corot gradually developed the figure from merely populating his landscapes, to a naturalistic device, to finally becoming the actual subject matter of his paintings. *La Zingara* is a sublime example of Corot's use of a relatively simple composition, that of a young girl seated in a landscape, to make the human figure the center of attention and at the same time allowing it to appear both natural and poetic. *La Zingara* is neither a simple portrait of a model nor a depiction of a literary or historical figure. She appears as a synthesis of all young gypsy women.

In *La Zingara*, Corot has essentially shattered the narrative in favor of a purely painterly execution. Corot painted 'for the pleasure of painting, for the joy of capturing on canvas a lovely dark gaze or harmonizing the white blouse with the yellow of a sleeve or the red of a skirt' (É. Moreau-Nélaton, 'Les figures de Corot,' *L'Art et les artistes*, 2 December 1905, pp. 178-179). *La Zingara* represents the manifestation of Corot's new-found freedom to render the human figure without hindering his gaze studying the model or his hand translating the experience. His painterly depiction of the pose of the young girl, her hand resting lightly on her green-gold skirt as she finishes her song, the flowers entwined in her dark, flowing hair, the Italianate landscape that enfolds her all become an end unto itself. This young woman is thoroughly modern as she is not placed within a historical context. Much of the power of this painting is embedded in the directness and intensity of her gaze, which is that of a very real woman and not an idealized 'type', which creates the unusual intimacy found within this extraordinary painting.



(fig. 3): Juan Gris, *La femme à la mandoline, d'après Corot*, 1916. Kunstmuseum, Basel.



(fig. 4): Pablo Picasso, *Jeune fille à la mandoline*, 1910. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Image: © SCALA / Art Resource, NY.

In my opinion, up to Millet and Jules Breton there was, however, always progress; but to surpass these two—don't even talk about it

Vincent van Gogh

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

7

JULES BRETON
(FRENCH, 1827-1906)
Les amies

signed and dated 'Jules Breton 1873' (lower right)
oil on canvas

26¼ x 39½ in. (66.7 x 100.6 cm.)

\$800,000–1,200,000

£610,000–910,000

€690,000–1,000,000

PROVENANCE:

Waring collection, London, (probably Charles Waring, d. 1887) by 1873, until at least 1878.

Edwin Seymour Chapin (1837-1901), New York.

His sale; American Art Galleries, New York, 27-28 January 1893, lot 90, as *Departure for the Fields*.

with William Schaus Art Galleries, New York, acquired at the above sale.

with Mortimer Brandt Gallery, New York.

Private collection, Ohio, acquired directly from the above circa 1940, until 1998.

Anonymous sale; Christie's, New York, 6 May 1998, lot 120, as *Les Amies* (*Setting out for the Fields*).

Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, *Weltausstellung*, 1873, no. 87, as *Die Freundinnen*.

Paris, *Exposition universelle*, 1878, no. 128.

Miami, Lowe Art Museum, *Masterworks of the Nineteenth Century*, April-June, 1979, pp. 19, 22, unnumbered, illustrated, as *Setting Out for the Fields*.

Columbus Museum of Art, on long-term loan, October 1996-January 1998.

LITERATURE:

J. Breton, *Life of an Artist*, New York, 1892, opp. p. 235, illustrated, as *Setting out for the Fields*.

H. Sturges et al, *Jules Breton and the Rural Tradition*, exh. cat., New York, 1982, p. 89, under no. 31, as *The Departure for the Fields*.

A. Bourrut Lacouture, *Jules Breton, Painter of Peasant Life*, exh. cat., New Haven and London, 2002, p. 252, as *The Friends*.







In an era of growing industrialization and urbanization, the paintings of Jules Breton celebrated the rich heritage of rural France. The people and environs of his native village of Courrières, located in the province of Artois, served as inspiration for his paintings, and as muses for his sonnets.

Breton's first official recognition as an artist came in 1855 for *The Gleaners* (National Gallery of Ireland, Dublin, fig. 1). Further awards followed for *The Blessing of the Wheat in Artois* (Musée des Beaux Arts, Arras) in 1857 which earned him a silver medal at the *Salon* and was purchased by the French State. Throughout the ensuing decades, Breton received numerous awards and critical acclaim for his work, and his pictures found a ready market both in Europe and abroad. His paintings were particularly sought-after in America after the Civil War and he quickly became the most popular of French artists across the Atlantic. In 1877, Samuel G. W. Benjamin wrote that 'popular and artistic opinion is more united in favor of the merits of Jules Breton than upon any other living painter' (S. G. W. Benjamin, *Contemporary Art in Europe*, New York, 1877, p. 92).

American collectors felt an affinity for Breton's work and particularly in his choice of subject matter. Breton's field workers and peasants embodied a respect and reverence for nature and the fact that his subjects appeared to exist in a classless society was appealing to the democratic sensibilities of American collectors. In 1866, Breton broke the record for a price paid for a painting, and this established and distinguished record also appealed to Americans. Breton was also a well-respected poet and writer, and this long list of artistic and literary credentials added to his bona fides.

In an *Atlantic Monthly* article in 1873, the year *Les amies* was painted, William J. Hoppin, chairman of the Advisory Commission for American art of the 1867 *Exposition universelle* in Paris, found much of the genre painting in the exhibition was commonplace or frivolous, but he noted 'a striking exception to this is found in the work of Millet and Jules Breton...It was curious at the Great Exposition how far removed Jules Breton seemed from Parisian wickedness, and how completely interpenetrated by the pure and wholesome atmosphere of rural life. His works gleamed out softly and beautifully



(fig. 1): Jules Breton, *The Gleaners*, 1854. National Gallery of Ireland, Dublin.

Jules Breton
1895



Jules Breton, *Autoportrait*, 1895. Musée royal des beaux-arts, Antwerp.

in their honest tenderness, amongst all those opera dancers of Dubufe and Cabanel' ('A Glimpse of Contemporary Art in Europe' Part 2, *Atlantic Monthly*, 22 September 1873, p. 259).

Samuel P. Avery, one of the founders of the Metropolitan Museum of Art in New York, referred to the work of Breton as 'fine healthy art which would benefit the public' (Avery to William T. Watters, 11 February 1875, Letter Press Books, no. 530, Corcoran Gallery of Art archives, Washington, DC). Breton's work found a strong base of collectors in New York because of Avery's interest, but the artist also established a devoted *clientèle* in Philadelphia, Boston and the Midwest. The present painting graced the collection of Edwin Seymour Chapin, a wealthy New Yorker who was one of oldest members of the New York Stock Exchange. In the early years of his career as a stock trader, Chapin acted as a broker for Jay Gould, and perhaps it was through his contact with Gould that he developed his passion for art.



(fig. 2): Vincent van Gogh, *Glaneuse de blé, after Millet*, 1889. Van Gogh Museum, Amsterdam.

Breton's extraordinary popularity in America in the mid-19th century was also predicated upon a sense that the paintings 'seemed familiar, paralleling as they did some contemporary American art, and yet they were intriguingly fresh and novel for their cultural associations. Work after work embodied what seemed to be timeless, beneficent qualities; yet his powerfully nostalgic images acknowledged the profound changes taking place in the social, economic and moral structure of the world. In the face of upheaval, Breton's art implied a reassurance that the inherent values would survive. Human decency and piety might take new forms but not disappear. The moral goodness of labor would be confirmed within the new industrial order. Individual and community spirit could co-exist' (M. Fidell-Beaufort, 'Jules Breton in America: Collecting in the 19th Century' in H. Sturges et al, *Jules Breton and the French Rural Tradition*, Omaha, 1882-1983, p. 57).

The image of three attractive young peasant girls walking through the fields proved irresistible to Breton. This image is found as early as 1859 in *The Recall of the Gleaners* and *The Reapers*, and appears once more in the artist's entry to the 1867 *Salon*, *The Return from the Fields*. In the present painting, the three barefoot young women walk down the road with the bell tower of Courrières in the background. Breton, in his own words, describes the essence of the characters of his paintings: 'Here are those peasants who smiled at me during my childhood. They walk, heads slightly lowered, their steps slow... their minds lost in vague mysteries that disturb them not at all; they go, peacefully...over that road that has soaked up their sweat...they go imploring for their humble households only happiness without trouble, daily bread from their work, health and honor, they go, thanking Providence whose image they are piously following, in that instance shining in the rays of the sun' (J. Breton, *Un Peintre paysan*, Paris, 1896, p. 104).

Les amies was painted at the height of Breton's career. In 1872, he had received the Medal of Honor at the *Salon*. *Les amies* was painted the following year and was exhibited in the prestigious *Exposition universelle* in Vienna. It is significant that it was exhibited again at the *Exposition universelle* in Paris in 1878. Breton's technique had developed and evolved and he, in his own way, took up the tendency toward naturalism which was stylistic in nature. Looser brushstrokes and more casual poses were a response to a broad trend in painting that favored impression and freedom of execution. The poses of his peasants are more complex, the three peasant girls are subtly intertwined through the placement of their hands. A superb draughtsman and colorist, Breton sets the mood and narrative of the painting with subtle gesture and muted color. The young girls are portrayed in simple clothes with bare feet, carrying the tools they use to harvest the wheat. Breton does not dwell on the hardship of their lives but instead brings forth an image of their innate nobility through their strength and beauty.

Annette Bourrut-Lacouture confirmed the authenticity of this work in 1998.







*It is fatal for art if it is forced into official
respectability and condemned to sterile mediocrity.*

Gustave Courbet

PROPERTY FROM A PRIVATE FAMILY COLLECTION

8

GUSTAVE COURBET
(FRENCH, 1819-1877)

Femme endormie aux cheveux roux

signed 'G. Courbet.' (lower left)

oil on canvas

22¾ x 27½ in. (56.8 x 69.9 cm.)

Painted in 1864.

\$3,500,000–4,500,000

£2,700,000–3,400,000

€3,000,000–3,800,000

PROVENANCE:

Frédéric Reitlinger, Paris, by 1882, until at least 1896.

Henri-Léon-Gustave-Charles Bernstein (1876-1953), Paris, by 1936.

Private Collection, Paris, by 1949.

with Galerie Alfred Daber, by 1955.

Dr. Peter Nathan, Zürich, acquired directly from the above circa 1975.

By descent to the present owner.

EXHIBITED:

Paris, École des Beaux-Arts, *Exposition des œuvres de Gustave Courbet*, May 1882, p. 38, no. 15, as *Étude de Femme pour le tableau du Réveil*.

Paris, Petit Palais, *Exposition Gustave Courbet*, May-June 1929, p. 26, no. 49, pl. 11, illustrated, as *Femme endormie* (with inverted dimensions and incorrect date).

London, New Burlington Galleries, *Exhibition of Masters of French 19th Century Painting*, 1-31 October 1936, p. 22, no. 31, as *Nu: Bather in Repose*.

Paris, Galerie Alfred Daber, *Courbet*, 10 June-9 July 1949, no. 12, illustrated.

Copenhagen, Statens Museum for Kunst, *Gustave Courbet*, November-December 1949, p. 25, no. 13, as *Rødhaaret sovende kvinde (studie til Opvaagnen)*.

London, Marlborough Fine Art Limited, *Gustave Courbet*, May-June 1953, p. 33, no. 19.

Paris, Galerie Bernheim-Jeune, *Le nu à travers les âges*, 14 May-June 1954, no. 9.

Lyon, Musée de Lyon, *Courbet*, 7 November 1954-2 January 1955, p. 3, no. 28, fig. 5, illustrated.

Paris, Petit Palais, G. *Courbet*, 12 January-28 February 1955, no. 52, pl. 48, illustrated.

Paris, Galerie Alfred Daber, *Plaisir de la peinture*, 21 May-15 June 1957, no. 15.

Bern, Kunstmuseum Bern, *Gustave Courbet*, 22 September-18 November 1962, no. 38, as *Femme endormie aux cheveux roux (Vénus)*.

Paris, Galerie Claude Aubry, *Courbet dans les collections privées françaises*, 5 May-25 June 1966, no. 14, illustrated.

Ornans, Musée Courbet, *Courbet, l'amour*, 14 June-27 October 1996, pp. 28, 85, 181, no. 36, illustrated.

Ornans, Musée Courbet, *Des nus et des nues, ou, les aventures de la Percheronne*, 2003, p. 39, illustrated.

LITERATURE:

A. Estignard, *Courbet, sa vie, ses œuvres*, Besançon, 1896, p. 163, as *Étude de Femme pour le tableau du Réveil*.

G. Riat, *Gustave Courbet, peintre*, Paris, 1906, pp. 216-217.

J. Meier-Graefe, *Courbet*, Munich, 1921, pl. 70, illustrated, as *Schlafende Frau, Studie zum Traum*.

G. de Chirico, *Courbet*, Rome, 1926, n.p., illustrated, as *Bather in Repose*.

C. Léger, *Courbet*, Paris, 1929, p. 102.

M. Zahar, 'Le retour de Courbet,' *Les amis de Gustave Courbet Bulletin*, Paris and Ornans, 1949, no. 6, p. 2, as *Femme aux cheveux roux*.

L. Cheronnet, 'De la terre à la ville, Courbet et Degas,' *Les Arts*, Paris, June 1949, illustrated.

G. Joly, 'Bonjour Monsieur Courbet,' *L'Aurore*, Paris, 8 June 1949, as *Nu couché*.

W. George, 'Saison de Paris,' *Journal des amateurs d'art*, Paris, 17 June 1949.

'Art & Littérature,' *L'Yonne republicaine*, Auxerre, 19 June 1949.

R. Domergue, 'Courbet, Cible et Drapeau,' *L'Aube*, Paris, 29 June 1949.

G. Veronesi, 'Courbet e il realismo,' *Emporium*, Bergamo, July 1949, vol. CX, no. 655, p. 22, illustrated, as *Donna con i capelli rossi addormentata*.

'Den Store Courbet, Enestaaende udstilling paa statens museum,' *Politiken*, Copenhagen, 16 November 1949, illustrated, as *Rothaaret sovende kvinde*.

M. Zahar, *Masters of Painting, Gustave Courbet*, New York, 1950, pl. 5, illustrated, as *Woman with Red Hair Asleep*.

P. Seghers, *Gustave Courbet, Propos et présence*, Paris, 1959, p. 37, illustrated.

R. Fernier, *La vie et l'oeuvre de Gustave Courbet, catalogue raisonné*, Paris and Lausanne, 1977-1978, vol. 1, pp. 210-211, no. 373, illustrated.

G. Turpin, 'A propos d'une superbe étude,' *Les amis de Gustave Courbet Bulletin*, Paris and Ornans, 1997, no. 96/97, pp. 24, 33, fig. 3, illustrated.









G. Courbet.





Gustave Courbet's masterful nudes from the 1860s are emblematic of both the ambition and daring of the artist at the height of his career. Courbet's desire to set himself apart as the greatest painter of his generation would see him return to the subject matter of the nude time and time again over the course of about 30 years. These paintings, by turns both touchingly intimate and deliberately provocative, reached their zenith in the middle years of the 1860s, and set the brash painter from Ornans apart as one of the most dazzling and innovative painters of the female body in the Western canon. In his unfinished biography of Gustave Courbet, Jules Castagnary wrote, 'The nude had always worried him. He had always known that flesh is the painter's stumbling block, the point on which you prove yourself a master. How could you claim to be the equal of Veronese, Titian, Correggio, Rembrandt, if you did not attempt the nude? This is the fatal attraction and the decisive test' (quoted in *Gustave Courbet*, New York, 2008, exh. cat., cat. no. 160, p. 340).

Courbet's earliest nudes date from the 1840s and arose from both the 'rococo revival' sweeping Europe during that decade and the artist's frequent trips to the Louvre to study the old masters. While in theory these paintings – depicting figures taken from mythology in poses inspired by the old masters and set in verdant landscapes – were exactly what the Academic artistic establishment of the time deemed 'acceptable' in art,

even in these early works the artist's radical realism simmers just below the surface. The so-called nymphs and bacchantes are too clearly real women who have taken their clothes off, and their sylvan settings are not the forests of Arcadia but the landscape of Courbet's native Franche-Comté. His insistence on pushing the boundaries of the strict precepts under which painting the female nude was deemed acceptable would set Courbet on a collision course with the powers that be of France's artistic elite.

In 1853, Courbet decided that he would submit only paintings depicting nudes for that year's *Salon*. Because he had achieved a second-class medal four years earlier, these submissions, *The Wrestlers* and *The Bathers* (fig. 1), were both accepted to the exhibition without being reviewed by the jury. When the Imperial couple, Napoléon III and the Empress Eugénie, visited the exhibition the day before it opened, they took particular offense to *The Bathers*, on both moral and aesthetic grounds and their objection kicked off a furor. *The Bathers* depicts two female figures in a wood, one seen from behind emerging from the water and the second sitting on the shore in a state of semi-undress. While the poses struck by the women echo those of Christ and Mary Magdalene in the iconography of the 'Noli me tangere,' the relationship between the two women is ambiguous, and their ample figures, unidealized bodies, and casually discarded clothing



(fig. 1): Gustave Courbet, *Les Baigneuses*, 1853. Le musée Fabre, Montpellier.



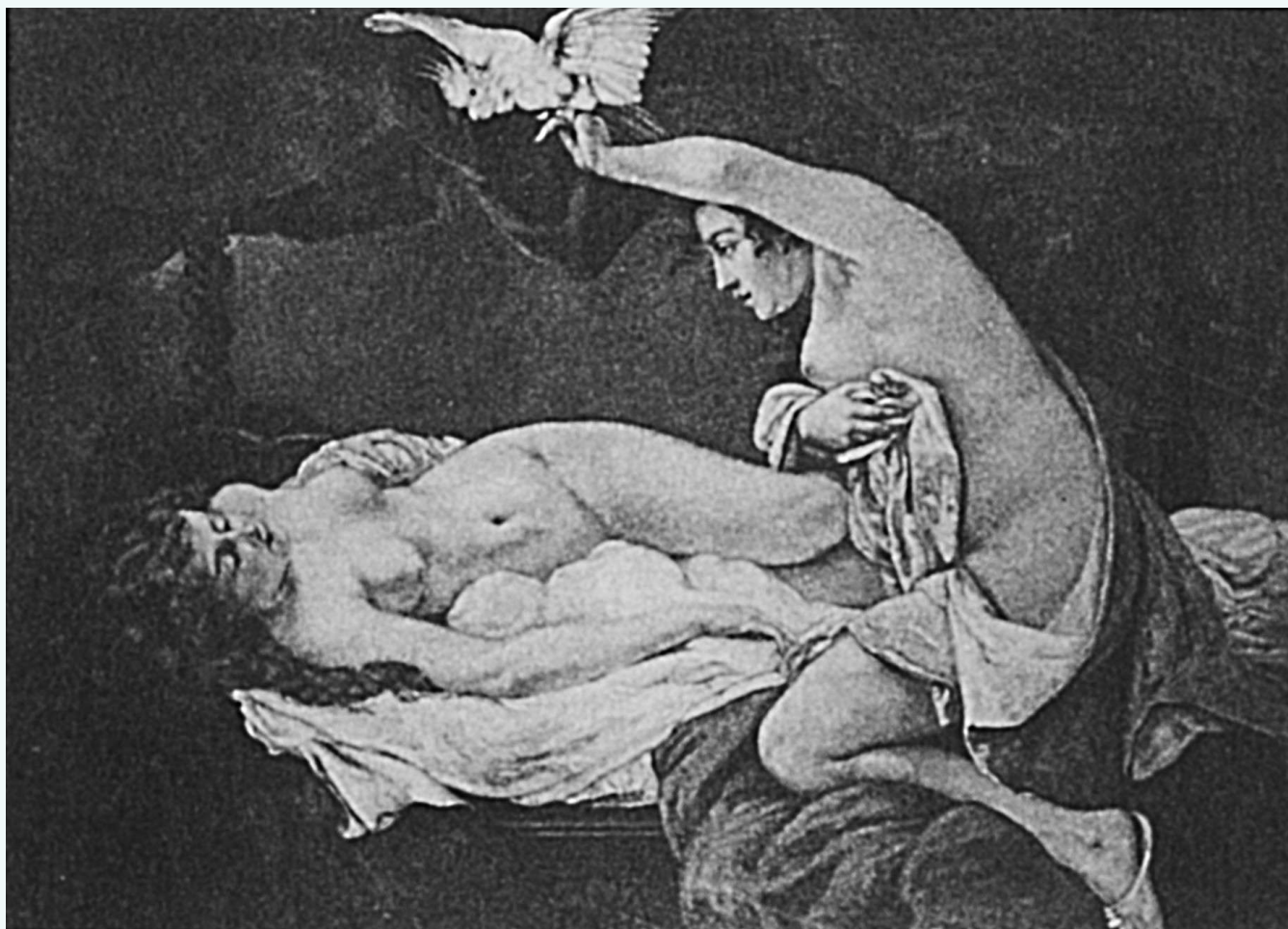
G. Courbet.

have no relationship to the cold, unblemished, classical nudes of the academic painters, who look as though they might have been carved from marble. *The Bathers* represented a watershed moment in Courbet's career, one that the artist himself recognized, planning to include it in the background of *The Artist's Studio*, and insisting that it be included in two retrospectives that took place during his lifetime.

While *The Bathers* is, to modern eyes, tame in comparison to Courbet's later depictions of nude women, it played an important role in liberating Courbet from seeking the approval of the Academy. *Bathers* was the first in a line of some of the most profoundly innovative and modern depictions of the female body found in the history of art. While the Academic painters kept the female body safely at a distance, Courbet felt no such compunctions. For him, the ways in which female bodies differed from an imagined ideal was not imperfection, but simply reality, which it was the artist's duty to render faithfully. He rebelled against academic tradition by favoring Rubenesque models, and he further thumbed his nose at the academics' high degree of finish by painting these bodies with defiantly bold brushwork and by using palette knives, resulting in the then-unorthodox texture and impasto for which he is now known. Taking his technique from the Old Masters, Courbet began his paintings with a dark ground, overlaying scumbles of increasingly light colors on top of dark to build the painting to its finished surface.

Painted at the height of Courbet's artistic powers, *Femme endormie aux cheveux roux* is part of a series of important and controversial paintings of nude women he made during the middle years of the 1860s, including *Vénus et Psyché* (destroyed, fig. 2), *Le Sommeil* (Paris, Musée du Petit Palais, fig. 3), *Femme au perroquet* (New York, Metropolitan Museum of Art), and, most notoriously, *L'Origine du monde* (Paris, Musée d'Orsay). With Delacroix's death in 1863 and Ingres nearing the end of his life, Courbet felt the need to make a statement to assert himself as the greatest painter of his age. And, just as he had in the 1850s, he again turned to the nude figure to achieve this aim. With works like Alexandre Cabanel's *Birth of Venus* being exhibited to great acclaim at the *Salon*, Courbet undertook his own important series of large-scale reclining nudes, some of which were also intended to be displayed at the exhibition.

The first of these paintings was *Vénus et Psyché* (also sometimes called *Le réveil*, destroyed in Berlin during the Second World War), for which the present work is a study. When Courbet's planned submission to the 1864 *Salon* was damaged in the studio he decided instead to submit *Vénus et Psyché*, which featured the model from *Femme endormie aux cheveux roux* sleeping on a heavily draped, enclosed bed, while a second nude female figure with dark hair, partially covered by the sleeping figure's bedsheets which are wrapped around her, raises one of the hanging drapes to peer



(fig. 2): Gustave Courbet, *Vénus et Psyché*, 1864. Destroyed in Germany during World War II.

down on the red-haired model. Courbet described the work in his letters as, 'two nude women, life size and painted in a manner that you have never seen me do' (P. ten-Doesschate Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 237, letter 64-3). Courbet submitted the painting under the title *Study of Women* but indicated that it could also be called *Venus in Jealous Pursuit of Psyche*. Even though the artist tried to give the picture an air of respectability with this mythological title, the picture was rejected by the *Salon* jury on the grounds of immorality, which infuriated Courbet. A critical opinion of the painting published in *Le Figaro* argued that Courbet's women were the personification of Charles Baudelaire's 'obscene' *Femmes damnées*, one of the poems from *Les Fleurs du mal* which described two lesbian lovers.

Vénus et Psyché's notoriety brought it to the attention of Khalil-Bey, a wealthy Turkish-Egyptian diplomat, who had temporarily retired to Paris in the 1860s. Khalil-Bey tried to purchase *Vénus et Psyché* from the artist, but Courbet had already promised to sell the work to another collector. Instead, he offered to paint a 'sequel' to *Vénus et Psyché* for Khalil-Bey, the work that would become the even more overtly lesbian-themed *Le Sommeil*. In *Le Sommeil* the two nude figures from *Vénus et Psyché* are now both sleeping, their bodies tangled together in post-coital abandon. This taboo subject was not the last that Courbet would undertake for

Khalil-Bey's collection, as the diplomat would also commission the most infamous nude in Courbet's *oeuvre*, if not in all of art - *L'Origine du monde*. When his collection was broken up and sold only a few years later to help cover the diplomat's gambling debts, both *Le Sommeil* and *L'Origine du monde* were considered so taboo that they were excluded from the sale catalogue. The latter was considered so scandalous it would not be displayed publically for another century after, a fact that would have delighted the artist. 'When I am no longer controversial,' Courbet asserted, 'I will no longer be important.'

Another aspect of what made Courbet's nudes so controversial was not just that they appeared to be real women who had removed their clothes, but that very often they were women who were well-known by the cognoscenti in Paris and easily recognized. The red-headed model featured in *Femme endormie aux cheveux roux*, as well as *Vénus et Psyché* and *Le Sommeil*, was the young Irishwoman Joanna Hiffernan, known as Jo. She gained notoriety as 'the white girl' in James McNeill Whistler's *Symphony in White* (fig. 4), which was the source of much criticism and praise when it was exhibited in the *Salon des Refusés* in 1863. She would be Whistler's preferred model, as well as his mistress, throughout the 1860s. Courbet, who met Jo in Paris in about 1862 through Whistler, his friend and self-described 'student,' was captivated by her as well, writing



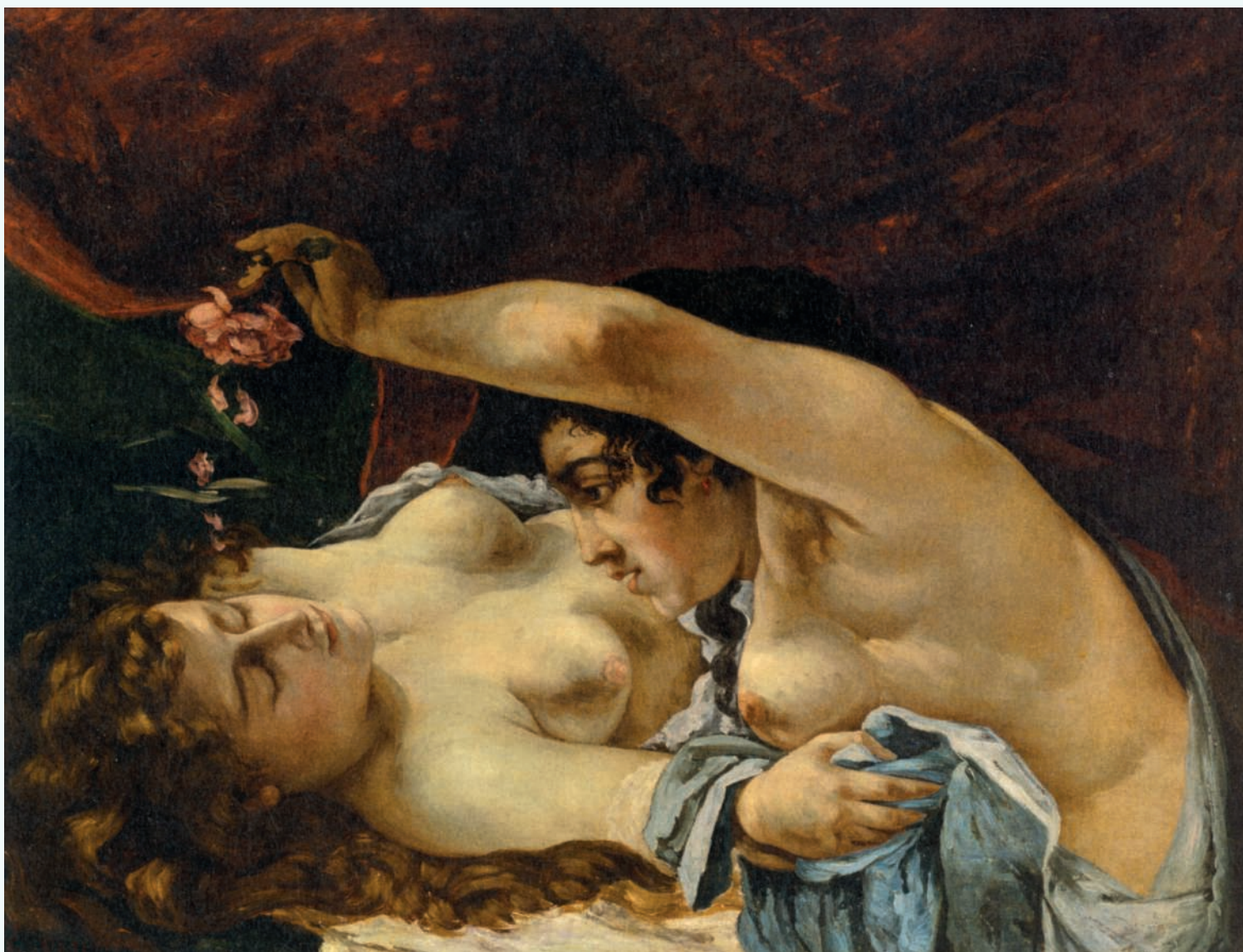
(fig. 3): Gustave Courbet, *Le Sommeil*, 1866. Petit Palais, Paris.



(fig. 4): James Abbott McNeill Whistler, *Symphony in White*,
No. 1: *The White Girl*, 1862. National Gallery of Art, Washington, D.C.



(fig. 5): Gustave Courbet, Jo, *La Belle Irlandaise*, 1865-66. Metropolitan Museum of Art, New York.



(fig. 6): Gustave Courbet, *Le Réveil*, 1866. Kunstmuseum, Bern.

to his friend and patron Alfred Bruyas, 'Of the two thousand ladies who came to my studio...I admired most the beauty of a superb redhead whose portrait I have started' (P. Borel, *Lettres de Gustave Courbet à Alfred Bruyas*, Geneva, 1951, p. 116). This portrait would come to be known as *Jo, la belle irlandaise* (fig. 5), one of Courbet's most beautiful genre-portraits and one of his personal favorite paintings, of which there are several versions. In a letter Courbet wrote to Whistler in 1877, the last year of Courbet's life, he said, 'I still have the portrait of Jo, which I will never sell' (P. ten-Doesschate Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 601, letter 77-9). Because she continued to model for Courbet while Whistler was traveling abroad, there has been some suggestion that Courbet and Jo may have been involved in a sexual relationship around the time he painted her in *Le Sommeil*.

As with *Jo, la belle irlandaise*, the focus in the present picture is on the unabashed sensuality of her thick, freely-cascading hair, which the artist so admired. Whistler too described her hair in a letter to Fantin-Latour as the, 'most beautiful hair you have ever seen! Not a golden red, but copper-colored – like everything Venetian one had dreamed of!' (quoted in *From Realism to Symbolism, Whistler and His World*, New York, 1971, p. 69). In *Femme endormie aux cheveux roux*, however, the artist's depiction of the model's lustrous hair spilling out behind her is matched by his exceptionally beautiful rendering of her luminous flesh tones. Courbet succeeds in this picture like never before in capturing what Castagnary described as, 'the feel of flesh....so difficult to render; there is this creamy white, uniform without becoming pale or matte; this mingling of red and blue that breathes imperceptibly; this blood, this life' (quoted in *Gustave Courbet*, New York, 2008, exh. cat., p. 338). Indeed, *Femme endormie aux cheveux roux* is ultimately a perfect harmony of reds and blues, and it is the juxtaposition of the warmth of Jo's skin and hair against the blues of her bedsheets and background which gives the painting the effect of pulsing with the essence of life itself.

Femme endormie aux cheveux roux is undoubtedly one of the most intimate nudes in all of Courbet's *oeuvre*. The effect of bringing the life-sized figure right up to the front of the picture plane, separated from the viewer by only the thin sheet covering her arm in the lower right hand corner is so arresting in its intimacy as to feel intrusive. The effect is only heightened by placing the model's face right at the center of the composition while she is in such a vulnerable and peaceful state. Like the vast majority of Courbet's nudes, in the present work the sleeping Jo does not look at or engage with the viewer in any way. Yet her individualized presence permeates the canvas so strongly that the viewer cannot help but feel a deep and real sense of the intimacy that existed between the painter and his model.

Though they are more frequently seen from a distance, sleeping figures like *Femme endormie aux cheveux roux* have long played an important role within Courbet's *oeuvre*. Women sleeping unobserved in his paintings have been understood as erotic figures both because they are seen to be passively sexually available and because the fact that they are being painted in such a state implies the present of an unseen male spectator, the artist. Certainly this interpretation has been partially driven by the artist's own bragging and exaggeration in his letters about his sexual exploits. And yet Castagnary tells us that, 'in his life, woman comes strictly second.' Dominique de Font-Réaulx, as a result, sees these female nudes less as documentation of the artist's conquests and more as an examination of the private world of women, with which the artist, as the brother to three sisters, would have been intimately familiar from his earliest days. Sleep must have been particularly interesting to Courbet as a realist as well. While many artists have been interested in high-minded ideas about dreams, sleep for Courbet represents instead a model without artifice. One is truly oneself while sleeping in a way that is not possible while awake, and for an artist who devoted his career to painting the real, this must have held a particular appeal.

In addition to *Femme endormie aux cheveux roux*, a study for the single figure of Venus (Birmingham Museum and Art Gallery) is also known, and is like the present work thought to be executed in 1864, the same year as the now-lost *Salon* picture. Courbet would return to the composition again in 1866, creating the painting known as *Le réveil* which is housed at the Kunstmuseum Bern (fig. 6). In this smaller, revised version of the *Salon* picture, Courbet compresses the scene significantly. Instead of placing the figure of Venus down by the knees of the sleeping Psyche, in the Bern picture the dark-haired figure leans in from around the sleeping figure's chest, holding a flower above her face and dropping its petals to wake her.

Even if they were not always accepted by the Academy, the brilliance of Courbet's artistic innovations and his mastery of the nude were recognized during his lifetime. Castagnary, the influential art critic who had championed both Ingres and Delacroix and had coined the term 'impressionist,' was also one of Courbet's most ardent supporters. In his discussion of Courbet's nudes in the 1882 exhibition catalogue of Courbet's work the great critic concluded: 'The flesh, the true flesh, flows from his supple knife... One never tires of contemplating the modelling of the beautiful breasts, arms, and bosoms, and the freshness and brightness of these skins. Invoke, if you like, the greatest names in painting. I do not think anyone has ever come this close to life' (quoted in *Gustave Courbet*, New York, 2008, exh. cat., cat. no. 160, p. 340).

COURBET'S LEGACY

Courbet has long been regarded by scholars as one of the principal figures in the vanguard of Modernism as it emerged in the 19th century. The influence the artist's devout realism, in addition to his physicality in the application of paint, and his creation of emphatically painterly surfaces can be traced through the generations of artists that followed him, from his lifetime through to the present day. Courbet's influence can be found in the effect he had on the career trajectories of the young Manet, Monet, and Fantin-Latour, in Cézanne's landscapes and Nolde's expressionist seascapes, and into the middle years of the 20th century in the 'action painting' of the Abstract Expressionists. The artist's impact can even be felt in Contemporary painting through the large abstract 'squeegee' canvases of Gerhard Richter, in which the artist uses his hard-edged spatula to drag layers of paint over one another much like Courbet built his paint layers using his palette knife. Though this link may at first glance seem to be a tenuous connection, Richter himself titled one of these monumental works in homage to the great painter, calling it *Abstraktes Bild Courbet* (1986).

Courbet was, above all, an iconoclast. He was an artist who pushed conventional limits, defied societal norms and truly redefined what it meant to be an avant-garde painter. In so doing, he created both a visual and physical language of painting that remains dynamic and relevant today. The great nudes of the 1860s are an integral part of this legacy. Clearing away the rubble of traditions and restrictions that surrounded painting the female body, Courbet's nudes were a joyful celebration of women's bodies rather than a cold Academic recitation. They were, as Dominique de Font-Réaulx says, 'naked, buxom creatures in their prime, whose womanly flesh, ample curves, and clarity of skin can be felt on the surface of the picture and pervade the composition.' From Courbet's unabashed nudes comes the modernist thematic and visual innovations of painting the female body still with us today – those of Manet, Klimt, Modigliani and Freud.



Gustave Klimt, *Danaë*, c. 1907-8. Private collection, Graz.

*I like Courbet because he was so concrete.
He was overcome with reality... The mystery in the
world is to see something that is really there.*

– Willem de Kooning



Willem de Kooning, *Woman*, 1951 © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

I like Courbet. His shamelessness. Since I hadn't his ability or facility, my paintings went wrong slowly.

– Lucian Freud



Lucian Freud, *Girl with Closed Eyes*, 1986-7. © The Lucian Freud Archive / Bridgeman Images

JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)

Le Passage des oies sauvages

signed 'J. F. Millet' (lower right)
pastel and crayon noir on light gray-blue paper,
glued at extreme edges and stretched over board
14¾ x 11¼ in. (37.5 x 29.8 cm.)
Executed *circa* 1862-63.
\$400,000-600,000

£310,000-460,000
€350,000-510,000

PROVENANCE:

Philippe-Auguste Jourde (1816-1905), Paris, before 1887.
P. Guyotin, Paris, by 1889.
with Galerie Barbazanges, Paris.
with Dr. Christoph Bernoulli, Basel, by 1962.
with Drs. Fritz and Peter Nathan, Zürich.
Anonymous sale; Koller, Zurich, 22-24 March 1995, lot 111.
Acquired by the present owner, 27 March 2000.

EXHIBITED:

Paris, École nationale supérieure des beaux-arts, *Exposition des oeuvres de J.-F. Millet*, 1887, no. 93.
Paris, Exposition Universelle, *Exposition centennale de l'art français (1789-1889)*, 1889, no. 444, as *Bergères regardant passer un vol d'oies sauvages*.
Lausanne, Fondation de l'Hermitage, *Pastels, du 16e au 21e siècle*, 2 February-21 May 2018, pp. 62, 221, no. 32, illustrated.

LITERATURE:

P. de Chennevières, 'Exposition des dessins, 1789-1889,' in L. Gonse and A. de Lostalot, *Exposition universelle de 1889: Les Beaux-arts*, Paris, 1889, p. 168.
R. L. Herbert, 'Millet Revisited - II,' *The Burlington Magazine*, vol. 104, no. 714, September 1962, p. 378, footnote 9.
A. Murphy, *Jean-François Millet*, Boston, 1984, p. 166, under 'Related Works'.

Le Passage des oies sauvages is one of Jean-François Millet's most appealing and original compositions celebrating the lives of the young women who tended small flocks around his village home in Barbizon. Drawn in the early 1860s, probably about 1862-63, the pastel offers an image that is essentially timeless, expressed with a color and touch that were particularly modern and very much Millet's own. *Le Passage des oies sauvages*, also known as *Shepherdesses Watching a Flight of Wild Geese*, was immediately well-received among the artist's supportive followers and he went on to create two further versions of the theme.

Many of Millet's wide-ranging themes of life in the fields and forests have their roots in his own childhood, expressions of scenes glimpsed as a young boy growing up in a remote farming village at the edges of Normandy, celebrating tasks he understood deep in his own body from long hours working the land himself beside his father and brothers. The shepherdesses that became a particularly important focus of his art during the 1850s and 1860s, however, represented a more puzzling and challenging range of subject, quite specific to the Chailly countryside that became his adopted homeland in 1849. The young girls who tended small family flocks led difficult, constrained lives that took them far from the more companionable moments of village and farm work. Away from home through very long days, the shepherdesses were effectively tethered to the slow-moving animals whom they had to keep grazing along the roadsides, rocky pathways, or wastelands to prevent their encroachment on the all-important wheat fields. Creating imagery from their quiet lives that would be honest and self-defining had to have been particularly hard for an artist working so consciously within a French tradition that had for several centuries presented the village shepherdess as the epitome of silly flirt or country wanton. It's not difficult to imagine that the task of showing the Barbizon shepherdesses aright became especially meaningful to Millet during the years his own daughters – six in a family of nine children – were growing up so differently. (From time to time, one of his own daughters would pose for him in the studio wearing the heavy hooded cape seen on the seated shepherdess in *Le Passage des oies sauvages*.)

Over the years that Millet watched the local girls with their sheep, he captured numerous telling moments of boredom or biting cold that offered a sympathetic window on their lives. With *Le Passage des oies sauvages*, he found another small incident that opened their local stage to a much wider universe. Joining one of the most immediately recognizable signs of approaching winter, a V-shaped formation of geese flying overhead, to a spreading view of the harvested, empty Plain of Chailly beyond, with just the crest of the rocky gorges of the Forest of Fontainebleau suggested on the horizon, Millet anchored his young shepherdesses in a much broader cycle of seasons and the reassuring continuity of life, securely fixed in the heartlands beyond Paris.

Finished drawings had been a central focus of Millet's creation since the mid-1850s, as he relied more and more on small-scale private collectors to sustain himself and his family in the face of often very harsh critical reactions to the paintings he exhibited regularly at the *Salons*. Until about 1860, those drawings had been executed almost entirely in black crayon, perhaps highlighted with a bit of



(fig. 1): Jean-François Millet, *Shepherdesses Watching a Flight of Wild Geese*, 1866. Museum of Fine Arts, Boston.



white. In response to his patrons' demand, he had experimented with working small areas of very restrained pastel or crayon color into a woman's skirt or a landscape element, but the full-scale coloring of *Le Passage des oies sauvages* was relatively novel in his work. And particularly telling is the distinctive character of the colors he chose to feature, from the seated shepherdess's intense coral headscarf or her pink skirt, to the yellow-green sleeve on her companion's raised arm. Although Millet had produced a significant number of full-fledged pastels with a consciously eighteenth-century flavor and heavy, painterly layering much earlier in his career, he had effectively abandoned the medium around 1846, associated as it was with rococo frivolity, as he became much more clearly a master of the new realist moment. Certainly, the redirection toward color established in a work such as *Le passage des oies sauvages* was a response to a changing market for his drawings; but coming as it does in the first years of the 1860s, this renewed dedication to (a now more restrained) pastel technique should also be seen as a measure of Millet's engagement with the work of one of his greatest heroes, Eugène Delacroix, whose brilliantly and startlingly colored *Chapelle des Anges* in the Church of San-Sulpice was completed and unveiled in 1861. Delacroix was seriously ill in the early 1860s and died in 1863; and it was only with Delacroix's studio sale and a celebratory memorial exhibition that the older master's extraordinary work in pastel become widely appreciated. But Millet and his circle of artist-collector friends had followed the color innovations of the master for a long time. There are very deep echoes of Delacroix's distinctive fresco effects from San-Sulpice in Millet's careful interweaving of his strong pastel colors into the softening gray framework of his underlying drawing in *Le Passage des oies sauvages*. Timeless and almost medieval Millet's subject might be in *Le Passage des oies sauvages*, but the color celebration and draftsmanly technique were novel and decidedly modern. Millet would go on in the second half of the 1860's to claim undeniably Delacroix's pastel crown. That Millet's contemporaries recognized his effort to grapple directly with Delacroix's achievement is given charming credence by one of Millet's own patron's offer to trade all of the Delacroix sketches in his collection for one of the two subsequent versions of *Le Passage des oies sauvages* (Museum of Fine Arts, Boston (fig. 1), and private collection, Japan).

Millet had a profound effect on the art of his contemporaries in the Barbizon school, and this influence later informed the artistic vocabulary of the artists of the Impressionist movement, including most notably, Vincent van Gogh (fig. 2). Van Gogh treatment of peasants working in the fields retain the monumentality of the figure captured so perfectly by Millet and his palette, although more saturated than the Barbizon master, captures the color harmonies so prevalent in Millet's *oeuvre*.

In the years following Millet's own death in 1875, *Le Passage des oies sauvages* was included in two exhibitions which strongly established Millet's role as a major pastel artist, the Millet memorial of 1887 and the landmark century celebration of French drawing at the *Exposition universelle* of 1889.

We are grateful to Alexandra Murphy for confirming the authenticity of this lot and preparing the catalogue note.



(fig. 2): Vincent van Gogh, *The Shepherdess*, after Millet, 1889. Tel Aviv Museum of Art, Israel.



PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

10

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

Souvenir des dunes de Dunkerque

signed 'COROT' (lower right)

oil on canvas

29½ x 51 in. (75.2 x 129.5 cm.)

Painted in 1872-1873.

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

The artist.

with Cléophas, Paris, acquired directly from the above in 1873.

with Hector Brame, by 1888.

with Boussod, Valadon, et Cie., Paris, acquired from the above,
5 July 1888, as *Village, étang, 2 figures (femme coupant des joncs)*.

E. Alexander Young (1828–1907), London, acquired from the above,
20 August 1888.

with Boussod, Valadon, et Cie., Paris, acquired from the above,
18 February 1895, as *L'arbre brisé*.

George Jay Gould Sr. (1864–1923), New York, acquired from the above,
27 November 1895.

(probably) with M. Knoedler & Co.

Charles Frederick Urschel (1890–1970) and Berenice Slick Urschel
(d. 1970), Oklahoma City and San Antonio.

Their sale; Sotheby Parke-Bernet, New York, 3 June 1971, lot 24,
as *Souvenir des dunes Dunkerque*.

Acquired at the above sale by the present owner.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris, 1905,
vol. III, pp. 352–353, no. 2295, illustrated.

G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Galeries
Nationales du Grand Palais, Paris, 1996, p. 352, footnote 3.

ENGRAVED:

Lucien Gautier

Charles Bertaut

After the profound shock of the defeat by Prussia in 1871 and the atrocities committed in the name of the Paris Commune, the critic Jules Castagnary, like so many of his compatriots, sought consolation in the works of the French landscape painters on view at the Paris *Salon* of 1872. 'Landscape remains the strength and glory of our French school. Although the Jury went through it like a plow through a green field, there are still enough beautiful examples to prove to foreigners that we have not degenerated, at least not in this area'(J. Castagnary, *Salons (1857-1870, 1872-1879)*, 'Salon de 1872', vol. 1, Paris, 1892, pp. 26–28).

Executed on a grand scale, *Souvenir des dunes de Dunkerque* is perhaps one of Corot's 'winter paintings', executed in his studio from studies and memory during the winter months when painting out-of-doors was not possible. Even so, the spontaneous brushwork and luminous effects of this picture attest to the awesome power of the master to evoke a specific time of day with all the harmonious enchantment of nature viewed first-hand. In the present work Corot captures the fading light of evening and the rising darkness over the landscape of Dunkerque. The countryside is spectacularly heightened by the pale pink tinges of the setting sun. The depth of the landscape is deftly created by the placement of the figure of the woman in the right foreground and the man on the rocky outcropping in the middle ground and balanced by the house in the background to the right. This, in conjunction with the light sky juxtaposed against the shadows of twilight in the foreground, creates a rhythm and harmony that is almost musical. The depth of the painting is further enhanced by the brushwork. Corot uses layers of thinly applied glazed and scumbles of browns, greens, blues and grey to create a landscape of surprising complexity which results in the creation of a world of silent peace and serenity. It is this quality in Corot's late landscapes that prompted Théodore de Banville to state, 'This is not a landscape painter, this is the very poet of the landscape...who breathes the sadness and joys of nature... The bond, the great bond that makes us brothers of brooks and trees, he sees it; his figures, as poetic as his forests, are not strangers to the woodland 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 destroy their inner life, he can dispense with all servile imitation' (T. de Banville, 'Le Salon de 1861', *Revue fantastique* 2, 1 July 1861, pp. 235–236).







11

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

Le chêne de roche

signed 'TH. Rousseau' (lower left)

oil on panel

35 x 46 in. (88.9 x 116.8 cm.)

Painted in 1860.

\$400,000–600,000

£310,000–460,000

€350,000–510,000

PROVENANCE:

The artist.

with Ennemond Blanc, Paris, likely acquired directly from the above in 1860.

His sale; Hôtel Drouot, Paris, 7 April 1862, lot 37.

The artist, reacquired at the above sale.

with Paul Durand-Ruel and Hector Brame, Paris.

Antoine-François Marmontel (1816-1898), Paris, acquired directly from the above, by 1867.

His sale; Hôtel Drouot, Paris, 11-14 May 1868, lot 61 (incorrectly catalogued as on canvas).

Johann Peter Kaspar Meyer (1800-1887), Dresden, probably by 1872.

Auguste Meyer Müller (1843-1904), his daughter, by descent.

Dr. jur. Alwin Woldemar von Dietel (1861-1928) and Adele Müller von Dietel (1868-1946), her daughter, by descent.

Their sale; Frederik Muller & Cie., Amsterdam, 30 November 1926, lot 19.

Auguste W. Volz, The Hague.

His sale; Frederik Muller & Cie., Amsterdam, 15-21 April 1947, no. 380

Hendrikus Egbertus Ten Cate (1868-1955), Almelo, Holland.

His sale; Sotheby's, London, 3 December 1958 no. 82

L. Heim, acquired at the above sale.

with Galerie André Watteau, Paris, by 1975.

Private collection, Paris, by 1977.

Private collection, Japan.

Anonymous sale; Christie's, New York, 19 November 1998, no 122, as *Le chêne de roche, Forêt de Fontainebleau*.

Private collection, Paris.

with Salander-O'Reilly Galleries, New York, by 2002.

Acquired directly from the above by the present owner.

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LITERATURE:

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H. de Callais, 'Le Salon de 1861,' *L'artiste*, vol. 12, no. 2, Paris, 15 December 1861, p. 27.
A. de Calonne, 'La peinture contemporaine à l'exposition de 1861,' *Revue contemporaine*, second series, vol. 21, Paris, 31 May 1861, p. 336.
A. Cantaloube, *Lettre sur les expositions et le Salon de 1861*, Paris, 1861, p. 106, as *Dessous de bois*.
H. Delaborde, 'Le Salon de 1861,' *Revue des deux mondes*, second series, vol. 33, Paris, 15 June 1861, p. 890, as *Chêne de la Forêt de Fontainebleau*.
Galletti, *Salon de 1861, Album caricatural*, Paris, 1861, p. 45, illustrated with a caricature of the present painting.
T. Gautier, *Abécédaire du Salon de 1861*, Paris, 1861, p. 323, as *Le chêne de Roche (forêt de Fontainebleau)*.
A. de La Forge, 'L'art contemporain: Salon de 1861,' *Le Siècle*, Paris, 19 July 1861, np.
L. Lagrange, 'Le Salon de 1861,' *Gazette des Beaux-Arts*, vol. 11, no. 2, Paris, 1 August 1861, p. 136, illustrated by the artist's etching opposite p. 136.
O. Merson, *La Peinture en France, Exposition de 1861*, Paris, 1861, pp. 335-336.
P. de Saint-Victor, 'Salon de 1861,' *La Presse*, Paris, 2 August 1861, n.p., as *Chêne*.
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P. Dax, 'Chronique,' *L'artiste*, Paris, 15 April 1862, p. 181.
P. Mantz, 'Les Beaux-Arts l'Exposition Universelle,' *Gazette des Beaux-Arts*, vol. 23, no. 4, Paris, 1 October 1867, p. 327.
O. Merson, 'Beaux-arts: M. Théodore Rousseau,' *L'Exposition Universelle de 1867 illustrée*, no. 46, Paris, 10 October 1867, pp. 249-50, illustrated.
C. Wallut, 'Les Beaux-Arts à l'Exposition universelle,' *Musée des familles*, vol. 34, no. 9, Paris, June 1867, p. 287.
R de La Ferté, 'Le monde, les arts, le théâtre,' *L'artiste*, Paris, 1 June 1868, p. 448.
A. Sensier, *Souvenirs sur Th. Rousseau*, Paris, 1872, pp. 244, 257-258, 265, as *le Chêne de roches*.
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P. Burty, 'Théodore Rousseau,' *Maîtres et petits-maîtres*, Paris, 1877, p. 142.
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J. W. Mollett, *The Painters of Barbizon: Millet, Rousseau, Diaz*, London, 1890, pp. 78-79, as *The Oak of the Rocks*.
G. Lanoë and T. Brice, *Histoire de l'école Français de Paysage (depuis Le Poussin jusqu'à Millet)*, Paris, 1901, pp. 192, 273.
L. Delteil, *Le Peintre-graveur illustré (XIXe et XXe siècles)*, J. F. Millet, *Th. Rousseau, Jules Dupré, J.B. Jongkind*, vol. 1, Paris, 1906, n.p., no. 4 under Rousseau, illustrated with the artist's etching, as *Chênes de roche*.
É. Michel, *Les maîtres du paysage*, Paris, 1906, pp. 438-39.
R. Muther, *The History of Modern Painting*, vol. 2, London, 1907, p. 306.
É. Michel, *La Forêt de Fontainebleau dans la Nature, dans l'histoire, dans la littérature et dans l'art*, Paris, 1909, pp. 164-166.
P. Dorbec, *Théodore Rousseau*, Paris, 1910, pp. 24, 97, 112, pl. 7, illustrated with the artist's etching, as *Le chêne de roches*.
É. Michel, *Great Masters of Landscape Painting*, London, 1910, p. 350, as *The Stone Oak*.
P. Brune, *Dictionnaire des artistes et ouvriers d'art de la Franche-Comté*, Paris, 1912, p. 249, as *Le Chêne de Roche, forêt de Fontainebleau*.

P. Dorbec, 'L'Oeuvre de Théodore Rousseau aux Salons de 1849-1867,' *Gazette de Beaux-Arts*, series 4, vol. 9, no. 668, February 1913, p. 121.
E. Waldmann, 'Die Meyersche Gemäldesammlung in Dresden,' *Mitteilungen aus den sächsischen Kunstsammlungen*, vol. 4, 1913, p. 82.
L. Dimier, *Histoire de la peinture Français au XIXe siècle*, Paris, 1914, p. 161 as *Chêne de roches*.
P. Dorbec, *L'Art du paysage en France*, Paris, 1925, p. 126.
H. Focillon, *Le peinture au XIXe siècle, Le Retour à l'Antique—Le Romantisme*, Paris, 1927, p. 349.
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S. Cheney, *The Story of Modern Art*, New York, 1941, p. 90, as *The Oak of the Rocks*.
C. Léger, *La Barbizonnière*, Paris, 1946, p. 145.
D. Hannema, *Catalogue of the H.E. Ten Cate Collection*, Rotterdam, 1955, vol. 1, p. 73, no. 109, vol. 2, pl. 27, illustrated.
H. Toussaint and M.-T. de Forges, *Théodore Rousseau, 1812-1867*, exh. cat., Paris, Musée du Louvre, 29 November 1967-12 February 1968, n.p., discussed in introduction by René Huyghe and the chronology under 1861 and 1867, pp. 114, 120, under nos. 79 and 86.
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R. Huyghe, *La peinture française au XIXe siècle, La relève de l'imaginaire, Réalisme, romantisme*, Paris, 1976, pp. 330-331, 342, figs. 347 (the artist's etching), 348, illustrated.
M. Melot, *Graphic Art of the Pre-Impressionists*, New York, 1978, pp. 253, 293-294, no. R4, illustrated with the artist's etching, as *Oak Tree Growing Among Rocks*.
N. Green, *Théodore Rousseau, 1812-1867, Loan Exhibition of Paintings, Drawings, and Prints from English and Scottish Collections*, exh. cat., Norwich, Sainsbury Centre for Visual Arts, 12 January-21 February 1982, also London, Hazlitt, Gooden & Fox, 10 March-8 April 1982, pp. 33, 63-64, pls. 68, 69, illustrated with the artist's etching, as *Le Chêne de Roches* (incorrectly described as being in the collection of the Cleveland Museum of Art).
E. Zola, 'Nos peintres au Champ-de-Mars [1867],' in *Écrits sur l'art*, J.-P. Leduc-Adine ed., Paris, 1991, p. 187.
C. Heilmann, M. Clarke, J. Silevis eds., *Corot, Courbet und die Maler von Barbizon: 'Les amis de la nature'*, exh. cat., Munich, Haus der Kunst, 4 February-21 April 1996, p. 401, under no. C92.
S. Kelly, *Théodore Rousseau (1812-1867), His Patrons and His Public*, PhD diss., University of Oxford, 1996, pp. 146-147, 149, pl. 75, illustrated.
M. Schulman, *Théodore Rousseau, catalogue raisonné de l'oeuvre graphique*, Paris, 1997, pp. 275, 342.
S. Kelly, 'The Landscapes of Theodore Rousseau and their Market,' in *Barbizon: Malerei der Natur—Natur der Malerei*, A. Burmester, C. Heilmann, M. Zimmerman eds., Munich, 1999, p. 426, as *The Oak Tree among the Rocks (Le Chêne de Roche)*.
M. Schulman, *Théodore Rousseau, catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 306, no. 591, illustrated.
R. Miquel, P. Miquel, *Théodore Rousseau, 1812-1867*, Paris, 2010, pp. 134-135, illustrated, as *Le Chêne de Roches*.

ENGRAVED:

The artist, 1861, in three states.



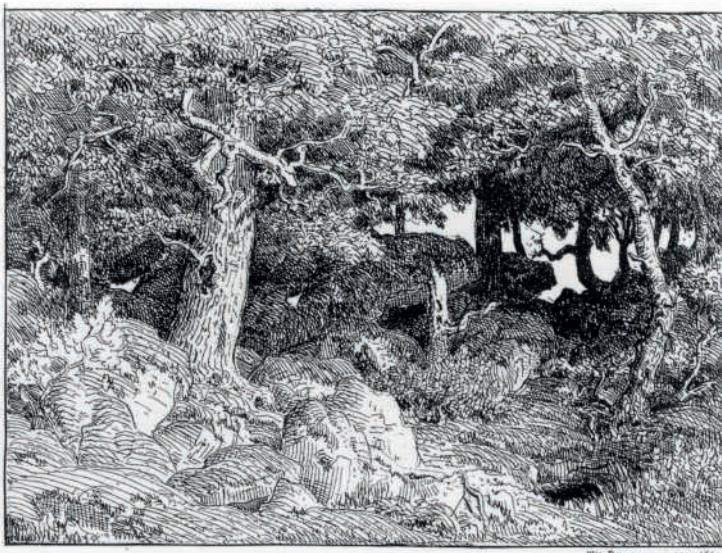
Atelier Nadar, Théodore Rousseau, c. 1857. J. Paul Getty Museum, Los Angeles.

Théodore Rousseau was undeniably one of the most important artists of the mid-19th century and was considered a leader of the Barbizon school. With his extensive stylistic and technical variety, his unconventional *oeuvre* established the basis for new artistic parameters for landscape painters a generation before the advent of Impressionism. Few artists before him attempted such an array of motifs or captured such a range of visual effects with such sensitivity to the subject matter. By breaking so completely with the reigning artistic conventions of his time, Rousseau remained controversial and polarizing for much of his career, not unlike Gustave Courbet (fig. 2), although he was ultimately celebrated one of the most important innovators of the era.

Rousseau was the archetypal *peintre de pays*. As a young artist, he did not make the often required trip to Italy and chose to forgo the idealizing paradigm of 18th century Italianate landscape painting and instead chose a pure landscape painting that did not require a literary foundation. Rousseau chose to depict his native landscape as seen with a heightened sensibility to change of season, time of day or weather with none of the contrived composition so relished by the Classicists. His fellow artist, Eugène Fromentin wrote of his artistic perception: 'In nature, he discovers thousands of completely new things. The repertoire of his sensations is immense. Every season, every hour of day, evening and dawn, all the inclemencies of weather, from the hoarfrost to the dog days; every altitude, from the strand to the hills, from the downs to Mount Blanc; the villages, meadows, copses, forests, the naked earth, and the foliage with which it is covered – there is nothing that not tempted him, stopped him, won him over by its interest, persuaded him to paint it' (E. Fromentin, *Les maîtres d'autrefois*, Paris, 1876, p. 277).

To his contemporaries, Rousseau represented the perfect symbiosis between art and nature. His immersion in *plein air* study was legendary, even to the point of devising various tools to facilitate painting out of doors. This obsession with capturing nature as it appears upset previously perceived notions of composition. The sketch, the one pure capture of nature in all its unruly glory, grew in importance in Rousseau's art and informed the artist's technique down to the individual brushstrokes, and changed forever the definition of artist's 'finish'. As Robert L. Herbert states in the catalogue of seminal exhibition *Barbizon Revisited*, 'In broken visible brushwork like chopped straw and their vibrant, textured tapestries of color we can feel stirring the breeze of Impressionism' (Robert L. Herbert in *Barbizon Revisited*, exh. cat., San Francisco et al., 1962-1963, p. 48).

Although sketching outdoors was fundamental to Rousseau's artistic technique, he held an unwavering commitment to studio work. His studio paintings, of which *Le chêne de roche* is an extraordinary example, were carefully thought out and meticulously rendered creations. In the present work, Rousseau depicts a gnarled, ancient oak tree growing up out of a rocky landscape in the forest of Fontainebleau. For Alfred Sensier, the artist's biographer, it represented 'one of the most beautiful creations of Rousseau' (A. Sensier, *Souvenirs sur Théodore Rousseau*, Paris, 1872, p. 258). The artist himself called particular attention to the painting when he submitted it as his sole entry to the *Salon* of 1861. The critic Theophile Thoré remarked on its majesty as well as its almost pointillist surface and indicated that it should be shown in a room on its own. Rousseau emphasized his pride in *Le chêne de roche* by making his own etching of the painting to illustrate a review in the prestigious *Gazette des Beaux-Arts* (fig. 1). Rousseau was accustomed to causing controversy and with *Le chêne de roche* he challenged Parisian sensibilities once again. The mystical sliver of daylight at the end of a tunnel of mossy rocks startled critics. The extraordinary surface detail of ferns and lichens and thousands upon thousands of glinting leaves mocked the detractors who previously complained the artist could never finish a painting. His fame as a colorist is evident in the myriad shades of very dark greens offset by the brilliant reds of the holly in the undergrowth and the touches of silver and Naples yellow in the bark of the old oak tree. And as the fame of *Le chêne de roche* grew after Rousseau's death in 1867, the powerful old oak came to appear as a stand in for Rousseau himself, thriving in the most hostile terrain.



(fig. 1): Théodore Rousseau, *Le chêne de roche*, engraved 1861.



(fig. 2): Gustave Courbet, *The Oak at Flagey*, 1864. Murauchi Art Museum, Tokyo.



PROPERTY FROM AN IMPORTANT CALIFORNIA COLLECTION

12

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

Une paysanne et sa vache à la mare en vue d'un village

signed 'COROT' (lower right)

oil on canvas

15 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in. (38.4 x 50.1 cm.)

Painted *circa* 1860-1865.

\$250,000–350,000

£200,000–270,000

€220,000–300,000

PROVENANCE:

M. Max, Paris.

with Boussod, Valadon et Cie., Paris, acquired from the above,
5 September 1888.

with M. Knoedler & Co., Inc., New York, acquired from the above,
24 September 1888, as *Le Coteau*.

Henry Osborne Havemeyer (1847-1907), New York, acquired from the
above, 6 December 1888.

Louisine Waldron Elder Havemeyer (1855-1929), New York, his wife, by
descent.

Adaline Havemeyer Frelinghuysen (1884–1963), Morristown, NJ, her
daughter, by descent.

Rep. Peter Hood Ballantine Frelinghuysen Jr. (1916-2011), Harding
Township, NJ, her son, by descent.

His estate sale; Christie's, New York, 1 November 2012, lot 9, as *Vachère et sa vache à la mare en vue d'un village*.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Metropolitan Museum of Art, *Splendid Legacy: The Havemeyer Collection*, 27 March-20 June 1993, pp. 310-311, no. 121, as *Landscape*.

LITERATURE:

H. O. Havemeyer Collection: Catalogue of Paintings, Prints, Sculpture and Objects of Art, Portland, ME, 1931, p. 333, as *Landscape*.

M. Dieterle and C. Lebeau, *Corot, Sixième supplément à L'Œuvre de Corot par A. Robaut et E. Moreau-Nélaton édition H. Floury, Paris, 1905*, Paris, 2018, p. 85, no. 86, illustrated.



Une paysanne et sa vache à la mare en vue d'un village boasts a distinguished provenance that connects it to one of the great American collectors during the 19th century and one of America's founding families during the 20th century. Purchased by Henry 'Harry' Osborne Havemeyer from M. Knoedler & Co. in 1888, it is one of six Corot landscapes that Harry and his wife Louisine Havemeyer would come to own during the course of their collecting history. They eventually turned their focus to the artist's figure paintings and assembled a fine collection of some nineteen pictures of this kind. Louisine, a friend of Mary Cassatt, was the driving force behind the couple's collection of contemporary European paintings and would have no doubt been aware of Corot's legacy as the most important French landscape painter of the 19th century, though both Harry and Louisine had to agree on a painting's importance for it to enter into their collection. After Louisine's death in 1929, a larger portion of their collection was gifted to the Metropolitan Museum of Art, though *Une paysanne et sa vache à la mare en vue d'un village* remained with the family, passing into the Frelinghuysen family by descent.

Corot's late landscapes have long been celebrated for the artist's subtle rendering of the effects of light within his canvases, often shrouded in a veiled half-light or a quickly dispersing mist of the early morning hours. Corot preferred to work during the earliest hours of the day, often waking at 3:00 a.m. in order to arrive on site with his portable easel and paints before first light and capture the landscape at the break of dawn. It is this skillful ability to capture fleeting effects of light on the landscape that led the Impressionist painters to dub the older artist 'Père Corot.' The present picture is a lovely demonstration of some of these effects, the clear early light just touching the edges of the clouds as a *bergère* attends to a single cow that has perhaps wandered off during the night. A smaller creature, probably the animal's calf, is partly discernible in the shadows higher up on the hillside.

'Corot is the patriarch of the French landscape,' wrote Jules Castagnary in his commentary on the *Salon* of 1873. 'He has been painting for fifty years. If fame came late to him, talent did not. When one thinks that the hand that placed these deft touches carries the weight of seventy-seven years, such fortitude comes as a surprise and a marvel. The illustrious old man is the lone survivor of a vanished past' (J. Castagnary, 'Salon de 1873,' *Salons (1857-1870, 1872-1879)*, vol. 2, Paris, 1892, p. 73). Fame had indeed only come to Corot during the mid-1860s, when his annual contributions of landscapes to the *Salon* finally met with wide acclaim from both critics and the public alike. He showed seven important paintings at the *Exposition universelle* of 1867 in Paris for which he received a medal and the title of *Officier de la Légion d'Honneur*. The Parisian dealer Alphonse Cadart had also included ten Corots in a group exhibition of French painting which he organized and sent to America the year before. This exhibition was to play an integral role in introducing Corot's work to audiences in New York, Boston and Philadelphia.

Collectors clamored at Corot's door in response and the artist was hard pressed to meet the increased demand for his landscapes. These paintings represent a deeply felt and aesthetically refined evocation of time and place, and were prized for their sensitivity and poetry. Corot's landscapes were unlike the more straightforward naturalistic scenes of the other French landscape painters. Théodore de Banville praised Corot in his review of the *Salon* of 1861: '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 in the woodland that surrounds them. He knows more than anyone, he has discovered all the customs of boughs and leaves; and now that he is sure he will not distort their inner life, he can dispense with all servile imitation' (quoted in *ibid.*, p. 262).

Progressively minded commentators, as well as the Impressionist artists themselves, acknowledged the debt owed to Corot as the forerunner of Impressionism, which Edmond Duranty discussed in his seminal pamphlet 'The New Painting,' published in 1876, a year after Corot's death. 'The roots of the new painting lie also in the work of the great Corot, that man who was always searching, and whom Nature seems to have loved because she revealed so many of her secrets to him' (quoted in the full text version, *The New Painting*, exh. cat., The Fine Arts Museums of San Francisco, 1986, p. 41). Castagnary wrote of Corot's pictures in the 1874 *Salon*, the last to which the painter contributed during his lifetime, 'A master in his turn, he saw many generations of young men pass through his studio. They came to ask him the secret of his strength. 'Feel deeply,' he told them, 'and communicate your emotion.' How many eyes did he open? How many hands unbind? How many brains set free! And there he is, still standing, still struggling, as young as ever' (*ibid.*, pp. 101-102).

Interest in Corot's paintings had been growing slowly but steadily in America since the Cadart exhibition of 1866 -- four of the five paintings that were shown in Boston were purchased by collectors there. By the early 1870s there were paintings by Corot in Baltimore, Providence, and further west in Cincinnati and Saint Louis. The artist's work could be found in a half-dozen Philadelphia collections, and New Yorkers had come on board as well. At the end of the decade, Marian G. van Rensselaer proclaimed to the readers of *The Century Magazine* that Corot was 'one of the greatest landscape painters who ever lived' ('Corot,' *The Century Magazine*, June 1889, p. 256). Even after Americans developed a taste for Impressionism, thanks largely to the Havemeyers' pioneering advocacy of 'the new painting,' enthusiasm among rising and now famous major American collectors for acquiring Corot continued unabated into the next century.



*His greatest contribution was the introduction into
19th century painting of nature's lyricism: the smell
of wet leaves, the mossy rocks in the forest... And
snow, he painted snow like nobody else!*

Paul Cézanne

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

13

GUSTAVE COURBET
(FRENCH, 1819-1877)

Chasseur dans la neige

signed 'G. Courbet' (lower left)

oil on canvas

25 $\frac{7}{8}$ x 32 $\frac{1}{4}$ in. (65.5 x 82 cm.)

\$1,500,000–2,500,000

£1,200,000–1,900,000

€1,300,000–2,100,000

PROVENANCE:

with Galerie Lambert, Vichy, by 1889.

Enrique Bullrich Ocampo and Luisa Zuberbühler, Buenos Aires.

José Gregorio Zuberbühler Machain (b. 1867) and Carmen Eugénia Oliden

Machain (b. 1875), Buenos Aires, acquired from the above, *circa* 1935.

Josefina Zuberbühler Oliden (1895-1965), Buenos Aires, by descent.

Estela Maria Garcia Fernandez Zuberbühler (1920-2015), by descent.

By descent to the present owner.







Courbet's paintings of his native Franche-Comté blancheted with a crisp layer of snow were a striking departure from precedent in French painting history. The artist's christening of the winter landscape both inspired his impressionist successors and irrevocably altered the course of the genre; no landscape painter after Courbet could consider their *oeuvre* complete without a snow-filled winter landscape.

Among the most beautiful and perfectly nuanced Impressionist winter landscapes were those executed by Claude Monet (fig. 2). His was the undisputed master of the Impressionist '*effet de neige*,' but he was not alone in his fascination with the subject: Renoir, Pissarro, Sisley, Caillebotte, Gauguin and others also produced images that depicted the special character of the air, light and delicate chromatic effects associated with landscapes blanketed with snow. The passion with which Claude Monet pursued *plein air* painting in winter was legendary even during his own lifetime. In 1867, a journalist reported seeing Monet hard at work outdoors in Honfleur in the dead of winter. 'It was cold enough to split rocks. We perceived a foot warmer, then an easel, then a gentleman bundled up, in three overcoats, gloves on his hands, his face half frozen; it was Monet studying an effect of snow' (L. Billot, 'Exposition des Beaux-Arts,' *Journal du Havre*, 9 October 1868, reprinted in C. Stucky, *Monet A Retrospective*, New York, 1985, p. 40.)

Courbet first painted the subject in the cold winter of 1856-7, but it was only in the 1860s that he engaged more deeply with the theme, exploring snow and its textures in a series of paintings that would ultimately number eighty scenes, observed first in Franche-Comté and later, during the artist's self-imposed exile, in the Swiss Alps. While his later works in this theme are stark and desolate, conveying the desperation of the artist's condition in the final years of his life, his earlier paintings of snow, including *Chasseur dans la neige*, are bright and glisten with sunlit shades of pure white and blue. For Courbet, these scenes of nature at its greatest intensity offered matchless scope for his immense ambitions and the snow-swept Franche-Comté landscape quickly became a personal trademark.

The self-declared *enfant terrible* of French Realist art, Courbet spent the first decades of his career in noisy subversion. Hunting scenes were ever bolder, bigger and bloodier, nudes shocked with their fleshiness. 'When I am no longer controversial, I will no longer be important,' wrote Courbet to his parents in 1852 (P. ten-Doesschat Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 106, no. 52-53). By the mid-1860s, with his reputation secure, Courbet now was at greater liberty to focus on his own artistry. Yet, he never ceased to prod and poke at the Bonapartist establishment, both with his subjects and his technique.

For Courbet, one of the great technical innovators of his generation, the application of paint to canvas was a process deeply embroiled with his entire sense of his own artistry. In an open letter to his students, Courbet explained that paint and its own materiality was of central importance to the images he created with it: 'Painting' he explained 'is essentially a concrete art and can only consist of the representation of real and existing things. It is a completely physical language, which is made up not by words, but of all physical objects. An abstract object, being invisible and non-existent, does not form part of the domain of painting' (*Le Courrier du dimanche*, Paris, 25 December 1861). Paul Cézanne observed of Courbet's occupation with the fabrication of art, he was 'a builder, a rude troweller of plaster, a crusher of color' (P. M. Doran, *Conversations avec Cézanne*, Paris, 1978, p. 142) (fig. 1). In the layering of paint on canvas, he explained and paraphrased the process of nature. Courbet welcomed spectators to his studio and those who witnessed the artist at work described his use of unconventional techniques and tools. Courbet began his compositions on a dark layer of color. 'You're astonished that my canvas is black!' he



(fig. 1): Paul Cézanne, *Melting Snow, Fontainebleau*, 1880. Museum of Modern Art, New York.

challenged, 'nature without the sun is black and dark: I do what light does, I light up the prominent points, and the painting is done.' (M. Claudet, *Souvenirs: Gustave Courbet*, Paris, 1878, p. 9).

Courbet laid down his paint with palette knife, spatula, sponges and blotting rags, building up an image out of darkness and creating a richly textured surface. His paintings of landscapes chilled by winter afforded him the opportunity to employ these techniques in the spirit of mimicking nature most creatively and to greatest effect. Having played the part of the sun, illuminating his subjects from blackness, Courbet's elemental role also encompassed that of the snowstorm which blustered through his compositions, blanketing the Franche-Comté's limestone ravines and tree-lined watering spots. In *Chasseur dans la neige*, Courbet's varied application of paint perfectly captures the irregularity and complexity of his natural subject. Snow is flaked onto the canvas with a palette knife in its various textures, forming crunchy snow-packed banks and feathery sprays on winter-stripped trees. Cool blue ice is slicked smooth with large soft brushes. Drawing on the palette Courbet had introduced earlier in the decade, the painting is a harmony of tinted whites, steely grays and blues. A gifted colorist, Courbet laced the startling whiteness of the painting with the rusted browns and black of rock and earth which peek darkly from underneath a blanket of snow white.

Landscape painting was the driving force of the second half of Courbet's career. His passion for the subject was motivated in part by his attachment to his native Franche-Comté. He found great freedom in the unexplored territories of the Jura mountains and delighted in the mystery of the region's undiscovered places. As Jules-Antoine Castagnary described in his preface to the retrospective exhibition at the *École des Beaux-Arts* in 1882, '[T]he landscape according to Courbet does not hand itself over easily. It uses its secrets, its metaphors, and its double meanings carefully, and remains, like the entire oeuvre, fundamentally open to interpretation' (J. Castagnary, cited in *Exposition des oeuvres de Gustave Courbet à l'École des beaux arts*, Paris, 1882, pp. 17-18). Partly as a consequence of its unspoiled secrecy, landscape subjects provided Courbet with a powerful platform from which to continue his project of social dissent. *The Oak at Flagey*, painted in 1864, is a comparable example of a landscape painting saturated with political symbolism. The subject recalls the Tree of Liberty, an icon of the 1848 Revolution and connects the radicalism of this symbol to Courbet's provincial landscape.

The opposition of man and nature was a motif Courbet frequently presented to his audience. The Napoleonic regime could be represented by the metonym of 'man.' The regime's roots were placed in urban society, power was expressed through architecture and technology, newly-constructed railway lines which ploughed through previously unspoiled terrain were the veins of its command. Nature was thereby to Courbet a site of retreat from the Bonapartist establishment. He flexed his political muscle by challenging his audience to view the political climate through this emotive lens. The conflict between the human and the natural presented in Courbet's art is perhaps most clearly staged in hunting scenes such as this. In the midst of this icy landscape, a hunter and his prey are frozen in a moment of imminent violence, the axis of their mutual gaze bisecting the composition. As with many of Courbet's hunting scenes, this moment is afforded the majestic tragedy of a history painting. The hunter crouching in the snow, only partially hidden by foliage readies the fatal shot, while the two deer stand stock still. Yet the hunter is not the victor in this scene. In Courbet's composition, the human figure is a diminutive silhouette in a scene of monumental nature. Like Courbet's compositions of crumbling man-made ruins, this scene hints at the ephemeral impact of man. The power of nature is recalled by the clearing skies hanging over this pending scene of violence, a hint of the supreme and everlasting healing power of nature.

The present work is accompanied by a certificate from the Institut Gustave Courbet dated 3 December 2017, and will be included in their forthcoming Gustave Courbet *catalogue raisonné*.



(fig. 2): Claude Monet, *La pie*, 1868-69. Musée d'Orsay, Paris.





PROPERTY FROM A BRITISH ESTATE

14

VILHELM HAMMERSHØI
(DANISH, 1864–1916)

Interior with an Easel, Bredgade 25

oil on canvas

31 x 27 $\frac{5}{8}$ in. (78.5 x 70.3 cm.)

Painted in 1912.

\$1,500,000–2,000,000

£1,200,000–1,500,000

€1,300,000–1,700,000

PROVENANCE:

The artist.

with Leonard Borwick, London, acquired directly from the above.

Adam Black, acquired directly from the above, 1912.

By descent to the present owner.

LITERATURE:

S. Michaëlis and A. Bramsen, *Vilhelm Hammershøi, Kunstneren og Hans Værk*, Copenhagen, 1918, p. 111, no. 354.

P. Vad Hammershøi, *Værk og Liv*, Haslev, Denmark, 1988, p. 332.





Vilhelm Hammershøi in front of the double doors in the living room at Bredgade 25, c. 1912.
Det Kongelige Bibliotek, Copenhagen.

Interiors are Hammershøi's most popular pictures, and they have defined public perception of his achievements as an artist. The present interior is unusual in that it is one of only four currently known in Hammershøi's oeuvre that depict an artist's easel. While Hammershøi painted numerous replicas or variations of his own interiors, pictures with an easel or other studio props are rare, especially considering the fact that his homes doubled as subject matter and working space.¹ Yet contemporary photographs of Hammershøi in front of his working easel show a different model from the one in the present painting, made from light wood and with a much heavier, sturdy frame.² This heavier easel appears in just one – the first – of Hammershøi's four interiors with an easel, dating from 1907 (fig. 1).³

In contrast, the present picture is one of three versions with a light, three-legged easel. As this was clearly not the one he worked on at home, it is conceivable that it was a mobile folding easel he may have taken to the country in the summer, for example. One slightly earlier variant of the same subject is the painting from 1910 in the Statens Museum for Kunst with an additional chair between the easel and the wall and a porcelain bowl without lid on the table visible in the back room (fig. 2). Another, undated version, including the chair but with a covered porcelain bowl in the background was offered at Sotheby's London on 26 February 1975.⁴ The third variant is the present picture, without the chair and bowl, but with distinct effects of sunlight coming into the room.

With the introduction of the easel, the painting moves from being an interior to being a variation on a classical theme – the studio painting. The easel demands association with the artistic process of creation: it is self-reflective by definition. As such, it is typically charged with an interpretative burden, that of displaying the artist's place of work, his processes, and as such, his identity and position within artistic tradition. The studio is inevitably an invention where some things are hidden and others on display.⁵ In Hammershøi's interiors, this strategy is especially noticeable. But is the studio the subject of the present picture? It is not at all obvious. If we take a painting with an easel as a picture staging the artistic identity and process of creation, what does the present painting offer to the viewer? How is information ordered and arranged? The theme 'working environment' is undercut by careful, even severe editing. This editing process is not only subtly implied but so conspicuous and demonstrative that the concept becomes a central element of the artistic process of creation. Yet the artist does not otherwise share a single physical detail of the 'making', apart from the structure of the paint surface, which is applied thinly throughout, remains visibly man-made and to some extent detached from the objects depicted.⁶

Technically, Hammershøi's interiors are representations of the space inhabited by the artist and his wife, and the views of the rooms can typically be matched with topographical data, especially for the still extant apartment in Strandgade 30.⁷ In comparison with other nineteenth and early twentieth century paintings of interiors, the contrast is stark. Instead of being invited to enter the convivial and homely settings they depict, in Hammershøi we are faced with a noticeable absence of people and objects as well as the narratives connecting them.

However, the indisputable fact that these paintings represent anything but a home or an artist's workspace has given rise to attempts at art historical categorization within the artistic currents of his time, especially Symbolism (depicting the alienated solitary individual in the empty spaces of the modern world, in interiors which have an *unheimlich* flavor, typically and imperfectly translated as uncanny), or as presenting figures



in private spaces as a symbolic representation of the inner human being. Whether there is sufficient concrete evidence across Hammershøi's works to embed them within a Symbolist agenda is a matter for further research and discussion. In a rare comment on his art, Hammershøi himself stated that what mattered to him were the lines, the 'architectural stance' of the picture, and the light.⁸ While this may seem to be merely a 'bare-bone' comment, Hammershøi's conceptual focus on structure and experimentation with a set of fixed elements was arguably closer to, for example, Mondrian's gradual process of elimination than to Khnopff's melancholic soulscapes of Bruges-la-Morte or Vallotton's highly stylized interiors with their razor-sharp edges and palpable sense of menace.

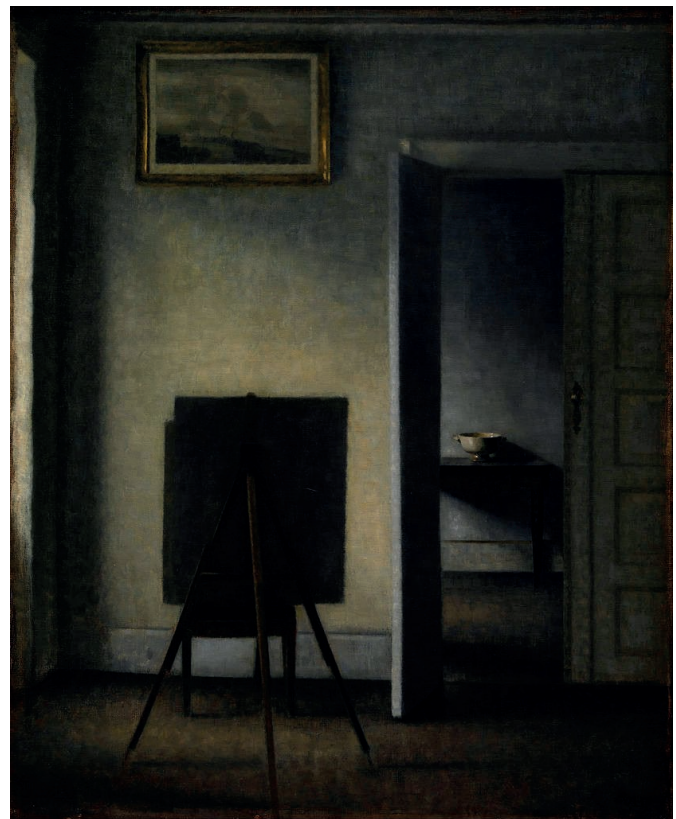
Hammershøi may have been private, but he was not a recluse. He travelled to Paris, London, and the Netherlands, exhibited internationally, went to the Danish countryside every summer and was in touch with the art world of his time. He took part in group exhibitions across Europe. The painting discussed here was sold through the pianist Leonard Borwick (1868-1925), who bought his first painting by the artist in 1903,⁹ having found himself transfixed by a Christmas card reproduction of one of Hammershøi's pictures during a concert tour in Denmark. Soon afterwards he met the artist himself through the collector Alfred Bramsen.¹⁰ Their friendship was to last until the painter's death, and Borwick also promoted his friend's work to art lovers in the UK. Bramsen's 1918 catalogue lists four pictures by Hammershøi in Borwick's collection, excluding the present

picture, which had then already been sold to Alfred Black. Many owners' names in this catalogue that are familiar to historians of collections also document the widespread level of interest in Hammershøi by well-known private collectors and dealers across Northern Europe during the painter's lifetime.

The present picture shows the rooms inhabited by the artist in Bredgade in Copenhagen, as they appear in a number of interiors.¹¹ The painting hung unusually high up on the wall above may seem peculiar, but it appears in the same position not just in the two other versions but also in another interior painting from circa 1910 in the museum in Malmö (inv. no. 4663). The position may have been chosen to protect a work on paper from sunlight.¹² While the subject of an empty studio with an easel was painted in numerous examples ranging from artists as diverse as Carl Gustav Carus to Albert Marquet, this picture differs in several aspects (fig. 3).¹³ Typically, studios without the painter's figure show the window. In contrast, Hammershøi turned the perspective clockwise by 90 degrees, and in consequence this is no longer a room with a view to indicate inspiration from the world outside. The only element coming into the room is the light. Also, the easel is seen from behind. We do not see the picture, or drawing board, placed upon it. This position would traditionally appear in paintings where the artist places himself behind the easel to making eye contact with the viewer. Yet this is not the case here, and furthermore,



(fig. 1): Vilhelm Hammershøi, *Interior with Easel and Punch Bowl*, Strandgade 30, 1907.



(fig. 2): Vilhelm Hammershøi, *Interior with the Artist's Easel*, 1910. Statens Museum for Kunst, Copenhagen.

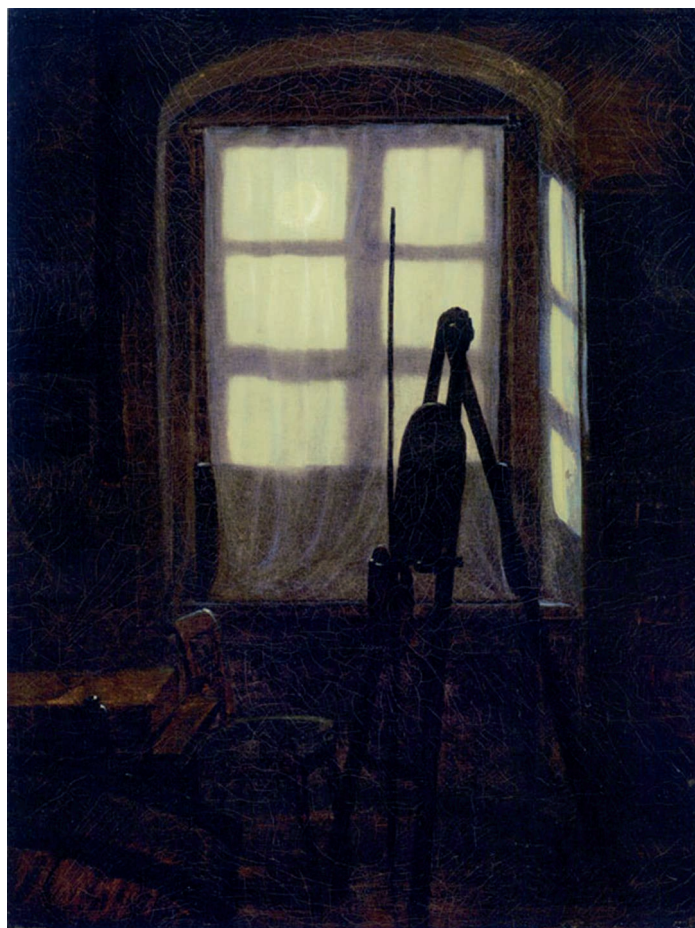
the easel is arranged here in such a way that light falls on it from the right, which would have been impractical for a right-handed artist such as Hammershøi.¹⁴ There is also no known interior painting by him showing the apartment in Bredgade as it would have been seen from the perspective of the chair in the Statens Museum's picture. Clearly, this is not a scene. This is a staged arrangement.

The light is brighter and sharper in the present painting than in the one in the Statens Museum, creating straight beams into the room, and the easel is placed closer to the back wall to make room for a new element that is unique to this version: the slanted rectangle of light on the floor from an invisible window to the left of the foreground. It seems plausible that the floorspace required by the ephemeral rectangle of light necessitated the elimination of the chair in order to move the easel backwards, or upwards in the picture plane. In fact, the light brushwork makes its three legs and the floor underneath appear almost weightless. It follows that the structural quality of the subject determined the composition and the arrangement of the objects. Together with the converging lines of light falling in through the second window, and the three converging legs of the easel, a captivating structure of rising and falling lines meeting at sharp angles is created. It is complemented by the rectangles on the easel, the framed picture and the moldings of the door. In view of the fact that both the chair and second focal point of a porcelain bowl in the background of the two other versions were eliminated, the light could be described as the main protagonist in this painting.

Is this a home or is it a studio? In fact, it is neither, because as a viewer we are not allowed for one moment to forget that we are looking at a pictorial composition. What we are shown is the product of the artist's work. Everything else remains hidden. As Anne Fonsmark wrote in the Royal Academy catalogue on the painter, 'with Hammershøi, there is no way in'.¹⁵ What we see is what we get – depending on how we look at it, it can be a little or a lot.

This is not to say that Hammershøi was on a path to abstraction which he failed to reach, on the contrary. The continuing fascination of Hammershøi's interiors lies precisely in an irresolvable tension between a representation of concrete objects carefully selected from the world surrounding the artist and a compositional rigor focusing on thin glazes of muted color, an arrangement of objects and figures which negates the narrative context of everyday life, and a structure of lines. These compositional elements appeal to modern eyes trained on abstract art, while the subject matter carries the weight of art historical tradition. The result has often been described as 'stillness'. Yet the meaning of the word relates to sound or movement rather than to what is actually happening: we are made to pause in perception and absorb the enigma – and delight – of a purely visual experience outside the realm of abstraction. Hammershøi was a painter rooted in the art historical traditions of the Netherlands' Old Masters, Northern European Romantic and Danish nineteenth century 'Golden Age' painting, but above all, he was very much a man of his own time.

We are grateful to Susanne Meyer-Abich for contributing this catalogue note.



(fig. 3): Carl Gustav Carus, *Studio in Moonlight*, 1826. Staatliche Kunsthalle, Karlsruhe.



(fig. 4): Vilhelm Hammershøi, *The music room, 30 Strandgade*, c. 1907.



Endnotes:

1. There are more than a dozen versions of one of his most famous pictures, the *Dust Motes dancing in the sunlight* in the Ordrupgaard collection north of Copenhagen. It seems likely that these were painted to meet market demand, as the versions often vary only by the addition of further props such as the woman, a vase with flowers, a ball of wool etc. It is worth noting that Leonard Borwick, who owned the present picture, also had one of the versions based on the *Dustmotes*, today in the Tate Gallery, London (1906, inv.no.4509). Borwick clearly understood the figure as dispensable and folded that part of the canvas away.
2. Vad, Hammershøi, p. 441.
3. (63.5 x 68.4 cm., cf. Sotheby's New York, 10 November 1998, lot 340). In another interior picture, Hammershøi overpainted the same, heavy easel and replaced by other pieces of furniture (1907, not listed in Bramsen & Michaelis, cf. Christie's London, 29 March 1990, lot 78, fig. 4). This would support the argument that the easel is in fact an interchangeable object in a staged arrangement and that its rarity in the artist's oeuvre is directly related to its connotations. It introduces an art historical context and a potential narrative that runs counter to the artist's intentions.
4. (1910, 84 x 69 cm., inv. no. KMS7444); (77.5 x 69 cm., lot 86). The picture was offered as a 'pair' with the picture now in the Malmö museum (inv.no. 4663). The clear provenance information for the present picture identifies it as Bramsen & Michaelis no. 354, while the version offered at auction in 1975 would not appear to be listed in Bramsen.
5. On artist strategies in presenting their working spaces, cf. Rachel Esner, Sandra Kisters, Ann-Sophie Lehmann, eds., *Hiding Making Showing Creation. The studio from Turner to Tacitha Dean* (Amsterdam: Amsterdam University Press, 2013).
6. The director of the Museum Boijmans van Beuningen described Hammershøi's technique on another late work as follows: "The paint layer is wafer-thin, with the white primed canvas showing through everywhere. Even the texture of the canvas is visible, so that the tint forms a component of the painting." Sjarel Ex, A study by Vilhelm Hammershøi acquired by Museum Boijmans Van Beuningen, Rotterdam, in: *Burlington Magazine*, no. 1343 (2015), pp.97-98.
7. The floorplan was published in Vad, *Værk og liv*, p. 187. Much has been written about the fact that the painter's wife was often the model for these figures, yet she is given no more prominence in the settings than a piece of furniture, and her shape is treated by the painter in an identical fashion as that of any other object. In contrast, her husband painted a number of sensitive portraits of her over the years. For a different interpretation of the female figure see also the recent dissertation by Anne Hemkendreis, *Die monochromen Interieurbilder Vilhelm Hammershøis* (Paderborn: Fink, 2016).
8. Felix Krämer, Ulrich Luckhardt, eds. *Vilhelm Hammershøi*, exhibition catalogue 22 March - 29 June (Hamburg: Hamburger Kunsthalle, 2003), p. 135.
9. Vad, *Værk og liv*, p. 263.
10. Ibid.
11. The rooms appear in numerous interiors by the artist and the double door is visible in contemporary photographs, cf. Poul Vad, *Hammershøi. Værk og liv* (Copenhagen: Gyldendal, 1988), p.10, 436.
12. It has been suggested that the picture was J.F. Clemens's engraving *The battle of Copenhagen* (1801), cf. Felix Krämer, Naoki Sato et al, eds., *Vilhelm Hammershøi. The Poetry of Silence*, exhibition catalogue Royal Academy of Arts, London, 28 June to 7 September 2008, National Museum for Western Art, Tokyo, 30 September to 7 December 2008 (Ostfildern: Hatje Cantz, 2008), p. 158.
13. For example, see C.G. Carus, *Studio in Moonlight* (1826, Staatliche Kunsthalle Karlsruhe).
14. See for example, Krämer/Luckhardt, *Vilhelm Hammershøi*, p.136, ill. 19.
15. Anne-Birgitte Fonsmark, in: *Vilhelm Hammershøi. The Poetry of Silence*, p. 36.



PROPERTY FROM THE COLLECTION OF THE LATE SIR PAUL GETTY, K.B.E.

15

SIR EDWARD COLEY BURNE-JONES, BART.,
A.R.A., R.W.S.
(BRITISH, 1833-1898)

The Masque of Cupid

pencil, watercolor and bodycolor on paper

22 x 53 in. (55.9 x 134.6 cm.)

Executed in 1898.

\$450,000-650,000

£350,000-490,000

€390,000-560,000

PROVENANCE:

The artist.

His estate sale; Christie's, London, 16 July 1898, lot 45.

with Thomas Agnew & Sons, London, acquired at the above sale.

Robert Henry Benson (1850-1929), London, by 1899.

His sale; Christie's, London, 21 June 1929, lot 82.

Joubert, acquired at the above sale.

Guy Benson, by 1933.

Anonymous sale; Sotheby's, London, 10 July 1995, lot 93.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Burlington Fine Arts Club, *Exhibition of Drawings and Studies by Sir Edward Burne-Jones, Bart.*, 1899, pp. xvi, 3-4, no. 7.

London, Tate Gallery, *Centenary Exhibition of Paintings and Drawings by Sir Edward Burne-Jones, Bart.*, 17 June-31 August 1933, n.p., no. 34.

London, Hayward Gallery, *Burne-Jones: The Paintings, Graphic and Decorative Work of Sir Edward Burne-Jones 1833-98*, 5 November 1975-4 January 1976, also Southampton, Southampton Art Gallery, 24 January-22 February 1976, and Birmingham, City Museum and Art Gallery, 10 March-11 April 1976, p. 71, no. 207.

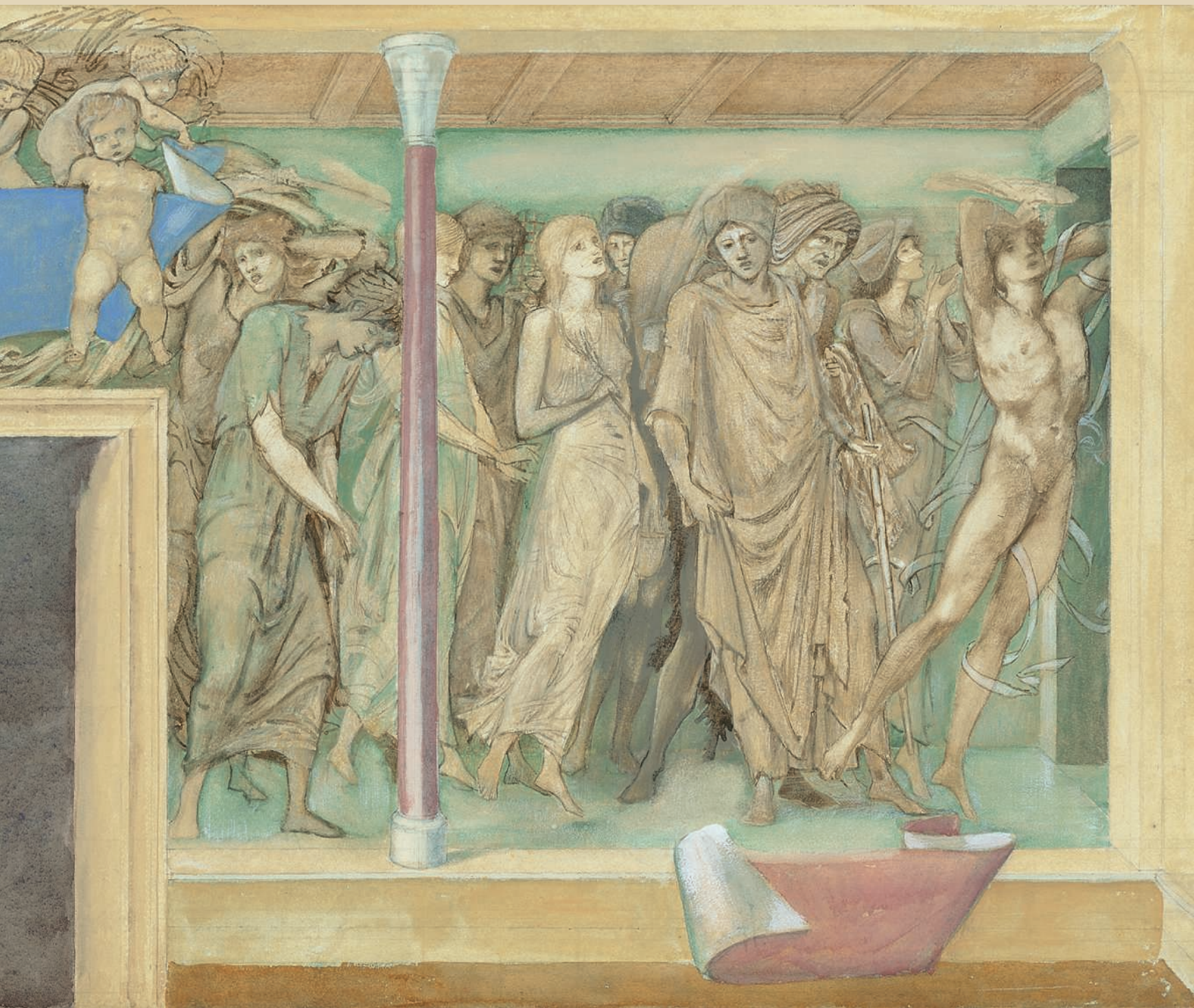
LITERATURE:

Lady G. Burne-Jones, *Memorials of Edward Burne-Jones*, New York and London, 1904, vol. II, p. 306.

F. de Lisle, *Burne-Jones*, London, 1904, p. 189.







The Masque of Cupid takes its subject from Edmund Spenser's 1590 *Faerie Queene*, an epic patriotic allegorical verse in which the Faerie Queene herself is a flattering depiction of Elizabeth I. It follows several knights in the examination of the virtues, and as such it relates to many of the earlier stories of knights which were so often depicted by the Pre-Raphaelites. *The Masque of Cupid* occurs in Book III, Canto XII, in which the warrior maiden and embodiment of chastity, Britomart, enters the evil wizard Busirane's castle, where a storm hits and a door blows open, revealing a masque (or procession) of the servants of Cupid. The various figures all wear outfits appropriate to their nature, and Despite and Cruelty lead out the chained Dame Amoret, in a premonition of the torture Britomart will rescue her from the next night.

Burne-Jones first undertook to paint the subject in 1872, naming it in his work record as one of '4 subjects which above all others I desire to paint, and count my chief designs for some years to come', and conceiving a life-size series of three paintings: 'the Vision of Britomart; in 3 pictures... life size.' John Christian has noted that it is not clear why Burne-Jones set out to illustrate Spenser; he may have been influenced by Ruskin's use of allegorical passages from Spenser, including the *Masque of Cupid*, to illustrate moral principles, or perhaps by G.F. Watts's interest in the poet. The scheme was soon abandoned, but not before a series of drawings, now largely in the National Museum, Cardiff (fig. 1), and Birmingham Museum & Art Gallery, and a watercolor (fig. 2) were executed. The Cardiff drawings in particular are strong psychological studies of the different characters, their anguished faces betraying their roles. In Burne-Jones' characteristic way of developing a composition, the figures in the Cardiff drawings are depicted nude as he worked out the poses and forms, before adding the drapery later.

The present sheet dates from 1898, when Burne-Jones returned to the subject. The Burlington Fine Arts Club exhibition catalogue of 1899 in fact lists this as the third iteration, saying that it was 'subsequently drawn out again, about two-thirds life-size, on canvas for tapestry, but abandoned'

before being 'taken up again, for the third time' in 1898. This drawing appears to be a mural design, over life-size, which was never realized. Another drawing of the same date continued the procession – it was lot 46 in the artist's studio sale, and was also lent to the Burlington Fine Arts Club in 1899 (no. 45), by the Duke of Portland. Georgiana Burne-Jones wrote in her memorials that the scheme would never have been completed even if her husband had lived longer: 'About this time, he took up again the designs made in 1872 for 'The Masque of Cupid', but on looking freshly at the poem he found it had become quite unreadable to him' (G. Burne-Jones, *op. cit.*, p. 306).

The figures in the right-hand group of the scene are, from right to left, Fancy, Desire, Doubt, Danger, Fear, Hope, Dissemblance, Suspicion, Grief, and Fury; and to the left of the door, Despite and Cruelty leading Dame Amoret, Pleasure, Displeasure, and Cupid riding in on his lion, as noted by an old label on the backboard. The two cartouches at the lower edge were intended to hold the mottoes 'Be bold' and 'Be not too bold' which decorated the house of Busirane. The viewer occupies the place of Britomart, watching the narrative unfold before her.

The drawing's first owner, Robert Henry Benson, was a merchant banker and collector of paintings, porcelain and works of art. He was a member of the Burlington Fine Arts Club, lent extensively to public museums, and became a trustee of the National Gallery from 1912. His collection of Italian Renaissance pictures was world-renowned, including works by Giorgione, Botticelli, Correggio, Titian and Veronese, and it was sold in its entirety to the dealer Joseph Duveen in 1927 for \$4 million. Much of Benson's collecting was advised by William Graham, Burne-Jones's great friend and patron who acted as his agent in the 1880s, and it was probably through Graham that Benson came to own several works by the artist.



(fig. 1): Sir Edward Coley Burne-Jones, *The Masque of Cupid*.
© Amgueddfa Cymru - National Museum Wales, Cardiff.



(fig. 2): Sir Edward Coley Burne-Jones, *The Masque of Cupid*, c. 1892.



PROPERTY OF A LADY

16

SIR EDWARD COLEY BURNE-JONES,
BART., A.R.A., R.W.S.
(BRITISH, 1833-1898)

Paradise, with the Worship of the Holy Lamb

pencil, chalk and watercolor, heightened with bodycolor and touches of gold, four on three joined sheets of paper, one on two joined sheets of paper, with overlays, laid on linen

five panels, one 133 $\frac{3}{4}$ x 22 in. (339.7 x 56 cm.), the others 133 $\frac{3}{4}$ x 21 in. (339.7 x 53.3 cm.)

Executed *circa* 1875-1880.

\$800,000–1,200,000

£610,000–910,000

€690,000–1,000,000

PROVENANCE:

The artist.

His estate sale; Christie's, London, 16 July 1898, lot 58, as *Paradise*.

with Thomas Agnew & Sons, London, acquired at the above sale.

Robert George Windsor-Clive, Baron Windsor, future first Earl of Plymouth (1857-1923), London and Tardebigge.

Ivor Miles Windsor-Clive, 2nd Earl of Plymouth (1889-1943), his son, by descent.

Other Robert Ivor Windsor-Clive, 3rd Earl of Plymouth (1923-2018), his son, by descent.

His sale; Sotheby's, Belgravia, 19 October 1971, lot 94.

with Leger Galleries, London, acquired at the above sale.

with Hartnoll and Eyre, London, by October 1972.

Anonymous sale; Maître Binoche, Paris, 16 December 1972, lot 18.

Yves Saint Laurent (1936-2008) and Pierre Bergé (1930-2017), Paris and Marrakech, acquired at the above sale.

Their sale; Christie's, Paris, 23-25 February 2009, lot 90, as *Paradis, avec l'adoration de l'agneau*.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Grosvenor Gallery, *Winter Exhibition*, 1881, no. 355, as *Paradise*.

London, The Fine Art Society, *The Aesthetic Movement and the Cult of Japan*, 3-27 October 1972, pp. 12-13, no. 4, illustrated, as *The Rivers of Life* or *The Worship of the Lamb*.

LITERATURE:

E. Burne-Jones, account book with Morris, 1875 and register from 1875 and 1880 (Fitzwilliam Museum, Cambridge).

'Fine Arts, The Grosvenor Gallery,' *The Illustrated London News*, London, 8 January 1881, p. 38, as *Paradise*.

'The Grosvenor Gallery Exhibition (Second Notice),' *The Athenaeum*, no. 2776, London, 8 January 1881, pp. 61-62, as *Paradise*.

'Grosvenor Gallery Winter Exhibition,' *The Academy*, no. 454, London, 15 January 1881, p. 50, as *Paradise*.

'Grosvenor Gallery - Decoration (First Notice),' *The Spectator*, no. 2743, London, 22 January 1881, p. 15.

O. von Schleinitz, *Burne-Jones*, Bielefeld and Leipzig, 1901, pp. 63, 90, with an illustration of the window, fig. 52, as *Die Anbetung des Lammes*.

A.C. Sewter, *The Stained Glass of William Morris and his Circle*, New Haven, 1974, vol. 1, fig. 508 (for an illustration of the window), vol. 2, p. 7, as *Rivers of Paradise*.



The present lot in the apartment of Yves Saint Laurent and Pierre Bergé.

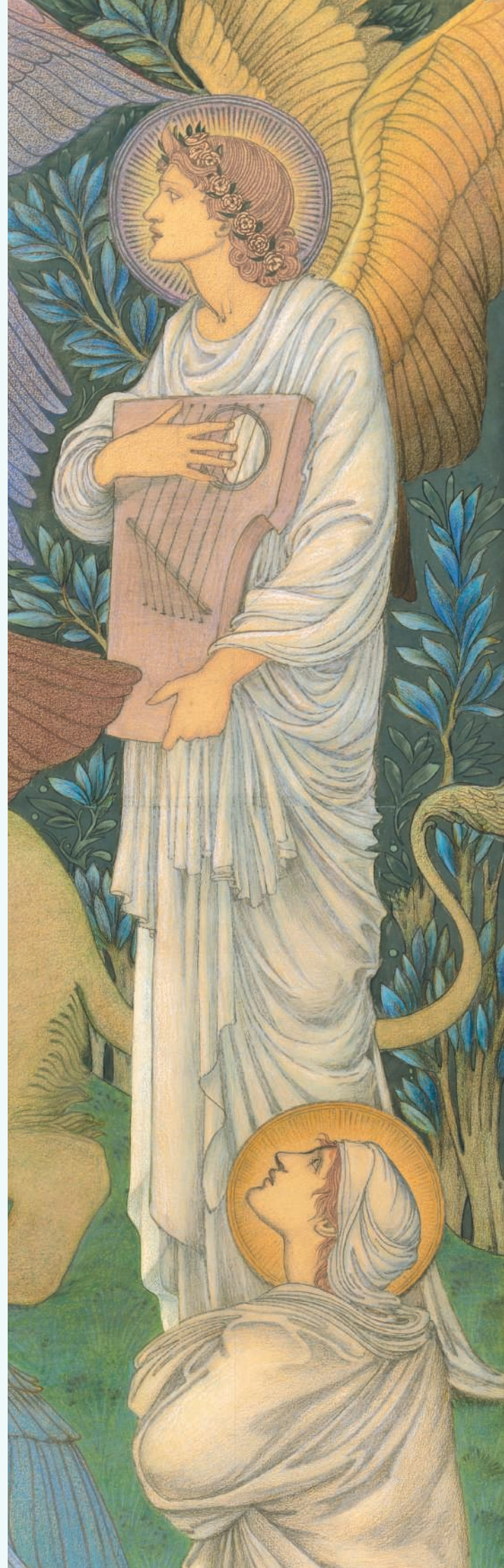




These monumental drawings are cartoons for stained glass that Burne-Jones later colored to turn them into independent works of art. The cartoons in their original form were made in April 1875 for the chancel east window in the church of All Hallows at Allerton, East Liverpool (fig. 1). Burne-Jones listed them both in his account book with Morris & Co., the firm responsible for making the window, and in his own work-record for that year ('a great window of Paradise'). After the windows had been executed, the cartoons were returned to him, and their later development is noted in his work-record for 1880 ('colored in wax old design of Paradise').

The window's iconography is based on St John's vision of Heaven as described in the book of *Revelation* 7:9-17. On a mound stands the Holy Lamb, symbolizing Christ in his sacrificial role. Four rivers, emblematic of the Gospels, issue from the mound, and to the left and right are the four apocalyptic beasts that became the attributes of the Evangelists: the angel of St Matthew, the ox of St Luke, the eagle of St John himself, and the lion of St Mark. In the foreground and lateral panels, angels and surprisingly youthful 'elders' worship the divine presence. As A.C. Sewter observed, 'this remarkable and beautiful design clearly owes a debt for its basic conception to Van Eyck's altarpiece at Ghent' (*op. cit.*, p. 508, fig. 2). Unlike his two closest associates, Dante Gabriel Rossetti and William Morris, Burne-Jones never actually saw this famous painting, but he was undoubtedly familiar with it through reproductions, borrowing motifs from it elsewhere.

Burne-Jones was a prolific designer of stained glass throughout his career. For years it provided him with a regular income, but it was never an onerous task. On the contrary, it offered him the perfect outlet for his astonishing powers of invention and love of linear expression. He was an experienced hand even before the foundation of the Morris firm in 1861, and from then on he was Morris's chief supplier of cartoons, assuming full responsibility for them when the original partnership was dissolved in 1875. It has been calculated that between 1872 and 1878, the period of his greatest output, he drew more than 270 cartoons, an average of 39 per year.



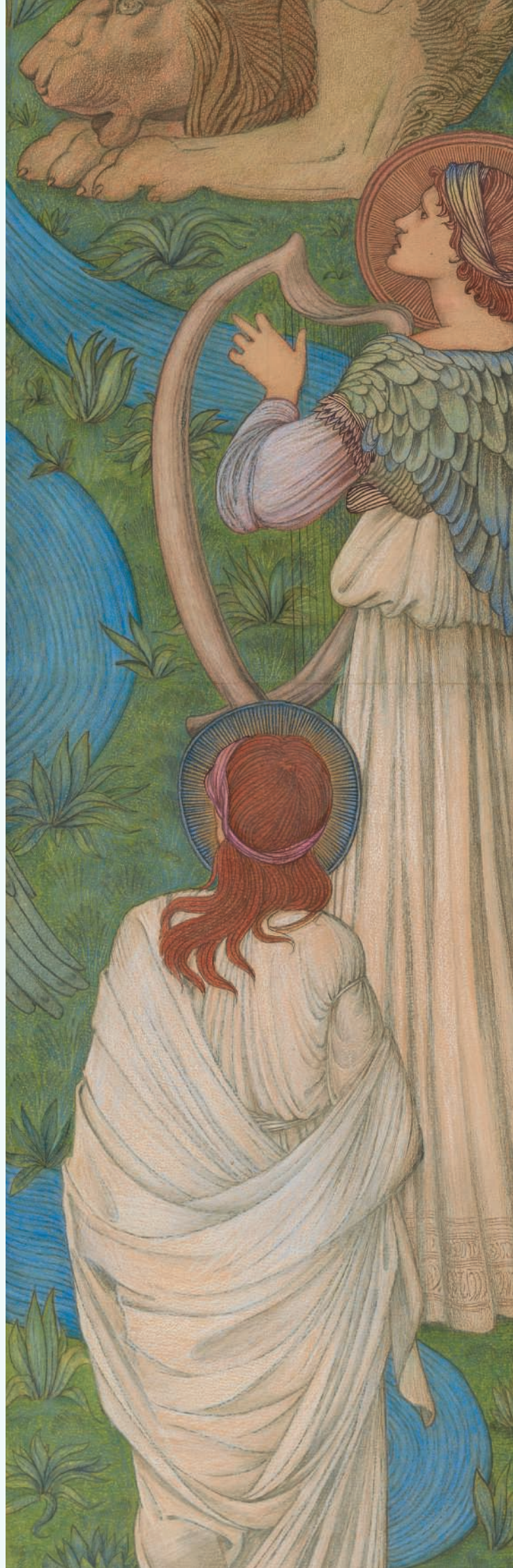


(fig. 2): Jan and Hubert van Eyck, *Het Lam Gods*, c. 1430-32. Saint Bavo Cathedral, Ghent.

A few of Burne-Jones's earliest cartoons are colored, but after 1861 they are nearly all in monochrome, whether sepia wash, charcoal or pencil. The choice of colors for the windows would be left to Morris, Burne-Jones merely supplying the shaded outlines. Since he was much admired for his sense of color as a painter, this practice has often caused surprise. 'Who like him', his friend W. Graham Robertson recalled, 'could have arranged the jeweled splendor of stained glass, fitting the bits of glowing color into their setting of leaden tracery? Yet (a few very early windows) are the only instances in which he attempted to do so.'

Perhaps aware of this anomaly, Burne-Jones did in fact sometimes reclaim his cartoons and color them. A number dating from the 1860s were worked up in bodycolor to form easel pictures, the sepia wash that he currently favored becoming in effect a monochrome underpainting. He returned to the idea in the late 1870s, although now adding color in the mixed media of chalk, watercolor and bodycolor. It is no accident that his stained glass designs were becoming increasingly pictorial at this period, making it logical to turn them into quasi-canvas or murals.

The present *Paradise* designs are important and magnificent examples of this later phenomenon. Others are an equally colossal *Last Judgement* (Birmingham Museums and Art Gallery, fig. 3), also designed in 1875, for the east window in the church of St. Michael and St. Mary Magdalene at Easthampstead in Berkshire; two powerful compositions, *Angeli Laudantes* and *Angeli Ministrantes* (Fitzwilliam Museum, Cambridge, figs. 4,5), developed from cartoons drawn in 1878 for a window in Salisbury Cathedral; and a group of designs (William Morris Gallery, Walthamstow, and elsewhere) made in 1880 for the east window of St. Martin's Church, Brampton, in Cumberland. This was a particularly prestigious commission from Burne-Jones's longstanding friend and patron George Howard, Earl of Carlisle, but all the cartoons worked up in this way were special. That is to say, they were not those, often single figures, that Morris used again and again in different locations, but complex, one-off compositions, destined for major windows, that by definition could not be repeated. With the possible exception of the two *Angeli* in the Fitzwilliam, all the cartoons were colored in 1880, the artist adopting a pale, iridescent palette that bears little relationship to the rich, saturated tones found in the corresponding windows.





(fig. 3): Sir Edward Coley Burne-Jones, *The Last Judgement*, 1874-80. Birmingham Museums and Art Gallery, UK.

Although Burne-Jones had already been paid for the cartoons by Morris (he charged £180 for the *Allerton Paradise*), he presumably hoped that by coloring them he could turn them to further financial advantage. If so, he was only partially successful. The two *Angeli* were brought by the Tory politician and future Prime Minister, Arthur Balfour, one of his most devoted patrons, but the *Paradise* and *Last Judgment* were still in his studio when he died, even though he had exhibited them at the Grosvenor Gallery in the winter of 1881. Indeed, they had been much admired by the critics, especially the *Paradise*. *The Academy* noted its 'wonderful power of expression and skill in drawing', while F. G. Stephens, writing in *The Athenaeum*, praised 'the superbly beautiful disposition of the general colour (and) the marvellous variety and harmony of the local tints, ... especially observable in the white robes, the rich verdure, and the scintillations of the spirits' wings ... In these lovely qualities this large picture has no superior in the room.'

Both cartoons appeared in Burne-Jones's first studio sale, held at Christie's only a month after his death in June 1898, and were bought, probably on commission, by Agnew's. The *Last Judgment* was given to the Birmingham Art Gallery the same year by two local enthusiasts, the Hon. William Kenrick and J.R. Holliday. Burne-Jones was a native of Birmingham, and this was an early shot in the campaign to make the Art Gallery the great repository of his work that it is today. Meanwhile the *Paradise*, for which Agnew's paid 520 guineas, was acquired by another ardent admirer, Lord Windsor, later first Earl of Plymouth.

Born in 1857, Lord Plymouth was a man of enormous wealth and genuine culture. His knowledge of art and architecture brought him the post of Commissioner of Works and a Trusteeship of the National Gallery, and in 1903 he published a study of the painter John Constable, for many years the standard book on the subject. In 1883 he married Alberta Paget, a renowned beauty who shared his artistic interests. They were leading members of the social set known as 'The Souls', a self-conscious aristocratic clique who prided themselves on their devotion to intellectual pursuits as distinct from the hunting, shooting and gambling that obsessed so many of their class.





(figs. 4): Sir Edward Coley Burne-Jones, *Angeli Ministrantes*. The Fitzwilliam Museum, University of Cambridge, UK. © Bridgeman Images.

Burne-Jones was the Souls' favorite artist. They warmed to his intense spirituality, and many of them commissioned or bought his works. However, the quintessential product of this rare accommodation between high society and progressive art was the full-length portrait of Lady Windsor that the artist began in 1893 and exhibited at the New Gallery two years later (private collection, on loan to Birmingham Museums and Art Gallery). In his austere and almost colorless late style, it is a supreme symbolist image, inviting comparison with other great examples of the genre by James McNeill Whistler or Fernand Khnopff.

In the light of this ethereal and enigmatic work, it is not surprising that the Windsors also fell for the *Paradise* design. The portrait of Lady Windsor was destined for Hewell Grange, a vast neo-Jacobean mansion in Worcestershire that the couple built in the first years of their marriage. *Paradise* would either have hung there or in one of their two other homes, a London house at 39 Mount Street, Mayfair, and the Elizabethan St. Fagan's Castle near Cardiff, a mellow and beautiful building set in what George Wyndham, another Soul, called 'the enchanted land of Arthurian romance'.

Paradise was later in the collection of Yves Saint Laurent and Pierre Bergé, hanging in their Paris apartment alongside masterpieces from across the centuries and around the world. Its extraordinary scale and visual power demonstrate Burne-Jones's mastery of design, medium, and imagination.



17

VITTORIO CARADOSSI
(ITALIAN, 1861-1918)
Shooting Stars

signed 'Professore V Caradossi/Florence' (to the base)

marble

61½ in. (156 cm.) high

Executed circa 1900.

\$200,000-300,000

£160,000-230,000

€180,000-260,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 19 September 1987, lot 97.

Born in 1861, Vittorio Caradossi studied under Augusto Rivalta (d. 1925) at the *Accademia di Belle Arti* and was later commissioned to execute a number of civic monuments. Though he is most remembered for his celebrated statue of the Renaissance artist *Desiderio da Settignano*, the model for which was exhibited at the 1900 Paris *Exposition universelle*, the artist specialized in depictions of celestial and ethereal nudes, such as the present group of intertwined nymphs. A virtuoso marble-carver, Caradossi effortlessly achieved uninhibited movement in his exceptionally balanced works, all of which were impressively hewn from a single block of Carrara marble. Conceived with fluid, sinuous and often organic forms, his studio's output coincided with the emergence of a 'new style' at the turn of the 20th century - the *Art nouveau* - which was lauded for its ingenuity in all manner of sculpture and decorative art at the 1900 *Exposition universelle*. Technically superb, most of his *oeuvre* is dominated by these highly decorative and commercial groups, such as *Tre Nereidi* (*Three Mermaids*), *Il Fumo che sale verso le Nubi* (*Smoke Sweeping up to the Clouds*), and the present lot *Shooting Stars*.









18

JOHN WILLIAM WATERHOUSE, R.A.
(BRITISH, 1849-1917)

Thisbe

signed and dated 'J.W. Waterhouse./1909.' (lower right)

oil on canvas

38¾ x 23¾ in. (98.5 x 60.3 cm.)

\$1,800,000–2,500,000

£1,400,000–1,900,000

€1,600,000–2,100,000

PROVENANCE:

Lieutenant-Colonel Fairfax Rhodes (1845-1928), by 25 December 1909.

His sale; Sotheby's, London, 11 July 1934, lot 126, as *The Listener*.

with Permain, acquired at the above sale.

William Randolph Hearst, Sr. (1863-1951), St. Donat's Castle, Wales by July 1946.

Private collection, Hove, acquired directly from the above.

Anonymous sale; Sotheby's, London, 18 June 1985, lot 36, as *Thisbe* or

The Listener.

with Whitford & Hughes, London, acquired at the above sale.

Private collection, UK, acquired from the above.

EXHIBITED:

London, Royal Academy, *Summer Exhibition*, 1909, no. 43.

LITERATURE:

F. Wedmore, 'Art. Notable Portraits at the Academy. Some Landscapes. [Second notice];' *London Evening Standard*, 4 May 1909, p. 11.

'The Royal Academy Exhibition 1909,' *The Studio*, 1909, vol. 47, p. 29.

R.E.D. Sketchley, 'The Life and Work of Mr. J.W. Waterhouse, R.A.', *Art Annual: The Christmas Number of The Art Journal*, London, 1909, ill. p. 30.

A. Hobson, *The Art and Life of J W Waterhouse RA 1849-1917*, London, 1980, p. 190, pl. 137.

A. Hobson, *J W Waterhouse*, London, 1989, p. 89, illustrated on the title page and with a detail on the frontispiece.

A. Jarman (ed.), *Royal Academy Exhibitors 1905-1970*, London, 1987, p. 224.

E. McMurtry, *Hearst's Other Castle*, Bridgend, Wales, 2000, p. 39, illustrated in an *in situ* photograph.

P. Trippi, *J W Waterhouse*, London, 2002, p. 210, pl. 189, illustrated.



(fig. 1): Private dining room in William Randolph Hearst's St. Donat's Castle, South Wales, c. 1950.





(fig. 2): John William Waterhouse, *Echo and Narcissus*, 1903. Walker Art Gallery, Liverpool.

The reappearance at auction of a large, seminal painting by John William Waterhouse, after an absence of over 30 years, is always a cause for celebration, especially one that was executed at the height of the artist's powers, and which ties together so many of the thematic and aesthetic strands that run through this master's long career.

Thisbe depicts a scene from one of Waterhouse's favorite sources, Ovid's *Metamorphoses*. In Book IV, the Roman author sets his story in ancient Babylon, where the maiden Thisbe falls in love with her neighbor, Pyramus. Their parents forbid the relationship, forcing them to exchange vows of fidelity through a crack in the wall shared by their families' houses. The couple decide to elope with tragic consequences; agreeing to meet at Ninus's tomb, Thisbe arrives first, but flees when she sees a lioness approaching. Pyramus subsequently arrives and finds the tracks of a lioness and Thisbe's shawl. Believing that Thisbe is dead, Pyramus thrusts his sword into his belly, killing himself. Thisbe returns, sees what has happened, and also kills herself, their blood reddening the fruit of the white mulberry bush at which they were to meet; hence mulberries acquire their distinctive hue in perpetuity.

The story's familiarity to English-speaking audiences was assured in the late 1300s by Geoffrey Chaucer, who included Thisbe in his *Legend of Good Women*, a tribute to past heroines who have suffered for love. (In view of his Romantic taste for melancholy, it is no accident that Waterhouse painted five of these figures: not only Thisbe, but also Cleopatra, Medea, Ariadne, and Phyllis.) British audiences were re-introduced to Thisbe by William Shakespeare, who wove her tale into the burlesque performed by Bottom and his friends in Act V, Scene I of *A Midsummer Night's Dream*. The most relevant passage is:

O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

And in that same year of 1595, Shakespeare reworked the tragedy of Pyramus and Thisbe into *Romeo and Juliet* (fig. 3), transferring the action to medieval Verona.

Their story suited Waterhouse ideally not only for its pining woman and theme of love unfulfilled, but also for the botanical metamorphosis that closes it. Ostensibly, the doomed couple live on even now in the beauty of the mulberry bush, just as other Waterhouse women became eternal natural forms. Painted in the same decade as *Thisbe*, for example, *Echo* fades into sound as she admires self-absorbed Narcissus (1903, Walker Art Gallery, Liverpool, fig. 2); Phyllis emerges from her almond tree to forgive Demophoon (1907); and Daphne becomes a laurel tree as she flees Apollo (1908).

It is significant that *Thisbe* was first exhibited publicly in the spring of 1909. Only six months later, the critic Rose Sketchley published—in the Christmas number of *The Art Journal*—the most insightful analysis of Waterhouse's art to appear during his lifetime, one surely prepared in close consultation with him. Sketchley writes that that this 'is art which for its appreciation needs at least a capacity for realizing the alliance between our thought and the romantic vision gathered in literature from Homer to Tennyson. The conformity of the artist's mind to that vision is unusually close; his sense of the past is, indeed, a poetical sensation.' (*op. cit.*, p.18.)

For those who might find all these suffering women depressing, Sketchley—a woman working as a journalist while others of her sex struggled for the vote—offers an intriguing take: 'Like human flowers are these figures, in their harmonious sceneries. Others, 'Psyche,' 'Pandora,' 'Isabella,' 'Lamia,' 'Mariana in the South,' and especially 'The Lady of Shalott' ... are images of life forced in upon itself. Types, these, though still flower-like, of the analogy between the unfolding of the rose through earth, and of the soul through suffering.' (*op. cit.*, p.23.) Waterhouse, then, saw *Thisbe* and her fellow 'victims' ultimately as victors, a vantage in keeping with the Romantic temperament of Shelley, Keats, and Tennyson, whose narratives he also depicted.

Sketchley's mention of the Lady of Shalott is crucial. Note that *Thisbe* has just risen from the loom behind her; indeed, we can readily admire the skill of her weaving in the glorious red robe and beige sash she wears. Waterhouse's generation equated needlework with feminine virtue and domesticity, as the Virgin Mary was believed to have embroidered. From the 1880s onward, Waterhouse showed women who weave well (e.g., the Lady of Shalott, Circe, Penelope). Biographically speaking, this surely reflects his admiration of the fact that his mother, aunts, step-sister, and wife were all painters (and possibly weavers, too). Moreover, around the time *Thisbe* was painted, Waterhouse taught part-time at the King's College School of Art for Women. This was a man who clearly believed in female artistry.

More significantly, Sketchley allays any suspicion that *Thisbe's* loom is merely a sign of domesticity. Rather, the journalist underscores Waterhouse's reverence for "the embroidery of Persephone," in which

the 'bloom and glow of color were interwrought with the design of the ordered elements: the concretion of solid earth in the midst of the blazing firmament, the rhythmic forthflowing of the sea. With star-gold, purple of waters, and the clear hues of flowers in the grass, the goddess enriched her web, singing as it brightened.' (*op. cit.*, p.1.)

Sketchley writes that 'the general mind has lost kinship with the sentiment of mythology. To see itself in the guise of myth and legend, it has need of interpreters to whom classicism and medievalism are no merely formal modes of thought. Art pre-eminently—since it seeks in antiquity not the form which perishes, but the spirit which is perpetual life—has power to interpret to our consciousness that colored imagery of the past, to make it reveal anew its assurance of the ideal in the actual. In myth and legend especially, those heartfelt forms of belief and hope, there is, for each age, the reflection of its own questing spirit; a reflection that it is well we should be enabled to see, for it reconciles the working of our troubled minds with a mode of beholding that is as 'fire to reach to fire.' (*loc. cit.*)

Waterhouse, in this context, was a seer, helping his fellow Edwardians find solace in the philosophical and poetical beauty of myths and legends. It is no accident that he was, when *Thisbe* appeared, hard at work on a large series of paintings that shows young women picking flowers in a vale. Surely these represent Persephone just before Hades drags her down to the underworld. Like *Thisbe*, she is a soul who triumphs through suffering.

Having risen from her loom, loyal *Thisbe* ignores the sunny garden beyond with its staircase, a characteristic Waterhouse device that gives the composition its necessary sense of recession while also conveying



(fig. 3): Frederic, Lord Leighton, *The Reconciliation of the Montagues and the Capulets over the Dead Bodies of Romeo and Juliet*, 1855.

the comparative darkness of this miserable chamber. The female model is Waterhouse's favorite of this period, who is unfortunately still not identified by name; she appears with a similarly haunted expression (though endowed with red tresses) in the following year's *Ophelia*, and three years later in *Penelope and the Suitors* (Aberdeen Art Gallery) featuring the same striking disjuncture of pale skin and dark black hair.

Waterhouse did not bother to research the archaeological remains of ancient Babylon: the little stool in the foreground is actually Egyptian, as are the lotuses adorning Thisbe's gown. The forms that punctuate the window's transom in the background of the composition are Islamic, the tiles lining the right-hand wall are Ottoman, and the *opus sectile* flooring is late Roman. Incorrect though they may be, they converge successfully to suggest an exotic, distant past.



(fig. 4): John William Waterhouse, *Lamia*, 1909.

It is, however, the brilliantly colored gown—painted with Waterhouse's beloved lake pigments—that captures our eye and drives it upward to Thisbe's face, moving along the perfectly designed triangle formed by her arm and head. Triggered by the whispers of Pyramus, the pink flush on her face picks up the robe's coloring, making the girl's pallor all the more alarming and alluring.

Other artists of Waterhouse's generation depicted the story of Thisbe and Pyramus; Edward Burne-Jones certainly admired it, yet Waterhouse may well have been moved to paint it upon seeing Edwin Long's 1875 vision of Thisbe, which was sold at Christie's a year before the present picture appeared. Long's treatment also showed Thisbe listening at the wall, but Waterhouse reverted to a more compelling pose at which he already excelled: this juxtaposition of a woman with a hard surface appears, for example, in *Psyche Entering Cupid's Garden* (1903, Harris Museum and Art Gallery, Preston) and *The Soul of the Rose* (1908).

Thisbe was purchased in 1909 by the eminent barrister, art collector and bibliophile Lieutenant-Colonel Fairfax Rhodes (1845-1928). The son of a wealthy stockbroker, Fairfax Rhodes read law at Trinity College, Cambridge before being called to the Bar in 1870. From 1900 he lived at Brockhampton Park, Gloucestershire, where he housed his collection of paintings by contemporary artists, including Henry Scott Tuke's 1908 masterpiece *Midsummer Morning*, and Waterhouse's *Ophelia* of 1910.

After Rhodes's death *Thisbe* entered the collection of William Randolph Hearst, Sr. (1863-1951), the multi-millionaire American businessman and newspaper magnate, who spent vast amounts of money on art and antiques in the 1920s and 1930s and is particularly well remembered for his creation, along with his aid and confidante, the architect Miss Julia Morgan, of San Simeon in California. In 1925 Hearst bought St. Donat's Castle in South Wales for £45,000, and under the direction of Sir Charles Allom, the architect-antiquarian-decorator who had recently re-decorated Buckingham Palace for George V, the Castle was transformed in typical Hearst fashion. Large amounts of art and antiques originally destined for San Simeon were shipped to the United Kingdom for St. Donat's (fig. 1)(it was said that a large part of the World's tonnage was used in shipping Hearst's purchases back and forth across the seas). In 1937 the Hearst Corporation was on the brink of insolvency and drastic measures were taken by a separately formed executive committee. Some of his thirty-seven newspapers were closed or sold off and part of his large art collection dispersed. St. Donat's was put on the market in 1938, although a new buyer wasn't found until 1960, nine years after Hearst's death.

Thisbe and its companion piece of that year, *Lamia* were well received when they were exhibited at the Royal Academy in 1909. The *Studio*, noting 'Mr. J. W. Waterhouse, an artist who aims consistently at a high order of poetic expression, is represented this year by two small pictures *Thisbe* and *Lamia* (fig. 4), which are delightful in their delicate and yet vigorous individuality and entirely attractive in their beauty of color'. The present painting by Waterhouse exemplifies his skill and fully displays the enduring appeal of his works. The key elements of Waterhouse's art come together successfully in this picture - the heroine is beautiful, real and believable, his eye for color and detail are fully expounded as are his sense of composition and his instinct for focusing on the moment of stillness of the story on which the whole plot turns. The reappearance of this picture at auction after an absence of 30 years provides collectors, who admire Waterhouse's artistry and keenly felt connection to such ancient stories of passion and transformation, with a rare opportunity to purchase one of Waterhouse's iconic masterpieces.

We are grateful to Peter Trippi for contributing this catalogue note.



PROPERTY FROM A TEXAS COLLECTION

19

JEAN-LÉON GÉRÔME
(FRENCH, 1824-1904)
Corps de garde d'arnauts au Caire

signed 'JL. GEROME' (on the wall, lower left)

oil on panel

19¾ x 14¾ in. (50.2 x 37.5 cm.)

Painted in 1861.

\$400,000–600,000

£310,000–460,000

€350,000–510,000

PROVENANCE:

The artist.

with Goupil et Cie., Paris, by July 1861.

Henry Stametz-Mayer (d. 1901), Vienna, acquired directly from the above, 1861.

with Goupil et Cie., Paris, acquired directly from the above, March 1863.

Simon van Walchren, Amersfoort, acquired directly from the above, 21 April 1863.

with Goupil et Cie., acquired directly from the above, 12 January 1864.

with Galerie François Petit, Paris, acquired directly from the above, 21 January 1864.

George Schlötel (1806-1884), London.

His sale; Christie's, London, 25 April 1885, lot 66, as *The Guard Room: Cairo*.

with Volkins Gallery, London, acquired at the above sale.

Lilian Ada Farey-Jones (1906-1981), Surrey.

Her sale; Christie's, London, 21 February 1975, lot 151, as *Arabs Resting in a Doorway*.

with The Fine Art Society, London, by 1978.

Anonymous sale; Christie's, New York, 1 November 1999, lot 38.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Fine Art Society, *Eastern Encounters: Orientalist Painters of the Nineteenth Century*, 26 June-28 July 1978, pp. 43-44, no. 32, illustrated.

LITERATURE:

Oeuvres de J. L. Gérôme, Bibliothèque Nationale, Paris, VIII, no. 1.

The Art Journal, vol. 5, 1879, illustrated opp. p. 41, as *A Guard-House in Cairo*.

F. F. Hering, *Gérôme, The life and works of Jean Léon Gérôme*, New York, 1892, p. 120, as *Arnauts of Cairo*.

G. M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a catalogue raisonné*, London, 1986, pp. 50, 212-213, no. 137, illustrated, as *Arnauts of Cairo at the Gate of Babel-Nasr*.

G. M. Ackerman, *Jean-Léon Gérôme, His Life, His Work*, Paris, 1997, pp. 44-45, illustrated, as *Arnauts of Cairo at the Bab en-Nasr*.

G. M. Ackerman, *Jean-Léon Gérôme, Monographie révisée et catalogue raisonné mis à jour (Les Orientalistes, vol. 4)*, Paris, 2000, pp. 43, 250-251, no. 137, illustrated.

ENGRAVED:

Paul Adolphe Rajon, 1879, as *A Guard-House in Cairo*.



During the second half of the 19th century, Jean-Léon Gérôme was one of the most famous and influential academic painters in the world. After a trip to the Balkans in 1853, the artist developed an interest in Orientalism which would continue through to the end of his career. He found the subjects of his dramatic Orientalist paintings in the course of numerous trips to Turkey, Egypt and the Near East, instilling the same passion for exploring these lands in his pupils at the Parisian *École des Beaux-Arts*, where he taught for nearly forty years. Gérôme's Orientalist paintings, rich with detail like shimmering tilework, intricate costumes, and captivating settings and characters, were lauded as 'ethnographic' in their day because they presented the 'Orient' as Europeans expected it to be. In fact, while Gérôme himself tried to create the illusion that his paintings depicted people and events he had all seen and sketched firsthand, the artist's actual working practice was far more complex and interesting, using a combination of witnessed events, photographs from his travels as an architectural reference, and acquired props and costumes which he worked from in the studio to complete these complex and dynamic works.

In 1857, on the eve of his departure for his first trip to Egypt and Asia Minor, where he travelled with the writer Émile Augier and the sculptor Auguste Bartholdi, Gérôme wrote in his journal: 'Departure for Egypt. My short stay in Constantinople had made me hungry and the Orient was my most frequent of dreams. There was probably among my ancestors a Bohemian, because I have always had the nomadic temperament and the knack for locomotion. I'm leaving with some friends, I am the fifth, all of us light enough of money, but full of excitement ... We turn to Cairo where we will stay another four months in one of the houses that Soliman Pasha rented us ... Many paintings, more or less successful, more or less to the public's taste, were executed in this stay on the banks of the Father of the Rivers' (J.-L. Gérôme, Notes published in *The Bulletin de la Société d'agriculture, lettres, sciences et arts de la Haute-Saône*, 1980).



(fig. 1): Figure in the costume of an Arnaut, c. 1856. Musée d'Orsay, Paris.

Gérôme also described how important these oil sketches *en plein air* were to him: 'Even when worn out after the long march under the bright sun, as soon as our camp was reached I got down to my work with concentration. But Oh! How many things were left behind of which I carried only the memory away! I prefer three touches of color on a piece of canvas to even the most vivid memory, but I had to continue on with regret' (ibid). *Corps de garde d'arnauts au Caire* was among the works painted in Gérôme's studio in Paris drawing on his experiences in Cairo during this first trip. Gérôme had a keen eye for the differences in people's features and costumes and was deeply fascinated by the extraordinary ethnic diversity in the Ottoman Empire he observed during his travels. Of particular interest to the artist were Arnauts, ethnic Albanians who served as bashi-bazouks or irregular soldiers employed by the Ottoman army, and they appear in his paintings from this first voyage onward. They are identifiable by their pleated skirts, called *fustanella*, which are an element of Albanian national costume. The complexity and bright chromatic richness of their garb must have been particularly appealing to Gérôme as a master of detail, as their frequent recurrence in his paintings allowed him to demonstrate his skill at capturing the different textures and details of their costume.

Corps de garde d'arnauts au Caire is largely without narrative, depicting a contingent of Arnauts at rest in a partially-shaded doorway. This dramatic setting – with the arched entryway encircling the figures and the finely delineated recession to the brightly lit wall and complex screen beyond creates almost a stage-like effect for Gérôme's beautifully detailed figures. The standing Arnaut at left in particular is a *tour-de-force* by Gérôme. The artist's ability, learned from his teacher Paul Delaroche, to express the physicality of *contrapposto* even under the complex costume of the Arnaut animates the still but proud stance of the soldier. The figure's contemplative cross-body gaze, the complex foreshortening of his forward extending arm, and the intricate play of light and shadow over his pleated *fustanella* are all details that in the hands of a lesser artist might feel fussily handled. Instead, they form a harmonious whole which is enhanced by the attention lavished on the soldier's costume – the colorful fabric wrapping around the soldier's head and the complex arrangement of the pistol, rifle and sheathed sword threaded through the figure's leather belt holster. Contemporary photographs show models on the roof of Gérôme's Paris studio wearing Arnaut costumes he had brought back with him from his travels, probably so that the artist could study the sunlight on these complex outfits directly (fig. 1).

The background is a wonderful example of the artist's characteristic control – detailed, but with nuanced tonal changes which build a separate depth behind the figures, contributing to their substantive presence in the foreground. The handling of light is particularly elegant, both in the direct light seen on the walls in the background, and the way the reflected light illuminates the two rear-most figures, differentiating their silhouettes from the darker wall behind them. While the setting has been previously identified as the Bab al-Nasr (Gate of Victory), one of three remaining gates in the walls of the Old City of Cairo, it seems that the design of the doorway in the present work is more likely to have been inspired by the form of the gate rather than being an actual depiction of it. While the gate does feature a semicircular arch enclosing a rectangular passageway, neither the size of the doorway in the present work, nor the decoration and setting support this identification of the Bab al-Nasr. Still, *Corps de garde d'arnauts au Caire* remains a brilliant early example of the staggering ability of this true master of the Orientalist painters.

We are grateful to Graydon Parrish for confirming the authenticity of this work.



PROPERTY OF A PRINCE

20

WILLIAM ADOLPHE BOUGUEREAU
(FRENCH, 1825-1905)

Récolte de noisettes

signed 'W-BOVGVEREAV' (lower right)

oil on canvas

63 $\frac{5}{8}$ x 44 $\frac{3}{4}$ in. (161.6 x 113.7 cm.)

Painted in 1883.

\$1,500,000–2,000,000

£1,200,000–1,500,000

€1,300,000–1,700,000

PROVENANCE:

The artist.

Goupil et Cie., Paris, acquired directly from the above, 12 December 1883.
with Letts, Sons, and Co., London, 9 January 1884, transferred from the above.

with Goupil et Cie., Paris, 17 April 1884, returned from the above.

Clara Jessup Bloomfield-Moore (1824-1899), London, acquired directly from the above, 30 April 1884.

Her sale; Christie's, London, 5 May 1900, lot 8, as *The Nut-Gatherers*.

with Arthur Tooth & Sons, London, acquired at the above sale.

Half share of the painting sold to Boussod, Valadon & Cie., Paris, 15 May 1900.

with Edward Brandus, New York and Paris, acquired directly from the above, 17 May 1900.

William Keeney Bixby (1857-1931), St. Louis, likely acquired directly from the above.

with M. Knoedler & Co., New York, acquired directly from the above, 13 December 1905.

Judge Samuel Lathrop Bronson (1834-1917), New Haven, CT, acquired directly from the above, 16 February 1906.

His sale, American Art Association, New York, 15 March 1907, lot 35, as *The Nut Gatherers*.

with Holland Galleries, New York, acquired at the above sale.

James 'Diamond Jim' Buchanan Brady (1856-1917), acquired directly from the above.

His sale; American Art Association, New York, 14 January 1918, lot 73, as *The Nut Gatherers*.

Miss E. Fitzgibbon, acquired at the above sale.

Anonymous sale; American Art Association, New York, 16 February 1922, lot 64, as *The Nut Gatherers*.

William Randolph Hearst, Sr. (1863-1951), New York and San Simeon, CA, acquired at the above sale.

His sale; Parke-Bernet Galleries, New York, 5 January 1939, lot 37,

as *The Nut Gatherers*.

Andrew Stone, Brentwood, California.

Allan Levinson, United States.

with Borghi & Co., New York, 1984.

Acquired 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 on the cover, as *The Nut Gatherers* (erroneously catalogued as dating to 1899).

LITERATURE:

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 72.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 219-222, no. 1883/10, illustrated (erroneously catalogued as dated).



American collectors were among the most avid buyers of Bouguereau's painting in the last quarter of the 19th century. This sustained interest in the work of the French Academic master was cultivated at first by the French dealer Paul Durand Ruel and then solidified by Durand Ruel's foremost competitor, Adolphe Goupil. Between 1866 and 1887, Bouguereau would sell ten to twelve works per year to Goupil for an agreed upon sum, and Goupil then sold approximately nine out of every ten to dealers outside of France, mostly to Wallis in London and Knoedler in New York. In fact, only eight works painted during this period are recorded by Goupil as having been sold to collectors in France.

Récolte des noisettes has an interesting and varied history. As usual, Bouguereau sold this painting to Goupil in December of 1883, shortly after its completion, and in return for 26,000 francs which represented a security deposit, Goupil lent it to Letts & Sons, Co., of 33 King William Street, London on January 4th, 1888. This transaction was probably agreed to in order to allow Letts to make a series of chromolithographs after the painting and an additional fee of 8,000 francs was charged separately for this. In addition, Letts made several hand-colored lithographs of the painting, which is a testament to the appeal of the work. Subsequent to its return to Goupil it changed hands several times between British collectors, London dealers, American collectors and dealers, ultimately gracing the collections of two of the most well-known figures of the

American Gilded Age. James Buchanan Brady (fig. 1), a businessman, financier and philanthropist whose enormous appetite was as legendary as his wealth and penchant for fine jewels, which earned him the nickname 'Diamond Jim Brady,' owned the work until 1918. Later in the century, it was purchased by newspaper baron William Randolph Hearst (fig. 2) and entered one of the most renowned art collections of the Gilded Age. It was included in the Hearst sale in 1939, when the millionaire sold off part of his collection to pay debts incurred in the stock market crash. The painting remained in collections in California until purchased by the present owner.

Between 1881 and 1885, Bouguereau painted a number of works that featured young girls at play, such as *Les Noisettes*, 1882 (fig. 3), currently in the Detroit Institute of Arts, and *Le Branche de cerisier*, 1881, both of which feature the same models as the present painting. These two girls first posed for Bouguereau in 1879 in La Rochelle, where Bouguereau spent a few months every summer.

While some artists of the 19th century, such as Jean François Millet and Léon-Auguste Lhermitte, sought to document the arduous lives of the peasants and farmers who toiled in the French countryside, William Bouguereau romanticized them. His peasants, almost exclusively female, are depicted as serene and innocent, unaffected by any social or economic injustice. According to Alfred Nettement, a student at the *Académie Julien*,



(fig. 1): George Shepherd, *James Buchanan "Diamond Jim" Brady*, 1915.
© The Alan Mason Chesney Medical Archives of The Johns Hopkins Medical Institutions, Baltimore.



(fig. 2): Orrin Peck, *William Randolph Hearst*, 1894. Hearst Castle, San Simeon.



his teacher Bouguereau 'had an absolute horror of what we would call realism and he always said that reality is charming when it borrows a gleam of poetry from the imagination' (A. Nettement, 'William Bouguereau' *L'Académie Julien*, January 1908, p. 3, as quoted in M. S. Walker, *William Bouguereau*, exh. cat. , Montreal, 1984, p. 57).

Strengthened by the Academic tradition of which he was so much a part, Bouguereau made notable innovations to depiction of children. 'To him (Bouguereau) the child was king, and to honor the child as such did not entail the inevitable descent, as it did for so many of his contemporaries, into uninspired 'genre' painting. On the contrary, Bouguereau's paintings of children allowed for the expression of values that formed, for the painter, the very heart of his philosophy of life: youthful hope, the warmth of the family circle, fraternal love.....What marvelous sense Bouguereau had of the mimics, the poses, and the emotions of the early years of life!' (G. Chazal, 'The Art of William Bouguereau' in Montreal, *William Bouguereau*, exh. cat. 1984-1985, p. 68). The artist's sympathy with the wonderment of childhood culminates in such triumphant renditions of all aspects of childhood throughout the artist's *oeuvre*.

The two figures in the present work are a perfect example of Bouguereau's complete embrace of the Academic tradition. Before beginning a complex composition such as *Récolte des noisettes*, Bouguereau would produce an enormous number of drawings and sketches, attacking each aspect of the composition separately; the models, the landscape, an analysis of details and studies of the interactions between the two figures would be worked and reworked in drawing after drawing. These sketches imbued the artist with all the freedom and confidence to let his inspiration flow once he set paint to canvas.

In addition to his legendary skill rendering the human figure, Bouguereau here demonstrates that he is equally adept at handling botanical renderings. While he often used dense foliage as a design element to direct the viewer's eye to his intended focal point, here the basket of hazelnuts is in sharp focus at the center of the composition and the action of the older girl stretching out her hands for more is both a poignant symbol and poetic gesture.



(fig. 3): William Adolphe Bouguereau, *Les noisettes*, 1882. Detroit Institute of Arts, Detroit.



PROPERTY OF A PRINCE

21

WILLIAM ADOLPHE BOUGUEREAU
(FRENCH, 1825-1905)

Au bord du ruisseau

signed and dated 'W-BOVGVEREAV-1888' (upper left)

oil on canvas

31 $\frac{7}{8}$ x 40 $\frac{3}{8}$ in. (81 x 102.6 cm.)

\$800,000–1,200,000

£610,000–910,000

€690,000–1,000,000



W-BOVGVEREAV-1888





PROVENANCE:

The artist.

Joseph Barrigan, Providence, acquired directly from the above,
30 May 1888.

Dr. and Mrs. John Garry, Ipswich, MA.

Their sale; Sotheby's, New York, 26 October 1983, lot 98.

with Borghi & Co., New York.

Acquired directly from the above by the present owner, *circa*
1985.

EXHIBITED:

Paris, Cercle artistique et littéraire, March 1888.

LITERATURE:

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. 156.

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 73.

D. Bartoli and F. Ross, *William Bouguereau: His Life and Works*, New York, 2010, p. 450, pl. 296, illustrated.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 246-247, no. 1888/05, illustrated.

By 1885, William Bouguereau devoted more than a third of his artistic output to chronicling French country life. The little girls and young women of the countryside, including shepherdesses, fisherwomen, knitters, reapers and even beggars and gypsies, were themes the artist treasured and repeated.

Au bord du ruisseau belongs to a series of paintings begun during summers spent in Bouguereau's native La Rochelle where the artist had purchased a summer retreat in 1882. The artist would begin the works out in the country and then complete them in his studio upon his return to Paris. This two-step painting process was common for the artist and he fondly called them his '*vacances*'. As in Paris, Bouguereau worked exclusively from live models, asking working mothers in his neighborhood to bring their children to his studio so he could more accurately study their behaviors and movements. It was through this constant and focused attention that the depth of his young models' expressions were captured and transferred to canvas. The complex pose of the young model in the present work seated on the sandy bank at the edge of the stream having just removed her bright red stocking, highlights the technical mastery of the artist and his unique ability to expertly render and differentiate soft skin, coarse linen, crisp foliage and rocky outcrop that recede to become a backdrop for the little girl.



22

WILLIAM ADOLPHE BOUGUEREAU
(FRENCH, 1825-1905)

Loin du pays

signed 'W-BOVGVEREAV' (on the pedestal, center left)

oil on canvas

36 x 24 $\frac{3}{4}$ in. (91.4 x 61.9 cm.)

Painted in 1867.

\$450,000–650,000

£350,000–490,000

€390,000–560,000

PROVENANCE:

The artist.

with Goupil et Cie., acquired directly from the above, 10 October 1867.

G. Maracci, Lille, acquired directly from the above, 15 June 1868.

Private collection, Geneva.

Private collection, United States.

with Hammer Galleries, New York, by 1968.

Anonymous sale; Hôtel Drouot, Paris, 14 June 1984, lot 8, as *Jeunes chanteuses des rues*.

with Hammer Galleries, New York, December 1987.

Private collection, New Jersey, acquired from the above, November 1988.

with Hirschl & Adler, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Hammer Galleries, 19th and 20th Century European Paintings, 60th Anniversary Exhibition, 12 January–5 March 1988, p. 10, unnumbered, illustrated, as *Souvenir of Italy, The Young Violinist*.

LITERATURE:

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: Catalogue Raisonné of his Painted Work*, New York, 2010, pp. 98–100, no. 1867/07A, illustrated.

ENGRAVED:

Charles Victor Thirion, *Loin du pays*, 1867.

Painted in 1867, *Loin du pays* depicts two young girls on the lower steps of the Campodoglio in Rome (fig. 1). One holds her violin as if she has just finished a song, and her little sister by her side holds out her hand for payment from passersby. This is one of the few works by Bouguereau in which one of the models is wearing shoes, probably to add plausibility to the scene. The two girls are models with whom Bouguereau worked frequently between 1865 and 1870. The younger girl, Emilienne Cesil, an eight-year old, was the daughter of a member of Bouguereau's domestic staff, and Emilienne posed for many works during this period, including *Le lever* (please see lot 23). The older girl was an Italian child named Carmen D'Agostino, who had come to live in Paris with her family. The composition must have been well received, as the artist created the large scale reduction immediately after the completion of the work and it was sold to a French collector the next year. In addition to the main version and the reduction, the artist derived two more paintings from this composition: a portrait of Emilienne that was painted the same year as well as a half-length portrait of Carmen, with the same pose but a completely different setting.

The engraving of the work by Charles Victor Thirion was issued by Goupil in 1868.

This work is the *grande reduction* of the original which is currently in the Ponce Museum in Puerto Rico.



(fig. 1): The Cordonata staircase at Piazza del Campidoglio, Rome, c. 1870. © Bridgeman Images.



PROPERTY OF A MIDWEST COLLECTOR

23

WILLIAM ADOLPHE BOUGUEREAU
(FRENCH, 1825-1905)

Le lever

signed and dated 'W-BOUGVEREAU/1865' (upper right)

oil on canvas

45½ x 35 in. (115.6 x 88.9 cm.)

\$800,000–1,200,000

£610,000–910,000

€690,000–1,000,000

PROVENANCE:

The artist.

with Galerie Durand Ruel et Cie., acquired directly from the above,
probably 9 May 1865.

with Hammer Galleries, New York, as *La prière*.

Acquired directly from the above by the present owner, 13 January 1967.

LITERATURE:

C. Vendryès, 'Bouguereau,' *Dictionnaire illustré des Beaux Arts*,
Bouguereau, Paris, 1885, p. 32.

M. Vachon, *W. Bouguereau*, Paris, 1900, p. 148.

M. S. Walker, 'A Summary Catalogue of the Paintings', in *William
Bouguereau: l'art pompier*, exh. cat., Borghi & Co., New York, 1991, p. 66.

D. Bartoli and F. Ross, *William Bouguereau: Catalogue Raisonné of his
Painted Work*, New York, 2010, pp. 82-83, no. 1865/02, illustrated.



Beginning in 1865, Bouguereau became interested in themes of mothers and children and he began a series of paintings devoted to this subject matter. These classically informed images were greatly influenced 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. *Le lever* is the second painting executed that year by the artist and in this work, Bouguereau has created and exploited a myriad of tender gestures a mother can extend to her child.

In a softly lit room, a young mother gently kisses the forehead of her little daughter, whose upturned face is lit by the first rays of dawn. The background of the painting is obscured in shadow, a reference to the night's sleep which has just ended, also alluded to by the barely discernible outline of the child's small bed in the darkness. The mother is richly dressed in an Italianate costume; her white, intricate eyelet-decorated blouse offered in sharp contrast to her rich, heavy, deep brown voluminous skirt and sash embroidered in fully saturated greens, reds and blues. Her young child is clothed completely in white, emphasizing her youth, innocence and purity. The artist has brought both figures close to the picture plane, thereby heightening the visual impact of the intensely tender interaction of the young mother and child.

Images of mothers and children abound in the artist's *oeuvre* in the mid-1860s and these were clearly warmly received by Bouguereau's already devoted *clientèle*. Almost all of these compositions depicting maternal tenderness were followed by at least one reduction, and the present work in fact has two. The larger of the two, executed at about half size and on canvas was followed in the same year by a very small reduction executed on wood panel. These small reductions originally served as models for the engravers, who relied on them to make quality plates for reproduction purposes and in this way, the engraver was not encumbered by oversize paintings and the engraving process was not delayed in any way. Such proliferation, of course, could only have been for commercial purposes.

As stated above, these images of mothers and children were very popular in the mid-1860s and Bouguereau was creating them in response to a specific demand by a group of foreign buyers. Between 1864 and 1866, Bouguereau sold only one work to a French buyer. However, it would be a mistake to assume that Bouguereau would in any way compromise his art for the sake of sales. For Bouguereau, the forms and visual impact are of the utmost importance, and the most basic of marketing ploys, the title, was often something that eluded him. Louis Solonet, writing in 1905, the year of Bouguereau's death, noted: 'For him form is the supreme object of art... For him a picture is but a theme of lines and colors. So true is this that he is often embarrassed to find titles for his canvases' (L. Solonet, *Revue des Charentes*, 1905). His titles often do not describe a specific image, but rather, as in this case, an entire class of image. 'Such a list reveals the general themes that preoccupied him – and his customers – over the years. A gentle exoticism appeared in the form of Italian or rural dress, or undress, in the case of bathers and in an emphasis on women and children. These themes are by no means original with Bouguereau. Part of his success lay in paintings images that had already proven popular with his audience and his skill at balancing the sentimentality of these subjects – which in lesser hands become trite – with fresh formal and compositional structures' (F. Wissman, *Bouguereau*, San Francisco, 1996, p. 36).



JAMES JACQUES JOSEPH TISSOT (FRENCH, 1836-1902)

Triumph of the Will - The Challenge

signed 'J. J. Tissot.' (lower right)

oil on canvas

85¼ x 43 in. (216.5 x 109.3 cm.)

Painted *circa* 1877.

\$2,000,000–3,000,000

£1,600,000–2,300,000

€1,800,000–2,600,000

PROVENANCE:

The artist.

Jeanne Tissot (d. 1964), Besançon, his niece, by descent, 1902.

Her estate sale; Besançon, Château de Buillon, 15 November 1964.

Private collection, Besançon.

Anonymous sale; Christie's, Monaco, 15 June 1986, lot 119.

Private collection.

with Kurt E. Schon Fine Art, New Orleans, 12 August 1994.

Private collection, Detroit.

Acquired from the above by the present owner.

EXHIBITED:

London, Grosvenor Gallery, 1877, no. 22 as *The Triumph of Will* (Poem in five parts), I.

The Challenge, lent by the artist, *The Will*, attended by two pages, *Audacity (active)* and *Silence (passive)*, triumphs over *Vice and Temptation*, II. *The Temptation*, III. *The Rescue*, IV. *The Victory*, V. *The Reward* (*The four last pictures are not yet completed*).

LITERATURE:

'The Grosvenor Gallery,' *The Times*, 12 March 1877, p. 4.

'London Notes, (By Our Special Correspondent),' *Ipswich Journal*, 1 May 1877, p. 2.

'The Grosvenor Gallery,' *The Times*, 1 May 1877, p. 10.

'The Grosvenor Gallery,' *Daily News*, 2 May 1877, p. 6.

'The Grosvenor Gallery,' *Scotsman*, 2 May 1877, p. 7.

'The Grosvenor Gallery,' *South Wales Daily News*, 2 May 1877, p. 4.

'The Grosvenor Gallery, First Notice, (From Our London Correspondent),' *Sheffield Daily Telegraph*, 3 May 1877, p. 5.

'The Grosvenor Gallery, First Notice,' *Manchester Guardian*, 4 May 1877, p. 6.

'The Grosvenor Gallery, (Second Article),' *Pall Mall Gazette*, 15 May 1877, p. 12.

'The Grosvenor Gallery, (Second Notice),' *Globe*, 16 May 1877, p. 6.

'The Grosvenor Gallery, Concluding Notice,' *Morning Post*, 22 May 1877, p. 6.

'The Grosvenor Gallery,' *Aberdeen Journal*, 2 June 1877, p. 5.

J. Ruskin, *Fors Ciavigera* Letter 79, 18 June 1877, in E.T. Cook and A. Wedderburn eds., *The Works of John Ruskin*, London, 1907, vol. VII, p. 161.

J. Laver, 'Vulgar Society': *The Romantic Career of James Tissot 1836-1902*, London, 1936, pp. 37-38, 69.

W. E. Misfeldt, *James Jacques Joseph Tissot: A Bio-Critical Study*, Washington University, PhD diss., 1971, pp. 168-170.

M. Wentworth, *James Tissot*, Oxford, 1984, pp. 136-38, 140-41, 175, 202.

K. Matyjaszkiewicz, ed., *James Tissot*, Oxford and London, 1984, pp. 115, 141.

C. Wood, *Tissot: The Life and Work of Jacques Joseph Tissot 1836-1902*, London, 1986, p. 95.

C. Newall, *The Grosvenor Gallery Exhibitions: Change and Continuity in the Victorian Art World*, Cambridge, 1995, pp. 12, 26.



James Tissot was one of 'the artistic set of artists', including Edward Burne-Jones and James Whistler, invited by Sir Coutts Lindsay to display work at London's new Grosvenor Gallery, opened in May 1877 as an alternative exhibition space to the Royal Academy. 'Rightly or wrongly, those who have the control of the annual exhibitions at Burlington House have conceived it to be part of their duty to the public to conform in some measure to a popular standard of taste', the *Pall Mall Gazette* stated in August 1876. 'In the new gallery the more serious kinds of art are to enjoy precedence.' Invited artists were able to choose what works they would exhibit, without having to submit them to a selection committee. They were also given space to display their works together, instead of mixed among others and dispersed across several rooms. Burne-Jones had not exhibited much in public since 1870 and his pictures filled the south wall of the large West Gallery. Tissot's work occupied 'nearly the whole of one long wall' in the East Gallery and comprised ten paintings, one over a decade old but the rest of them recent, and including a large new showpiece made specifically for the exhibition. *The Challenge* was described by Tissot as the first of a 'Poem in five parts' entitled *The Triumph of Will*. Ruskin, who praised Tissot's 'conscientiousness' but thought most of his Grosvenor Gallery exhibits 'unhappily, mere colored photographs of vulgar [ordinary] society', preferred what he mis-titled the 'Strength of Will'. It made him 'think the painter capable, if he would obey his graver thoughts, of doing much that would, with real benefit, occupy the attention of that part of the French and English public whose fancy is at present caught only by Gustave Doré.' Both national and regional newspaper correspondents described the painting in detail:



(fig. 1): Jean-Auguste-Dominique Ingres, *Roger délivrant Angélique*, 1819. Musée du Louvre, Paris.

"The Will' is represented by a noble figure of a woman in armor,' reported the *Ipswich Journal*, 'who is attended by two pages, 'Audacity (active), and Silence (passive),' by whose aid she triumphs over vice and temptation. In this picture the armed lady stands with drawn sword over a prostrate figure, which is a marvel of high-wrought conception and masterly execution. The upper part of the form is that of an exquisitely beautiful maiden, in whose expression is represented the refined and highly-wrought luxury of the senses, and the lower portion of the figure is that of a lithe, beautiful, terrible leopard. It is over this wonderfully allegorical creature that the lady in armor, 'The Will,' triumphs. It is an extraordinary work, and will be the talk of the season.' In *The Times*, Tom Taylor referred to 'the severe symbolism of *The Triumph of Will*, in which, behind a knotted brood of coiling pythons and vipers – types of human vices and passions, Will, typified by a fair woman with pale cheeks, delicate features, and calmly-resolute blue eyes, strides triumphant, armed, and sword in hand over the vanquished monster... which symbolizes the temptation of carnal lusts'.

Moral tales and the dilemmas of conscience had been themes of Tissot's paintings in the 1860s, especially ones focused on the female heroine, Marguerite, in Goethe's tale, and Gounod's opera, *Faust*. One of these pictures was shown by Tissot at the Grosvenor Gallery in 1877 as *Meditation* and bought from the exhibition by Sir Richard Wallace. *The Challenge* refers back to a painting by J.-A.-D. Ingres, *Angelica saved by Ruggiero* (Paris, Musée du Louvre, fig. 1), which both Tissot and Whistler copied as students in 1857 (the occasion of their first meeting), and which their friend, Edgar Degas, had also copied, and would own as both replica and pencil study. Its helpless young female, and knight in shining armour riding to the rescue, were much admired. Subverting this gender arrangement, Tissot presents a female, Joan-of-Arc-type heroine, wearing blackened armor with a fleur-de-lys (symbolic of France) on her breastplate. Her long reddish-gold hair flows loose from a coral-red garter or girdle 'trophy' tied round her head. Draped over her hips is a wolfskin (symbolic of sheep in wolf's clothing); on her left arm is a red shield decorated with thunderbolts; grasped in her right hand is a sword. The prone 'monster' has long blonde hair, entwined with ropes of pearls, like Ruggiero's Angelica in the painting by Ingres. Ingres had been inspired by Ariosto's 16th-century poem *Orlando Furioso*, which recounts the love of several Christian and pagan knights for Angelica, who marries a Moor, causing Orlando (Ruggiero) to become mad with jealousy. Might there have been an autobiographical element to Tissot's scarlet-shawled temptress, with sharp claws, and black neckband lettered 'Luxuria', meaning extravagance, opulence, excess and dissipation? Blue-eyed 'Will', with blonde fringe, bears a strong resemblance to Mrs Kathleen Newton, who first modeled for Tissot in autumn 1876 and with whom the artist fell deeply in love. 'Will' appears to have triumphed without shedding any blood, perhaps dazzling the enemy with her shield (like Ruggiero the sea-monster), or outwitting like Oedipus the Sphinx (similarly half-human half-feline), which threw itself from rocks. Symbolic of previous victims is the skull that the serpents of Vice entwine. Yet this is only the first skirmish – *The Challenge* – with Temptation, Rescue, Victory and Reward yet to come.







'Will' is well grounded, her unshod right foot firmly planted. Her leg armor is the type worn on horseback and reveals coral-red leggings. Over a matching garment with snakeskin-like sleeves, she wears what looks like theatrical armor, combining historical with imitation parts. Red-leather buckle fastenings enable donning and removal of armor, and are visible also on the back of the cuirass hanging as part of Will's trophy, top left, perhaps taken from Temptation. The trophy also has an animal pelt and sword, plus oriental-patterned scarf or belt winding to the ground. A half-hidden motto, wreathed in laurel, declares '*Noscere, Audere, Volle, Tacere*' (To Know, To Dare, To Will, To Keep Silent). These are the 'Four Powers of the Magus', attributes needed to practice magic successfully, or the 'Four Powers of the Sphinx', indispensable for bringing one to the state of perfection and balance symbolized by the mythical, enigmatic Sphinx. Tissot would later title the portrait of a woman who had rejected him *The Sphinx*. 'Silence' or Reserve, with mouth wrapped, carries the helm of 'Will', which also has a fleur-de-lys and is covered with a *lambrequin* popular with French medieval joustiers. 'Audacity' or Daring, the second



(fig. 2): James Tissot, *Study for Triumph of the Will: The Challenge*, c. 1876.

page, has a red tunic with billowing ribbon-cut sleeves, used in Tissot's 1862 *Return of the Prodigal Son* and painted from memory or an old studio prop. Another favorite prop, Tissot's tiger-skin rug – usually found on the studio floor or draped over an armchair – is here worn as a hooded cloak by 'Audacity'. The pages may have been modeled by the local teenage girls who appear in several of Tissot's modern-life pictures, with addition of youthful moustache for 'Audacity'. (Suggestions that this model was Kathleen's son, Cecil George, are unfounded since he was only one year old when the painting was completed.) In a watercolor study (fig. 2), the right arm of 'Audacity' is extended to hold the trophy staff.

So much red in a painting was unusual for Tissot at this time. Most of his London works explored 'particular effects of light and shade', whereas here, noted the *Pall Mall Gazette*, was 'an unsuspected force in the choice and arrangement of brilliant tints of color'. Intending to create an impact, the painting divided critics, some of whom thought Tissot's imaginative talents incapable of complicated allegory. It is unclear whether Tissot had originally intended to show the whole series, or more than one, and whether he completed them. Canvases the same size as *The Challenge*, unusually large for Tissot, were used in 1877-78 to portray Kathleen as *October* (Montreal Museum of Fine Arts) and in *Orphan* (Andrew Lloyd Webber Collection). Critics had acknowledged that Tissot's strength lay in depiction of the contemporary world and it was here that he explored 'novel ways' to depict moral tales, most notably *The Prodigal Son in Modern Life*. At the same time he developed ideas from *The Challenge* in three-dimensional form through sculpting in wax for bronze casting. A complex allegorical *Fortune* (Paris, Musée des arts decoratifs) and several other bronze pieces with cloisonné enamel decoration were included by Tissot in his 1882 one-man exhibition at London's Dudley Gallery. Two large oval jardinières (Paris, Musée d'Orsay, and Brighton Art Gallery and Museums) have handles formed of crouching nudes, covered partly by their long tresses of hair and kneeling on horned monster heads. Tentacle-like ferns clasp rock-crystal feet. The bases for two cloisonné vases are formed of twisted bronze serpents. Numerous serpents curl and writhe above and below the orb of Time in *Fortune*. The winged deity, seated on a rock-crystal Earth, raises her blindfold. Below Time is Patience, personified by a tortoise, on either side of which are Love, a winged Cupid, and Ambition, cloaked in the favorite tiger-skin rug. A motto, *Tout vient à point pour qui sait attendre*, is inscribed round the base, with translations in German, Russian, Hebrew, Arabic, Latin and English – *Wait and Win*. Decorative patterns like those on the serpents in *The Challenge* are rendered in multiple variations of colored cloisonné enamel on the orb of Time and the tortoise shell. *Fortune* was described by Tissot as a model for a fountain or monument that he wanted to realize on a large scale with figures of life size – an even more ambitious idea than the *Triumph of Will* but similarly overtaken by new projects.

We are grateful to Krystyna Matyjaskiewicz for preparing this catalogue entry.

Please note that the present work has been requested for the exhibition *James Tissot, 1836-1902*, co-organized by The Fine Arts Museums of San Francisco and the Musées d'Orsay et de l'Orangerie to be presented in 2019 and 2020.



A thing of beauty is a joy forever, and we were thrilled with joy when we beheld the 'Delilah' of W.W. Story, the American poet and great sculptor of the age... Deep gloom is seated upon that brow...

-M. Phillips, *Reminiscences of William Wetmore Story*, 1897.

PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

25

WILLIAM WETMORE STORY
(AMERICAN, 1819-1895)
Dalilah

signed and dated with interlaced monogram 'WWS/ROMA 1868' (to the reverse of the base)

marble

76½ in. (194.5 cm.) high

\$200,000-300,000

£160,000-230,000

€180,000-260,000

PROVENANCE:

Edward Mathews, New York, 1872.

Eugene Leone, New York.

with Spanierman Gallery, New York.

with Hammer Galleries, New York.

Sam Wylly, Dallas, Texas, acquired from the above, 1998.

Dallas Auction Gallery, 5 October 2016, lot 45.

LITERATURE:

R. S., 'American Artists in Rome,' *Quarterly Bulletin (Archives of American Art)*, vol. 3, no. 3, 1963, p. 4.

M. Phillips, *Reminiscences of William Wetmore Story: The American Sculptor and Author; Being Incidents and Anecdotes Chronologically Arranged, Together with an Account of His Association with Famous People and His Principal Works in Literature and Sculpture*, 1897, p. 153.

J. Dillenberger, *The Visual Arts and Christianity in America: From the Colonial Period to the Present*, 2004, p. 130.

H. James, *William Wetmore Story and His Friends: From Letters, Diaries, and Recollections*, vol. II, 1903, p. 169.







*magnificent, and promises
to be among the finest
blocks I have ever done*

-William Wetmore Story, 1867.





(fig. 1): *Dalilah* in an exhibition at the De Young Museum, San Francisco, 2013.

With a furrowed brow and the seven soft tresses of her lover at her feet, this brooding, tense and complex composition of Delilah by one of America's greatest Romantic sculptors encompasses the aura of the ultimate 'femme fatale'. With her dramatic, contemplative pose, bejeweled *décolletage* and trailing fringed drapery, the present figure represents the finest work of William Wetmore Story's Roman production. Described by the artist himself as 'magnificent, and promises to be among the finest blocks I have ever done', the present figure remains among the artist's earliest works produced from his Roman workshop and one of only two recorded in this imposing and impressive over-life-size scale.

As recounted in the Book of Judges, Delilah, one of several seductresses in the Hebrew Bible, betrayed Samson by using trickery to discover the source of his strength – his hair – and shearing his braided tresses which had been discovered to be the source of his immense strength. Old Testament epics, such as the tales of Samson and Delilah, Judith and Holofernes, Hagar and Ishmael, among others, were 'in vogue' in the mid-19th century due to an 'interest in the sentimental in Victorian culture generally and in religion specifically, which is personified in Woman' (*The Visual Arts and Christianity in America: From the Colonial Period to the Present*, 2004, p. 130). Story, having conceived large-scale portraits of Saul, Medea and other historical characters, 'preferred to depict personalities whose passions were on the brink of eruption: the notorious, the wronged, and the martyred. He was particularly attracted to melancholy, brooding females as sculptural subjects' (J. Seidler Ramirez, 'William Wetmore Story', *American Figurative Sculpture in the Museum of Fine Arts Boston*, Boston, 1986, p. 107).

An ingenue of composition and interpretation, Story depicts the seconds following her heinous deed – a clear departure from the renowned canvases of Van Dyke and Rubens who capture the protagonist contemplating the delicate and tenuous decision to shear Samson's locks as he slumbers in her lap. Rather, Story seizes on another moment – one engorged with the enormity and weight of the consequences of her treacherous actions and clearly carved on her brow. However, she emerges triumphant 'from the couch and stands erect in the proud triumph of success. The attitude is grandly majestic: with one hand she is clasping the flowing drapery around her waste [sic], while the other holds the purse with the golden pieces... A wide band encircles her head, confining the long tresses of her hair. Just at her feet are the seven locks shaven from Samson's head.' Story's *Dalilah* is a stunning and highly-effective illustration of the subject captured in stone.


With the emergence of the Grand Tour in the 18th century, an influx of tourists, or 'blessed strangers', arrived in the Eternal City to flood artist studios in search of mementos of their travels abroad. The golden age for these resident artists came in the mid-19th century initially under Napoleon, who relocated the French Academy to the top of the Spanish Steps, attracting an affluent and fashionable patronage, including America's Gilded Age elite. American artists followed in chase of European instruction and collaboration, establishing workshops of apprentices to cater to these emerging tastes. The introduction of the Great Exhibitions of mid-19th century lured curious and affluent Americans to Europe and, together with the advent of transatlantic travel and the installation of the Termini station, Rome became a virtual 'mecca' for American artists and their patrons wishing to escape uncompromising American winters. It was here in Rome that Henry James, in the late 19th century, crowned William Wetmore Story 'the dean of American Artists in Rome' (R. S. 'American Artists in Rome,' *Quarterly Bulletin (Archives of American Art)*, vol. 3, no. 3, 1963, p. 4). The existence of two full-scale models of *Dalilah* – the present example completed in 1868 and another in 1886, both of which entered prominent American collections – suggest that Story catered to this intrepid clientele, creating sumptuous figures that perfectly evoked the exuberance and excess of the age.

The most successful studios, like Story's, occupied extensive apartments in the Barberini Palace and were swiftly added to popular tourist guide books and banking institutions much to the ease of visiting patrons. Story settled in the eternal city in 1856, as many of his American comrades did in the mid-19th century, starting production on his earliest commissions. Dr. Samuel Osgood, editor of Harper's New Monthly Magazine, often recounted his *entrée* into to artists' studios and, on the occasion of a Thanksgiving Dinner at the American Club in 1869 wrote, 'the American who goes to see the old art of Italy is sure to find his own countrymen hard at work, studying its secret and catching its inspiration.' The proximity of the studios to the epicenter of Rome's cultural artery – the Borghese Palace – was planned with great intention and burgeoning American sculptors found no shortage of inspiration in the iconic, textural marbles of Bernini, Canova and their contemporaries.

Born in Salem, Massachusetts, Story came from a distinguished and affluent family who has established a commendable reputation in the legal profession. He was of a man of immense versatility as a lawyer – a discipline in which he graduated in 1840 – though it was as an author of poetry, prose and drama and as a critic of art in all its forms which made him an eminent host and focus for the Anglo-American community in Rome. Amongst his other most important ideal works are *Sappho* (1863) in the Museum of Fine Arts, Boston, *Dalilah* (1886, fig. 1) and *Saul* (1881) both in the M.H. De Young Memorial Museum, San Francisco, *Medea* (1868) in the Metropolitan Museum, New York and *Alcestis* (1874) in the Wadsworth Atheneum.



DALILAH



PROPERTY OF AN EAST COAST COLLECTOR

26

JOHN ATKINSON GRIMSHAW
(BRITISH, 1836-1893)

A Wet Moon, Putney Road

signed and dated 'Atkinson Grimshaw 1886+' (lower right);
inscribed, signed and dated 'A Wet Moon./(Putney Road.)/Atkinson
Grimshaw/1886/+' (on the reverse)
oil on canvas

24 x 42½ in. (61 x 107 cm.)

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

with Ferrers Gallery, London, by 1964.

Acquired from the above by the present owner, *circa* 1965.

EXHIBITED:

London, Ferrers Gallery, *Grimshaw*, November 1964, no. 23.

In the 1880s John Atkinson Grimshaw began to paint scenes in London, particularly views on and around the River Thames. The atmosphere in the capital, with its dense fogs and river mists, particularly attracted the artist. After initially staying at a hotel on Fleet Street, Grimshaw rented a studio at Trafalgar Studios in Manresa Road, Chelsea from 1885 until 1887. His 'London period' became an important one in his *oeuvre*.

During these years he exhibited regularly at the Royal Academy and developed a friendship with James McNeill Whistler. Whistler, who also lived in Chelsea, greatly admired Grimshaw's moonlit scenes and is reputed to have said 'I thought I had invented the Nocturne, until I saw Grimmy's moonlights.'

While in London Grimshaw executed both urban and river views, observing contemporary London life. These were painted in the heart of the capital where he painted Piccadilly, Fleet Street, St James's and The Strand, but also in areas that were more suburban: around Chelsea, Hampstead, Putney, Wandsworth, and Sheen. In the present painting Grimshaw is preoccupied with the effects of differing light sources, both natural and artificial, and reflections on wet surfaces. The detail is remarkable with an intricate tracery of tree branches silhouetted against the misty, moonlit sky. A solitary figure drives a horse and cart along the muddy road while the whole scene is bathed in a sharp clear light. What Grimshaw achieves is a fine sense of atmosphere, poetry, and mood made up of simple components. The enduring fascination of such paintings is their apparent simplicity creating a view back in time, to a golden age that never was.

We are grateful to Alexander Robertson for his help in preparing this catalogue entry.



27

JEAN BÉRAUD (FRENCH, 1849–1936)

Scène, boulevard des Italiens

signed 'Jean Béraud' (lower right)

oil on canvas

15½ x 22 in. (39.4 x 55.9 cm.)

\$400,000–600,000

£310,000–450,000

€340,000–510,000

PROVENANCE:

Lillian Stokes Bostwick Phipps (1906-1987).

Her sale; Sotheby's, New York, 24 May 1988, lot 81.

with Richard Green, London.

Acquired directly from the above by the present owner, 1989.

LITERATURE:

P. Offenstadt, *Jean Béraud 1849-1935, The Belle Epoque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne, 1999, p. 115, no. 61, illustrated.







Jean Béraud



Boulevard des Italiens.

Jean Béraud was fascinated by all aspects of *la vie parisienne* and is recognized as its most devoted observer. At the end of the Franco-Prussian War in 1871, Béraud abandoned his plans to become a lawyer and instead studied portraiture with one of the leading artists of the Third Republic, Léon Bonnat. Béraud began to move away from strict portraiture around 1875 and instead turned to representing modern life in the French capital. The spectacle of public spaces was a popular subject for French artists in the last quarter of the 19th century. *Haussmannisation*, the urban planning commissioned by Napoleon III and led by Baron George Eugène Haussmann, introduced a public element to private life through the creation of wide boulevards for transportation and strolling, green spaces and large parks for carriage rides and overall better street conditions which led to improved health. In depicting the comingling of members of different social strata in these newly accessible social settings, Béraud could capture the modernization of Paris through the actions, dress and appearances of its inhabitants.

Although trained as an Academic artist, Béraud embraced the quick brushstrokes favored by the Impressionists. Béraud was close friends with Édouard Manet and frequented the same cafés as Edgar Degas, Pierre Renoir and Henri Toulouse-Lautrec. Like them, he concentrated on urban themes in his art, while other Impressionist artists fled Paris and painted landscapes of the surrounding areas. Although his brushwork and choice of subject matter is imbued with the spirit of Impressionism, Béraud combines this with the more classically accepted styles of the day to create works of a unique character.

In order to create his finished paintings, Béraud traveled the boulevard of Paris in a mobile studio, a converted carriage designed especially so that he might observe firsthand the everyday life of the city. *Belle Époque* journalist Paul Hourie described the pains the artist took: 'When you paint scenes from everyday life, you have to place them in their context and give them their authentic setting. This means that, in order to be sincere, you have to photograph them on the spot and forget about the conventions of the studio. As a result, Jean Béraud has the strangest life imaginable. He

spends all his time in carriages. It is not unusual to see a cab parked at the corner of a street for hours on end, with an artist sitting inside, firing off rapid sketches. That's Jean Béraud in search of a scene, drawing a small fragment of Paris. Almost all the cab drivers in the city know him. He's one of their favorite passengers, because he at least doesn't wear their horses out' (P. Hourie, 'Jean Béraud', *L'Estafette*, 13 September 1880).

The journalist Henry Bacon wrote about his own experience in Béraud's studio on wheels: 'A cab, with the green blind next to the street down, attracted our attention, showing that someone was paying two francs an hour for the privilege of maintaining stationary. Presently up went the curtain and the familiar head of Béraud appeared. At his invitation, we thrust a head into the miniature studio to see his latest picture. His canvas was perched upon the seat in front, his color-box beside him, and with the curtain down on one side to keep out the reflection and shield himself from the prying eyes of the passers-by, he could at ease paint through the opposite window a view of the avenue as a background to a group of figures' (H. Bacon, *Glimpses of Parisian Art*, p. 425).

In 1889, a Danish visitor to Paris remarked that its boulevards were, 'the great rendezvous where the whole population flocks together to satisfy its great craving for sociability, where people meet with the wish of being together, and associate with the amiable courtesy and easy approach that is a consequence of the consciousness of being mutually entertaining' (R. Kaufmann, O. Finch, *trans.*, *Paris of Today*, New York, 1981, p. 173). It is the impression of this busy, modern life that Béraud captures in the present work.

By the late 19th century, the wealthy and fashionable had mostly abandoned the narrow street of the center of Paris for the open boulevards of the post-Haussmann era. The expansive and orderly streets were flanked by the neat, plastered façades of grand *hôtels* with interiors that held all the comforts of modern living. Despite the luxuries of home, the social opportunities waiting out-of-doors were too tempting, and the *beau monde* spent much of their day, especially Sunday afternoons, riding and promenading on the boulevards and avenues, essentially transforming them into *plein air* receiving rooms. The boulevards of Paris afforded opportunities to see and be seen; on horseback, in an expensive carriage, or strolling in the newest cut of dress or frock coat, a circuit was made from one end of the avenue to the other, often finishing with a picnic at the Bois du Boulogne. Overall, the new shops, cafés, and entertainments of *Belle Époque* Paris inspired an entirely new culture: life was now lived in public (D. N. Mancoff, *Fashion in Impressionist Paris*, London, p. 8).

In *Scène, Boulevard des Italiens*, Béraud combines all the elements that made him so popular with audiences in Europe and abroad. He has captured through the lens of his brush a moment on the Champs Élysées. Outside the Café de Paris at 24 boulevard des Italiens a group of elegantly dressed gentlemen pause in conversation or stop to check the latest news in the paper. A young lady dressed in black tiptoes across the sidewalk, slippery with a recent rain shower. Another hastily crosses the wide boulevard, her skirts gathered to avoid the water. It is a fall day on the boulevard; the trees have lost most of their leaves, with just a few still clinging to edges of their branches overhanging the busy street.

These are the images for which Béraud is best remembered, and for which he achieved his reputation as the 'painter of modern life.' He discussed his views on his unique kind of art, writing humorously that, 'You have to vanquish your feelings of artistic modesty so you can work among people who take the most irritating kind of interest in what you are doing. If you cannot overcome your disgust, you will end up locking yourself away in your house, and painting a woman or a still life, like all your colleagues. For some artists, that was all they needed to produce of masterpiece. But I believe that today we need something different (*il faut autre chose*)' (J. Béraud, L. 20, *Fondation Custodia (coll. F. Lugt) Institute néerlandais*, Paris, inv. no. 1972-A).



PROPERTY FROM A PRIVATE COLLECTION

28

JEAN-FRANÇOIS RAFFAËLLI
(FRENCH, 1850-1924)

Élégante sur le boulevard des Italiens, Paris

signed 'J F RAFFAËLLI' (lower right)

oil on canvas

53¼ x 47½ in. (135.3 x 120.7 cm.)

Painted *circa* 1899.

\$500,000–700,000

£390,000–530,000

€430,000–600,000

PROVENANCE:

The artist.

Museum of Art, Carnegie Institute, Pittsburgh, acquired directly from the above, 1899.

Their sale; Christie's, New York, 15 May 1979, lot 4, as *Boulevard des Italiens, Paris*.

Raymond (d. 1995) and Miriam (d. 2009) Klein, Philadelphia, acquired at the above sale.

Their sale; Christie's, New York, 27 January 2010, lot 47.

Acquired at the above sale by the present owner.

EXHIBITED:

Pittsburgh, Carnegie Institute, *4th Annual Exhibition*, 2 November 1899–1 January 1900, np., no. 186, pl. 3, illustrated, as *Boulevard des Italiens, Paris*.

Pittsburgh, Carnegie Institute, *Retrospective exhibition of paintings from previous internationals, 1896-1955*, 5 December 1958–8 February 1959, no. 14, illustrated, as *Boulevard des Italiens, Paris*.

Philadelphia, Philadelphia Museum of Art, on loan, January–April 1980.

Philadelphia, Philadelphia Museum of Art, on loan, January–April 1984.

Philadelphia, Philadelphia Museum of Art, on loan, January–April 1987.

Philadelphia, Philadelphia Museum of Art, on loan, January–April 1991.

San Francisco, de Young Museum, *Impressionist Paris: City of Light*, 5 June–26 September 2010, pp. 26–27, fig. 24, illustrated.

LITERATURE:

A. Alexandre, *Jean-François Raffaëlli: peintre, graveur, sculpteur*, Paris, 1909, n.p., no. 28, as *Parisienne sur le boulevard des Italiens*.

S. Hartmann, 'Our American Art Museums, The Department of Fine Arts of the Carnegie Institute,' *Arts and Decoration*, vol. 5, no. 11, September 1915, p. 420, illustrated, as *Boulevard des Italiens*.

L. M. Bryant, *What Pictures to See in America*, New York, 1915, p. 197, fig. 120, illustrated.

W. Curtain, *The World and the Parish: Willa Cather's Articles and Reviews 1893-1902*, Lincoln, NE, 1970, p. 764, as *Boulevard des Italiens*.

B. Fields, *Jean-François Raffaëlli (1850-1924): The Naturalist Artist*, PhD. diss., Columbia University, 1979, p. 329, as *Boulevard des Italiens, Paris*.

P. Duryea, *Paintings and Drawings in Willa Cather's Prose, A catalogue raisonné*, PhD. diss., University of Nebraska, 1993, p. 251, as *Boulevard des Italiens*.

K. Neal, *A Wise Extravagance: The Founding of the Carnegie International Exhibitions, 1895-1901*, Pittsburgh, 1996, pp. 103, 169, 191, fig. 43, illustrated, as *Boulevard des Italiens, Paris*.

W. Cather, M. Madigan ed., *Youth and the Bright Medusa, Scholarly Edition*, Lincoln, NE, 2009, p. 424, as *Boulevard des Italiens, Paris*.



A true renaissance man, Jean-François Raffaëlli was an accomplished actor, musician, printmaker, draftsman, sculptor, and author, as well as a painter. After a brief enrollment in the studio of Jean-Léon Gérôme in 1871 proved to be a poor fit, Raffaëlli set out on a self-directed Grand Tour through Europe and North Africa, but unlike other artists who fell under the sway of foreign lands, it was Paris, the city of his birth, that could never be replaced as the artist's muse. In addition to depicting its fashionable districts and people, as in the present work, Raffaëlli often explored the city's *banlieue* as well, painting the ragpickers and other marginal figures of society displaced by *Haussmannisation*. 'My subject is all Paris,' the artist said, 'I aim to paint the beauty of Paris as well as its wretchedness' ('A Talk by Mr. Raffaëlli,' *The Art Amateur*, April 1895, p. 135). Though Raffaëlli did not consider himself a part of any one movement and rejected attempts to classify artists, he was above all a realist whose central belief was that that an artist's duty was to render the essence of the contemporary society in which he lived. Beginning in the 1890s, Raffaëlli's attention turned particularly to painting the spectacle of public life of Paris's well-to-do that was created by Baron Haussmann's new vision for the city.

A detached observer amidst the elegant crowds on the *grands boulevards*, Raffaëlli captured incredibly fresh and immediate views of everyday life in *Belle Époque* Paris. The subject of the present work, the *boulevard des Italiens*, with its cafés and shops frequented by well-turned-out men and women, became an outdoor studio for Raffaëlli where he could observe the city's denizens. The Impressionist painters, including Camille Pissarro and Gustave Caillebotte, also regularly painted the *boulevard*, generally depicting its hustle and bustle from elevated perspectives. In contrast to these types of views, Raffaëlli presents instead an intimate street-level scene, keeping the focus on the individual figures rather than an overall view. The present picture is a wonderful example of the artist's theory of *caractérisme*, which called for careful individualized observation of people within their *milieu*. While the viewer can see snippets of the broader scene – the riders on the omnibus at upper left, the distant roof at upper center, and even the charming addition of the clock above the fray – the strong cropping focuses the attention of the viewer on the individualized characters within the scene, an aesthetic choice which suggests the influence of Degas's work as well (fig. 1).

Élégante sur le boulevard des Italiens, Paris was acquired by the Carnegie Institute in 1897, and exhibited as part of their *Annual Exhibition* in 1899-1900; Raffaëlli would join the exhibition's jury the following year. The artist, who was gregarious, fluent in English, and an avowed Americanophile, was extremely well-received by the citizens of Pittsburgh, and enjoyed his visit immensely. He gave numerous interviews, was called on for impromptu after-dinner speeches, wrote an article for the *Pittsburgh Dispatch*, and gave three public lectures during his month-long stay in the city as well. Raffaëlli expressed a desire to paint American landscapes, and was particularly taken with the city's industrial areas. The artist could often be found around town sketching and painting in a carriage that he used as a traveling studio. While the citizens tried to steer him toward more picturesque areas of town, Raffaëlli wanted to explore the artistic effects created by the industrial smoke and smog on the landscape. The local papers responded to this interest by satirizing him in a cartoon sitting in front of his easel painting belching smokestacks.

Because of Raffaëlli's connection to the city of Pittsburgh, *Élégante sur le boulevard des Italiens* was one of several works purchased from the artist which could be found in the Carnegie Institute's collection around the turn of the century. While the present work was in the Carnegie's collection it was seen by the Pulitzer Prize winning novelist Willa Cather, who began her career in Pittsburgh. Subsequently, the work was broadly referenced in 'Paul's Case' one of Cather's earliest and best-known short stories, published in 1905. Though the story's main character loathes the city of Pittsburgh and ultimately runs away from home, he finds refuge in art and visits the Carnegie picture gallery where 'some of Raffelli's [*sic*] gay studies of Paris streets... always exhilarated him.' The Carnegie Institute deaccessioned the work in 1979, when it was acquired by prominent Philadelphia-based collectors and philanthropists Raymond and Miriam Klein.

We are grateful to Galerie Brame & Lorenceau and the *Comité Raffaëlli* for confirming the authenticity of this work. The work will be included in their digital Jean-François Raffaëlli *Catalogue critique*, now in preparation.



(fig. 1): Edgar Degas, *Place de la Concorde*, 1875. Hermitage Museum, St. Petersburg.



PROPERTY FROM THE COLLECTION OF ARNOLD SCAASI AND PARKER LADD

29

SIR JOHN LAVERY, R.A., R.S.A., R.H.A.
(IRISH, 1856-1941)

The Lady in White, Viscountess Wimborne

signed 'J Lavery' (lower right); inscribed, signed and dated 'THE LADY IN
WHITE/VISCOUNTESS/WIMBORNE/LAVERY - 1939' (on the reverse)
oil on canvas

79½ x 40 in. (201 x 101.6 cm.)

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

The artist.

Katharine FitzGerald, his secretary, by inheritance.

Her sale; Christie's, London, 27 May 1948, lot 121, as *The Lady in White*.

with Arnold Wiggins and Sons, London, acquired at the above sale.

with Colnaghi and Simon, London, by 1985.

Acquired directly from the above by the present owner, 18 August 1986.

EXHIBITED:

London, Royal Academy, *The Exhibition of the Royal Academy of Arts, The
One Hundred and Seventy-First Summer Exhibition*, 1 May-7 August 1939,
no. 159, as *The Viscountess Wimborne*.

London, Colnaghi and The Clarendon Gallery, *Society Portraits, 1850-1939*,
30 October - 14 December 1985, pp. 114-115, no. 49, illustrated, as *Portrait
of the Viscountess Wimborne*.

LITERATURE:

J. Lavery, *The Life of a Painter*, London, 1940, n.p. illustrated, as *Viscountess
Wimborne*.

K. McConkey, *Sir John Lavery*, Edinburgh, 1993, pp. 203-204, pl. 245,
illustrated, as *Viscountess Wimborne*.

K. McConkey, *Sir John Lavery, a painter and his world*, Edinburgh, 2010,
pp. 184, 200-201, 203, fig. 240, illustrated, as *Viscountess Wimborne*.





(fig. 1): Lady Wimborne on the Lido, Venice, 1927. © TopFoto / The Image Works.



(fig. 2): Cover of Vogue (France), December 1936.

Painted only two years before the great Irish artist's death, *The Lady in White, Viscountess Wimborne* is a bravura example of Sir John Lavery's work as a portraitist. The work depicts Alice Katherine Sibell Grosvenor (fig. 1), the daughter of Robert Wellesley Grosvenor, 2nd Baron Ebury, and the wife of Ivor Churchill Guest, cousin to Winston Churchill. An established society hostess, savvy political spouse, and later mistress to the celebrated composer William Walton, Lady Wimborne's vivacious, self-assured personality is perfectly reflected in this masterful painting. The confident, rapid brushwork shows no diminution of the artist's powers even at his advanced age, and the work is considered by Kenneth McConkey to be one of two of the artist's last great society portraits.

The Wimbornes, then without title, were married in 1902 when the then Captain Ivor Guest was serving as a Conservative MP for the constituency of Plymouth. He sat as MP until 1910 when he was raised to the peerage as Baron Ashby St. Ledgers. From 1915 to 1918 he served as the Lord Lieutenant of Ireland, serving in this role during the beginning of one of the most troubled periods in that nation's history, and was in office during the Easter Rising. Two letters from the Viscountess to her mother describing the Easter Rising are now in the collection of the National Library of Ireland. On his retirement in 1918 Baron Wimborne was created first Viscount Wimborne.

By the time the present work was painted the Wimbornes, were largely living separate lives. In 1934 Lady Wimborne met and became the lover of the young composer William Walton, who was 22 years her junior. She would help guide and nurture Walton's career until her death from lung cancer in 1948, and though he married quickly after her death she has long been considered the love of Walton's life. Lady Wimborne was integral to Walton's career, encouraging him to refine his musical talents and moving him out of the sphere of influence of his friends in London, with whom he drank heavily. Meeting Alice enabled the composer to finish *Belshazzar's Feast*, and the exuberance of the work's final movement is often attributed to the domestic happiness he had found with Lady Wimborne. Walton's *A Minor String Quartet* and the *Violin Concerto* commissioned by Jascha Heifetz which he wrote while staying with Alice at the Villa Cimbrone above Amalfi are also said to be inspired by his love for her. The latter work was completed in 1939, the same year as the present portrait.

The affair between Lady Wimborne and Walton crackles as an undercurrent through Lavery's first painting of her, *Chamber Music, Wimborne House*, painted in 1937 (fig. 3). Concerts were a frequent occurrence at Wimborne House, and Alice regularly threw parties there to celebrate and promote Walton's work. In this painting she is seen at lower right, presiding over a concert taking place in the ornate ballroom at Wimborne House, her home in London. The complex composition – which in order to encompass the whole of the ballroom, the guests and orchestra had to be depicted from quite a high perspective – was a challenge for Lavery, who considered giving up on the picture entirely on several occasions. Among the figures in the room one finds Walton himself, crouching at Lady Wimborne's feet. His affair with Alice had just become known to their mutual friend and Walton's former patron Osbert Sitwell, who disapproved so strongly that his relationship with both parties never recovered. All of this information would have been well-known to those in the social circles in which they ran, and the physical closeness between Alice and Walton would have certainly been a wink to anyone 'in the know' who viewed the picture.

In the present portrait, painted two years later when Alice was 59, Lavery largely returns to the pose he had already worked out for her

in *Chamber Music, Wimborne House*. Now though, instead of depicting her as the hostess casting her eye around the room at her guests, Lavery shows Lady Wimborne on a grand scale, staring confidently out of the picture plane. Though she glances over her shoulder, her gaze is not a flirtatious one, but rather that of a woman confident in her position and in her own beauty, her eyebrow slightly cocked toward the viewer while she absentmindedly pulls on her long strand of pearls. Kenneth McConkey describes the picture as 'the summation of fifty years experience' of the artist's working practice. McConkey comments on the surety of the artist's almost notational brushwork, a technique that speaks to the influence of Velasquez. 'Like the great masters of the seventeenth century, Lavery's goal was to be able to recognise, in the objects he saw, the paint formula that would convey their existence' (K. McConkey, *Sir John Lavery*, 1993, p. 204). This technique is particularly apparent in the confident, broad flashes of brushwork in her shoe and dress, and in the gilded table and flowers behind the sitter, bringing these elements to life with sparingly few touches of the artist's brush to the canvas. Not only does McConkey regard the aging artist's dazzling work in this painting as a demonstration of his enduring talents but also that his ability to tackle the present portrait on such a large scale represents a remarkable moment of renewal in his *oeuvre*.

The Viscountess's dress must have been a particular favorite of hers, as she is also wearing this same dress in *Chamber Music, Wimborne House*. The dress, a white backless silk halter dress with a golden laurel wreath belt at the waist was the work of the French couturier Madeleine Vionnet, and was certainly the height of fashion, having appeared on the cover of French Vogue in December of 1936 (fig. 2). Vionnet, known as the 'Queen of the bias cut,' is best remembered for her sleek Grecian-inspired dresses which played an integral part in women's fashion moving away from the stiff, formal clothing of the Victorian and Edwardian eras. Eschewing corsets, padding, stiffening, and anything that distorted the natural curves of a woman's body, she used the bias cut to enable her dresses to cling to the body while still stretching and moving with the wearer. Vionnet's use of the bias cut to create a flattering, body-skimming look revolutionized women's clothing and brought her to the height of the fashion world, with her elegant dresses regularly worn by Hollywood stars like Marlene Dietrich, Katharine Hepburn, Joan Crawford and Greta Garbo during the 1930s. Because of the encroaching threat of the Second World War, she was forced to close her design house in the same year the present work was painted.

Lady Wimborne's portrait perfectly reflects both its sitter's personality and the moment in which it was created. Her confidence, independence, and Hollywood-inspired glamour are the perfect encapsulation of the modern attitudes and quickly changing pace of life in inter-war Britain. So too does it brilliantly illustrate the skill and accomplishments of Lavery at the end of his long and illustrious career. In his auto-biography, published in the same year she died, Lady Wimborne's erstwhile friend the poet Osbert Sitwell offered his appraisal of her personality, so clearly captured by Lavery: 'Her great beauty, subtle and full of glamour though it was, and the fact that she was the wife of one of the richest men in England, were apt to blind people equally to her political intelligence, interest, and experience. The attitude she presented to the world of a fashionable beauty who dressed with daring and loved admiration, the guise of an accomplished woman of the world, which was hers naturally, by birth, tradition and upbringing, hid from the crowd the clever woman who inhabited this exquisite shell' (*Laughter in the Next Room*, 1948, p. 238).



(fig. 3): John Lavery, *Chamber Music, Wimborne House*, 1937.



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.
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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).

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 - (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.

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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.

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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 or in person. For help, please contact the Credit Department on +1 212-636-2490.

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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.

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For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (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) decide 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**.

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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:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph 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) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.

- 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
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- 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:

- When you collect the **lot**; or
- 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- 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 Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 or contact us at 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 or contact us at 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(f) 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 notice at www.christies.com/about-us/contact/privacy.

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. 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.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc,

its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a). **estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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.

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

◆
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.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ **Property Owned in part or in full by Christie’s**

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ **Minimum Price Guarantees**

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

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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.

18/05/17

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Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

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Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

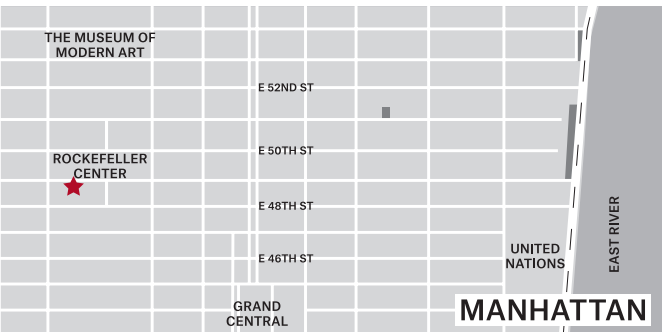
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Monday-Friday except Public Holidays



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09/02/18



Property from the George and Janna Laudato Collection, Washington, D.C.

ABDUL HADI EL-GAZZAR (EGYPTIAN, 1925-1966)

An Ear of Mud, An Ear of Paste

signed in Arabic and signed 'Elgazzar' (lower left); inscribed in Arabic (on the reverse)

oil on board

43¼ x 27½ in. (110 X 70 cm.)

Painted in 1951

£350,000-450,000

MIDDLE EASTERN MODERN AND CONTEMPORARY ART

London, 24 October 2018

VIEWING

20–24 October 2018
8 King Street
London SW1Y 6QT

CONTACT

Hala Khayat
hkhayat@christies.com
+971 505 537 661

CHRISTIE'S



Property from a French Private Collection
POMPEO BATONI (LUCCA 1708-1787 ROME)
Portrait of a lady as Flora, half-length, holding a wicker basket with flowers
oil on canvas, unframed
28 7/8 x 24 1/8 in. (73.4 x 61.3 cm.)
\$400,000-600,000

OLD MASTERS

New York, 30 October 2018

VIEWING

25-29 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

François de Poortere
FdePoortere@christies.com
+1 212 636 2469

CHRISTIE'S



PHILIP WILSON STEER, O.M. (1860-1942)
Chatterboxes
signed and dated 'P W STEER/1886.' (lower right)
oil on canvas
19 x 37 ½ in. (48.2 x 94.3 cm.)
£500,000-800,000

BRITISH IMPRESSIONISM

London, 20 November 2018

VIEWING

17-20 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Brandon Lindberg
blindberg@christies.com
+44 (0) 20 7389 2435

CHRISTIE'S



SIR EDWARD JOHN POYNTER, BT., P.R.A., R.W.S. (1836-1919)
'Perseus and Andromeda'
 signed with initials and dated '18 EJP 72' (lower centre)
 charcoal and coloured chalks heightened with touches of white
 19 x 54.1/8 in. (38.3 x 137.5 cm.)
 £120,000-180,000

OLD MASTERS / NEW SCHOLARS

WORKS OF ART TO BENEFIT RUGBY SCHOOL

London, 4 December 2018

VIEWING

1-3 December 2018
 8 King Street
 London SW1Y 6QT

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CHRISTIE'S



SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

*Portrait of Princess Mary (1631-1660),
daughter of King Charles I of England, full-length, in a pink dress decorated with silver embroidery and ribbons
62¼ x 42¾ in. (158.2 x 108.6 cm.)
oil on canvas
£5,000,000 - 8,000,000*

OLD MASTERS EVENING SALE

London, 6 December 2018

VIEWING

30 November - 6 December 2018
8 King Street
London SW1Y 6QT

CONTACT

John Stainton
jstainton@christies.com
+44 (0)20 7389 2945

CHRISTIE'S

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

EUROPEAN ART PART I

WEDNESDAY 31 OCTOBER 2018
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: AUBURN
SALE NUMBER: 16387

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

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16387

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature _____

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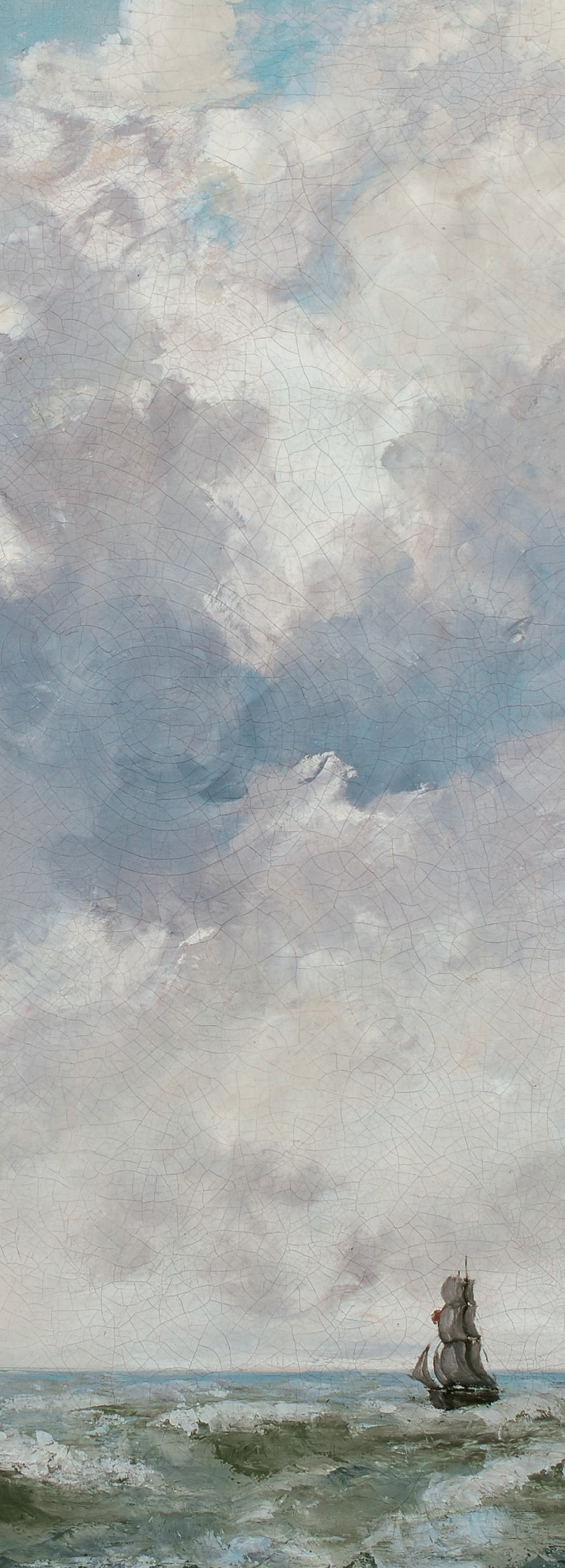
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INDEX

B

Béraud, J., 27
Bouguereau, W., 20-23
Breton, J., 7
Burne-Jones, E.C., 15, 16

C

Caradossi, V., 17
Chasseriau, T., 5
Corot, J.-B.-C., 3, 6, 10, 12
Courbet, G., 4, 8, 13

G

Gérôme, J.-L., 19
Grimshaw, J. A., 26

H

Hammershoi, V., 14

L

Lavery, J., 29
Leighton, Lord F., 2

M

Millet, J.-F., 9

R

Raffaëlli, J.-F., 28
Rousseau, T., 11

S

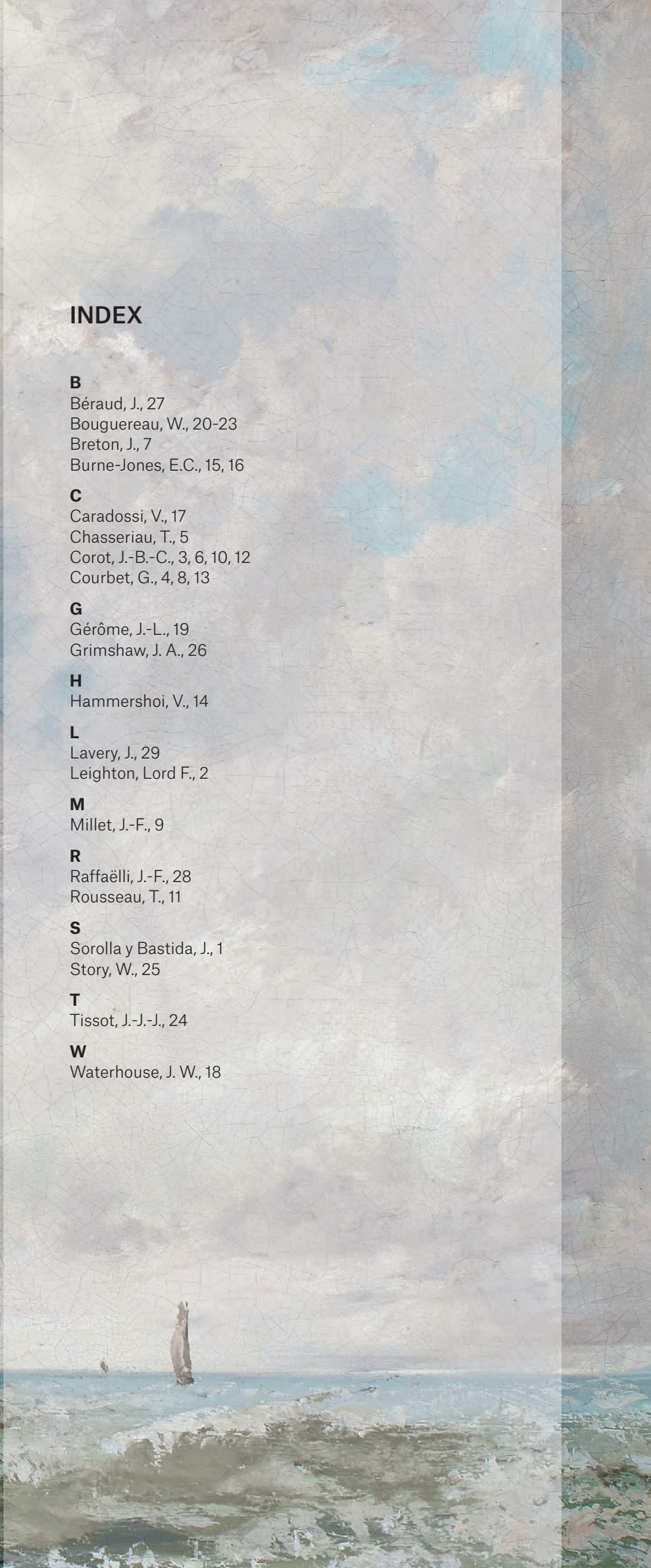
Sorolla y Bastida, J., 1
Story, W., 25

T

Tissot, J.-J.-J., 24

W

Waterhouse, J. W., 18





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