

# MASTERPIECES FROM THE COLLECTION OF SAM JOSEFOWITZ

A LIFETIME OF DISCOVERY AND SCHOLARSHIP



CHRISTIE'S





Van Dongen



9

‘These artists...  
were able to transmit  
in their works emotions  
that touch us all.’

SAM JOSEFOWITZ



Sam Josefowitz, early 1990s.





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## CHRISTIE'S







# MASTERPIECES FROM THE COLLECTION OF SAM JOSEFOWITZ

A LIFETIME OF DISCOVERY AND SCHOLARSHIP

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Friday	6 October	10.00 am - 5.00 pm
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Wednesday	11 October	9.00 am - 5.00 pm
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# MEMORIES OF SAM JOSEFOWITZ AT CHRISTIE’S

BY JUSSI PYLKKÄNEN

I joined Christie’s at the age of 23 and one of the very first collectors I met was a very polite, well-dressed man by the name of Sam Josefowitz. We met in 1986 when Sam visited Christie’s to pick up a group of prints he had bought from the celebrated Chatsworth Sale of Old Masters held at Christie’s in London the previous year. It was the greatest sale of Old Master Prints held in living memory, competition had been fierce, and only the finest collectors and museums had been able to buy the great works in the sale. For such a celebrated collector I was very surprised at how unassuming Sam was on that first meeting, and also at how generous he was with his knowledge and his time. What had been planned by Sam as a brief visit to collect his prints turned into a two hour lesson for Simon Theobald and myself as Sam launched forth on a fascinating review of the sale and the merits of the best prints from the auction. We were mesmerised: he spoke with such fluency and such conviction in his wonderful baritone voice. He seemed to be charmed by the opportunity to engage with two nascent specialists in the print field, both with curious minds, and dare I say it, very limited knowledge.

Throughout our young careers Sam continued to share his expertise with us. At every sale we would see him poring over countless impressions of Rembrandt prints, occasionally testing my knowledge or, more likely, my considerable lack of it! A few years later, when I joined the Impressionist team in 1990, Sam was quick to introduce me to his charismatic son Paul, and his marvellous wife Ellen, and with it began a long-lasting friendship which has marked every step of my near 40 year career at Christie’s. I miss all three of them hugely. Each of them helped form my tastes and broadened my interests. To Sam I owe my early interest in Old Master Prints and my more general curiosity for works of art from every period; to Paul my interest in

Caillebotte, early Vuillard, and the Nabis; and to Ellen, my fellow Finn, my interest in collections curated from a multicultural perspective.

I am very grateful to the broader Josefowitz family for their support and friendship over almost four decades. I have been fortunate to auctioneer many breathtakingly great collections over the years but none brought me more pleasure than the sale of Sam’s Dürer Collection in NY in 2013; it remains the only Print sale I have been asked to take in my long auctioneering career. The second will be the first of Sam’s Rembrandt sales in London in December of this year. The Josefowitz Rembrandt auction promises to be as memorable as the great Chatsworth sale of 1985. Paul, Ellen, and I often spoke about when this “historic” Rembrandt auction would take place. Now, we will have travelled full circle.

Above all, Sam and his family firmly believed that works of the finest quality, chosen from different periods and different cultural worlds, could create the richest of visual tapestries and the finest collections. Some years later I would see this ethos writ large when I viewed the homes of Yves St Laurent and Pierre Bergé before we held their celebrated sale at the Grand Palais in 2008. These were the sales, and the taste, that the Josefowitz family admired the most. Sam’s interests were similarly capacious: Gauguin’s paintings from Pont-Aven in rural France were as highly regarded as an ancient Assyrian relief or post-war Giacometti chairs. We are lucky to see such works in the Masterpiece Collection presented in London and the subsequent Paris sale focussed on the Pont-Aven School. Throughout, we see sales of some of the world’s greatest artists, all bought over a period of 60 years with the discerning eye of one of greatest collectors of his generation. Sam, I salute you.



# SAM JOSEFOWITZ:

## A COLLECTOR OF PASSION, DISCERNMENT, BREADTH, AND DEPTH

BY MARYANNE STEVENS

The whole of his life, the collector and businessman Sam Josefowitz was captivated by the history of humanity. Assembling an astonishing array of works of art, the Sam Josefowitz Collection presents a panorama of human achievement, from that of the ancient Assyrians through to the advent of modern printing technologies; from the precision of Rembrandt van Rijn to the innovation of Paul Gauguin; from the religious to the secular, naturalism to the abstract. If ever there was an argument for moving beyond theme or time, for erudition combined with intuition, the Sam Josefowitz Collection is it. A scholar and an explorer, Sam was drawn to artists who too saw the world as a vast marvel, and to chart the Sam Josefowitz Collection is to understand the man himself, his abiding fascinations, and intellectual ambitions. Across his 93 years, he assembled a collection that touched all corners of the world.

Born in Anyksciai, Lithuania in 1921, Sam was one of five children. Though middle-class, life in Anyksciai was difficult and the family moved first to Berlin in 1923 and then Lausanne in 1930. There, Sam was enrolled in a Swiss school and received a strong foundation in history, literature, and music, subjects which would inform his passions and career. He often spent his free time visiting the stamp dealers who gathered in the town square to sell their wares. There Sam, himself a budding philatelist, would chat with traders and collectors, fascinated by the different countries and stamps.

Ever prescient, Sam's father understood the changing political tides sweeping Europe and, in 1938, sent his children to the United States. His brother David was accepted into the chemistry

programme at the Massachusetts Institute of Technology. Sam, then just sixteen, was deemed too young to join his brother at MIT. Instead of waiting to reapply, he turned his sights elsewhere: 'A friend from Switzerland was a sophomore attending RPI and had written to me how much he enjoyed it. I took the next train to Troy and was admitted right away' (M. Owens, 'Lasting Impressions', *Rensselaer Magazine*, June 2009).

Sam threw himself into life at Rensselaer Polytechnic Institute. He was a regular contributor to the humour magazines, active in various clubs including the photography club and all the while remaining at the top of his class. Rather than specialising in chemical engineering, which would have been fitting given his father's business ventures, he chose to study industrial engineering. 'I was always not only interested in how physical and material things worked,' Sam said, 'but also in social and economic problems and solutions. My way of thinking was not purely technical' (S. Josefowitz quoted in *ibid.*).

After graduating, Sam worked at various companies before co-founding one of the first mail-order businesses distributing records with David, his brother. Its origins have become the stuff of family legend: Josefowitz senior had taken his two sons out for lunch when their meal was interrupted by a phone call from a friend who was offering to sell twenty tonnes of vinyl resin. The elder Josefowitz did not see that he could make use of the vinyl and turned down the offer. Sam – fascinated by the music records that had just become available – had a different idea: to produce classical records and offer them as limited editions to subscribers. Concert Hall was launched.





Sam was born in Anyksciai, Lithuania in 1921. His family moved to Berlin in 1923 and subsequently to Switzerland in 1930. His father was in the chemical and dyes industry, building up an important business based on export to Soviet Russia. In 1938, Sam, together with his older brother David who would also become a collector, went to the United States where he attended Rensselaer Polytechnic Institute. Eight years later, based out of their father's chemical factory on Long Island, the two brothers began the production of vinyl long-playing records. Here, Sam's entrepreneurial instincts came to the fore, as the brothers launched a highly successful business that sold classical music records as well as some of America's most well-known jazz musicians, through a subscription mail order club that was one of the first of its kind. The company later diversified into subscription clubs for books and knowledge cards and eventually had branches in twenty countries worldwide. Sam moved back to Switzerland in 1965, making Pully (VD) his home, surrounded by his fast and ever-growing collections. He also bought a house on the Thames, outside London, where he kept most of his prints. There he would regularly open up his print cabinets and entertain curators, collectors and museum people.

Sam bought his first work at the age of 16, a Picasso print. However, it was during the 1950s that his passion for collecting was fired, and its primary focus established. Having seen the exhibition *Bonnard, Vuillard and the Nabis* at the Musée nationale d'art moderne in Paris in 1955, he later declared, 'I was struck by the honesty of the paintings which were not looking for easy effects... I also saw parallels with the literature of the time...' (S. Josefowitz quoted in J. Stourton, *Great Collectors of our Time: Art Collecting since 1945*, London, 2007, p. 235). He quickly bought two works by the precocious young artist Émile Bernard, who had joined Gauguin in Pont-Aven in the summer of 1888. Together they forged iconic works which came to define Pictorial Symbolism. This was followed by a purchase of a painting by Armand Séguin *Les deux chaumières* in 1958 (now Indianapolis Museum of Art, no. 1998.180) and two more Bernards the following year as well as a still life by another member of the School of Pont-Aven, Meijer de Haan. Remarkably, his collection of important works by Pont Aven artists had grown so rapidly that by the time of the landmark exhibition *Paul Gauguin and the Pont-Aven Group* at the Tate Gallery in 1966, 38 works out of a total of 300 were lent by Sam.

Above:

Recumbent Lion, Old Kingdom, circa 2575–2450 B.C.  
The Metropolitan Museum of Art, New York.  
Formerly in the Collection of Sam Josefowitz.  
Digital image: The Metropolitan Museum of Art.

Opposite:

Paul Signac, *Portrait de Félix Fénéon*, Opus 217. (*Sur l'émail d'un fond rythmique de mesures et d'angles, de tons et de teintes, portrait de M. Félix Fénéon en 1890*), 1890–1891.  
The Museum of Modern Art, New York.  
Formerly in the Collection of Sam Josefowitz.  
Digital image: © 2023 The Museum of Modern Art, New York/Scala, Florence.



Sam's methods of acquisition were multifarious. He bought through the leading auction houses, in New York, London, and Paris. In addition, he was always alert to important works that were for sale at less prominent establishments such as the Hôtel des Ventes, Brest, from which he acquired Denis' *La Couronne de Fiançailles* (to be sold in *La Collection Josefowitz: Vente du Soir*, Paris) in 2000 and from the Hôtel des Ventes, Enghien-les-Bains, from which he bought *La Digue rouge (Loctudy)* or *Les Pins à Loctudy* (to be sold in *La Collection Josefowitz: de l'École de Pont-Aven jusqu'à l'Art Moderne*, Paris). He would also patronise commercial galleries in New York and Europe, ranging from substantial, established enterprises to smaller dealers.

But most striking, and perhaps unique amongst twentieth-century collectors, was Sam's direct contact with the surviving families of the artists themselves. He would track the families down either through a local museum, using a telephone directory of the place where the families lived, or by placing advertisements in local papers. He often formed relationships with the families. It was in this way that Denis' *Portrait de Marthe et de Maurice Denis* (Lot 27, *Masterpieces from the*

*Collection of Sam Josefowitz*, London) was acquired from one of the artist's sons. Similarly he bought Félix Vallotton's *Un Soir sur le Loire* (1923; Lot 30, *Masterpieces from the Collection of Sam Josefowitz*, London) from Henry Vallotton and Bernard's *Nature morte aux fleurs* (circa 1903–04; to be sold in *La Collection Josefowitz: de l'École de Pont-Aven jusqu'à l'Art Moderne*, Paris) from the artist's son, Michel-Ange Bernard-Fort. Sam enjoyed the chase of tracking these works down: 'I visited their families. The paintings were often rolled up in the attic and cut off the stretchers. No one had looked at them in many years.' For example, Sam recalled visiting the son of painter Paul Elie Ranson, one of the Nabis painters: 'I bought five paintings from the son, and he was so happy that someone was interested in his father's work' (M. Owens, 'Lasting Impressions', *Rensselaer*, June 2009).

Beyond Gauguin and the School of Pont-Aven, Sam willingly engaged with other artists of the later nineteenth century who were less well known at that time or where he found particular interest in their more formative years. As early as 1962 he bought the hauntingly arresting portrait of Jeanne Farail painted in 1888 by Aristide Maillol (Lot 1, *Masterpieces from the Collection of Sam Josefowitz*,





London), a work which both predates Maillol's interest in sculpture as well as his involvement with the Nabis (see Maillol, *Les Regattes*, 1893, to be sold in *La Collection Josefowitz: de l'École de Pont-Aven jusqu'à l'Art Moderne*, Paris). Sam's early championing of Caillebotte presaged the now global private and institutional enthusiasm for this Impressionist's work. He was intrigued by the artist's dramatic perspectives, unusual viewpoints, and subject matter, leading him to amass a strong collection of some 20 works, the first of which was acquired in 1956: *Verger et pommiers en fleurs* (circa 1883; Lot 31, *Masterpieces from the Collection of Sam Josefowitz*, London).

Although many of the works in Sam's collections had had little public exposure in the years immediately preceding their acquisition, some had notable exhibition histories during their artist's lifetime. For instance, Caillebotte's *Portrait d'Eugène Daufresne lisant* (1878; Lot 35, *Masterpieces from the Collection of Sam Josefowitz*, London) was shown at the Fourth Impressionist Exhibition, held in Paris in 1879, as well as at the Caillebotte retrospective exhibition presented at Galerie Durand-Ruel, Paris in 1894. Maillol's *Portrait de Mademoiselle Jeanne Farail* (1888; Lot 1) was accepted at the Salon des Artistes Français in 1890 and Paul Ranson showed *Schouchana or Suzanne* (1892; to be sold in *La Collection Josefowitz: Vente du Soir*, Paris) at the 1892 Salon des indépendants.

Sam was not trained as an art historian. As he was building up his collection, he employed his acute intelligence to learn about all aspects of his varied collections – from the complexities of the different states of a Rembrandt print to sourcing often scattered information about the Pont-Aven artists on whom little had been published. This was matched by an intense generosity and openness which meant that curators and scholars were always welcomed to his home to see the collections and pursue their research. These personal qualities also underwrote his enthusiastic lending to numerous exhibitions, from *Post-Impressionism: Crosscurrents in European Art 1880-1914* (Royal Academy of Arts, London, 1979-1980) to ones in the United States, Europe, and as far afield as Japan. Towards the end of his life, to give more people the opportunity to enjoy them, Sam also put a number of his most treasured works on long term loan to the Metropolitan Museum of Art in New York (Lots 8, 17, and 32, *Masterpieces from the Collection of Sam Josefowitz*, London).

Likewise, he also made possible touring exhibitions drawn specifically from his own collection, such as the Pont-Aven prints which travelled to the Museum of Modern Art, New York; the Art Institute of Chicago; the Bibliothèque Nationale, Paris; and the Royal Academy of Arts, London. As he shared his collection with the public, he wanted

Above:  
Paul Sérusier, *Les grands sables Pouldu*, 1890.  
The Art Institute of Chicago.  
Formerly in the Collection of Sam Josefowitz.  
Digital image: The Art Institute of Chicago.

Opposite:  
Paul Gauguin, *Nuit de Noël*, circa 1902 - 1903.  
Indianapolis Museum of Art.  
Digital image: Indianapolis Museum of Art; Samuel Josefowitz  
Collection of the School of Pont-Aven, through the generosity  
of Lilly Endowment Inc., the Josefowitz Family, Mr. and  
Mrs. James M. Cornelius, Mr. and Mrs. Leonard J. Betley,  
Lori and Dan Efroymsen, and other Friends of the Museum.



to ensure that the magic of the Pont-Aven painters could be appreciated by those who lived outside the cultural metropolises, and in the late 1990s his collection of Pont-Aven paintings went on tour not just to Tokyo, Kyoto, Hokkaido, Mie, and Koriyama but also to Baltimore, San Diego, Memphis, and Indianapolis. He believed in the centrality of exhibitions which brought new research and insights into a subject, encouraged further study, and cast new light upon individual works in his collection. This was coupled with his infectious enthusiasm to share his art with the public.

Sam believed that it was his responsibility to allow future collectors to experience the profound pleasure which he had felt in searching out and acquiring works of art for more than fifty years. Even during his lifetime, he would periodically divest himself of certain works, such as Gauguin's *La fille du patron* (1886; now in the Musée Départemental Maurice Denis, St Germain-en-Laye, no. PMD 984.10.1) and Paul Signac's pointillist masterpiece, *Opus 217. (Sur l'émail d'un fond rythmique de mesures et d'angles, de tons et de teintes, portrait de M. Félix Fénéon en 1890)* now part of the Rockefeller gift at the Museum of Modern Art, New York (no. 85.1991). He donated his Pont-Aven archive to the Musée des Beaux-Arts in Pont-Aven in 1985, and in 1998, following discussions with the Indianapolis Museum Art, he made the partial gift of 17

paintings, including important Breton works by Gauguin, Bernard, and Paul Sérusier, together with 84 School of Pont-Aven prints which filled a major gap in the museum's collection. Constantly in motion, Sam was a collector who enjoyed the collecting as much as the collection.

On moving to Switzerland in 1965 and continuing to collect across several different fields of art, Sam took his place within that country's rich history of great twentieth-century collectors who included Swiss nationals and immigrants alike. He was featured in the Stourton's *Great Collectors of our Time* and was awarded the Legion d'Honneur by the French Ministry of Culture. However, his specific interests ensured that his collection was unique. His pursuit of excellence in the art of European printmaking created one of the most notable private collections of master prints of his generation. His inclusive appreciation of what constituted the foundations of Modern Art enabled him to construct his exceptionally comprehensive collection of the art of Paul Gauguin and the School of Pont-Aven. His fascinations with the origins of our shared aesthetic spurred him to build a collection of ancient and non-Western art. His eye for masterpieces and his commitment to finding them were constants throughout his life. Were he alive today, he would take great pleasure that a new generation of collectors were excited to add to their collection from his.



# SAM JOSEFOWITZ: A LIFE

BY GRACE LINDEN

The whole of his life, the collector and businessman Sam Josefowitz was captivated by the history of humanity. Assembling an astonishing array of works of art, the Sam Josefowitz Collection presents a panorama of human achievement, from that of the ancient Assyrians through to the advent of modern printing technologies; from the precision of Rembrandt van Rijn to the innovation of Paul Gauguin; from the religious to the secular, naturalism to the abstract. If ever there was an argument for moving beyond theme or time, for erudition combined with intuition, the Sam Josefowitz Collection is it. A scholar and an explorer, Sam was drawn to artists who too saw the world as a vast marvel, and to chart the Sam Josefowitz Collection is to understand the man himself, his abiding fascinations, and intellectual ambitions. Across his 93 years, he assembled a collection that touched all corners of the world.

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After graduating, Sam worked at various companies before co-founding one of the first mail-order businesses distributing records with David, his brother. Its origins have become the stuff of family legend: Josefowitz senior had taken his two sons out for lunch when their meal was interrupted by a phone call from a friend who was offering to sell twenty tonnes of vinyl resin. The elder Josefowitz did not see that he could make use of the vinyl and turned down the offer. Sam – fascinated by the music records that had just become available – had a different idea: to produce classical records and offer them as limited editions to subscribers. Concert Hall was launched.





Initially, Concert Hall was little more than a hobby, and it wasn't until the LP became commercially widespread that the business truly took off. Sam's timing and their choice of genre were fortuitous as few classical works had been recorded. The company would go on to produce more than 2000 records, including the first ever recordings of classics like Vivaldi's *Four Seasons*. Later, Sam expanded the company to include books, beginning a network that grew into one of the largest mail-order book clubs in the world.

Sam's eye for art emerged in tandem with Concert Hall. He purchased his first painting in 1947, however, 1949 represents the true beginning of his collection. In Paris over Christmas, he visited the exhibition *Eugène Carrière et le symbolisme* at the Musée de l'Orangerie. It was a revelation, and in the days and months that followed, Sam devoted his energies to learning everything he could about Post-Impressionism. Characteristic of the burgeoning collector, he did not simply want to know about individual paintings or artists but to understand the entire ecosystem from which they had arisen. It was not until 1956, however, that he first visited Pont-Aven, the small town in Brittany where these artists had worked and ultimately reimagined visual aesthetics.

Transfixed by the region's spellbinding beauty and with the aid of a friend who had a pilot's license. Sam started regularly flying to Brittany in a small two seater plane to meet the descendants and friends of the Pont-Aven School including Ange Bernard, Émile Bernard's son, as well as the Denis and Sérusier families, among others. Sam's collection grew out of Brittany, and his archive was later donated to the Musée de Pont-Aven.

Sam's outgoing nature and huge curiosity meant that chance encounters played a large part in the development of his collection. His interest in Rembrandt etchings, for example, began on a flight from Paris to Geneva, where Sam found himself seated next to a young man who was reading about the Pont-Aven School. Intrigued, he began a conversation only to learn that his seatmate was Ira Gale, a print dealer who specialised in works by Rembrandt and Albrecht Dürer. Following an engaging discussion, Sam invited him to lunch the next day, and the two spent several hours looking at examples and discussing their relative merits. Sam left the meal with two Rembrandt etchings.

Above:  
Sam Josefowitz and Natasha Josefowitz (née Chapiro) at their wedding in Beverly Hills, California, 1949.

Opposite:  
Top:  
Sam Josefowitz reading *Apollo*, after the magazine was bought by the Josefowitz family in the early 1990s.

Below:  
Sam and Natasha Josefowitz meet with the King of Thailand Rama IX (Bhumibol Adulyadej), 1960s.







Scholarship and discovery were to be the central throughlines of Josefovitz's collection and life: he was, above all, a man captivated by stories. Bolstered by academic study and a love of the artists who crafted such magnificent objects, he continued to pursue all that he found fascinating and beautiful. Understanding, as a true scholar would, that art should be seen and appreciated, Sam was unwaveringly generous with his collection. Paintings, prints, and sculptures were regularly loaned to museum exhibitions around the world including those at the British Museum, London, the Museum of Modern Art, New York, and The Metropolitan Museum of Art, New York. Likewise, a longstanding relationship with Ellen Wardwell Lee, the chief curator of the Indianapolis Museum of Art, whom he had met when she was researching Post-Impressionism for an exhibition catalogue, led to the museum's acquisition of more than thirty works from the Sam Josefovitz Collection. Though he had not planned on parting with anything, after receiving a phone call from the museum about its possible purchase of one work, he said, 'Maybe you should think about making a Pont-Aven room instead' (S. Josefovitz quoted in J. Dobrzynski, 'Indianapolis Museum Buys 30 Gauguins From Swiss Collector', *New York Times*, 18 November 1998, p. E5).

Astonishing in its breadth and global in scope, the Sam Josefovitz Collection is a reflection of Sam Josefovitz's approach to life itself, one that embraced aesthetics, history, and knowledge. Whether entrepreneurial, cultural, academic, or personal, his innate and boundless curiosity was the thread that connected all his ventures. Sam Josefovitz was a polymath and the consummate patron, whose myriad accomplishments and contributions perhaps were best expressed by France's former Minister of Culture, Renaud Donnedieu de Vabres, who, in 2004, presented him with the medal of *officier* of the Légion d'honneur, the country's highest honour: 'Your cultural commitment is the very foundation of your fortune' (Josefovitz Family Archive).

We are grateful to the Josefovitz family for sharing their memories of Sam with us while writing this essay.

Above:

Sam Josefovitz collected masterworks across 3000 years of human culture.

Opposite:

Sam Josefovitz at the ribbon-cutting opening of the exhibition *Gauguin and the School of Pont Aven* at the Bunkamura Museum of Art, Tokyo, 1993.





\*1

ARISTIDE MAILLOL (1861-1944)

Portrait de Mademoiselle Jeanne Farail

signed 'Aristide Maillol' (lower right)  
oil on canvas  
59% x 40% in. (150.9 x 102.4 cm.)  
Painted in 1888-1889

£800,000-1,200,000  
US\$1,100,000-1,500,000  
€940,000-1,400,000

PROVENANCE:  
Albert Farail, Nancy, by whom commissioned from the artist.  
Jeanne Farail [the sitter], Nancy, by descent from the above.  
Galerie Lorenceau, Paris.  
Acquired from the above on 7 November 1962, and thence by descent to the present owners.

EXHIBITED:  
Paris, *Salon des Artistes Français*, Spring 1890, no. 1573.  
Nancy, Musée des Beaux-Arts, *Maillol: Peintures-dessins*, March 1953, no. 2 (titled 'Portrait de fillette en pied').  
New York, The Solomon R. Guggenheim Museum, *Aristide Maillol: 1861-1944*, December 1975 - March 1976, no. 2, p. 35 (illustrated; titled 'Young Girl in Red (Portrait of Mlle. Sarraill)').  
Berlin, Georg-Kolbe-Museum, *Aristide Maillol*, January - May 1996, no. 3, p. 199 (illustrated p. 74); this exhibition later travelled to Lausanne, Musée cantonal des Beaux-Arts, May - September 1996; Bremen, Gerhard Marcks-Haus, October 1996 - January 1997 and Mannheim, Städtische Kunsthalle, January - March 1997.  
Paris, Musée Maillol - Fondation Dina Vierny, *Maillol Peintre*, June - October 2001, no. 12, p. 60 (illustrated p. 61).  
Paris, Musée d'Orsay, *Aristide Maillol (1861-1944): La quête de l'harmonie*, April - August 2022, no. 37, p. 48 (illustrated); this exhibition later travelled to Zurich, Kunsthhaus, October 2022 - January 2023 and Roubaix, La Piscine - musée d'Art et d'Industrie André Diligent, February - May 2023.

LITERATURE:  
W. Slatkin, *Aristide Maillol in the 1890s*, Michigan, 1976, no. 3, pp. 25 & 26 (illustrated; titled 'Young Girl in Red: Portrait of Jeanne Sarraill'; dated '1890').  
C. Breker, *Der frühe Maillol*, Würzburg, 1992, no. 9, pp. 79 & 195.  
M. Hoog, 'Maillol peintre, Précisions sur quelques tableaux et sur les débuts de sa carrière à Paris (1889)', in *Bulletin de la Société de l'Histoire de l'Art français*, Paris, 1994, no.1, pp. 253 & 256 (illustrated p. 254).

Olivier Lorquin has confirmed the authenticity of this work.







Between the close of the 1880s through to 1894, Aristide Maillol worked on a series of commissioned portraits for the sculptor Gabriel Faraill; the two had met when Maillol was studying in Perpignan. Faraill had six daughters he wanted portraits of and, as if this were not a big enough task, he also introduced Maillol to his wealthy nephew Albert Faraill, who wanted a painting of his young daughter Jeanne. The resulting portrait is a remarkable and sincere depiction, a delicate image that captures Maillol's interests in both the fine and decorative arts.

By this point, Maillol had been living in Paris for almost a decade. He had first moved to the French capital in 1881 to apply for a spot at the École des Beaux Arts; it would be four years before he was accepted. Once there, he studied under Alexandre Cabanel and Jean-Léon Gérôme but grew to dislike the rigid, academic style they

espoused. Following an encounter with works by Paul Gauguin on display at the Café Volpini, Maillol began to reconceive his idiom. The two artists also developed a rapport, with Gauguin eventually suggesting that Maillol join the Nabis, the group of young artists whose paintings incorporated elements of Impressionism and Art Nouveau. Influenced by the aesthetics of Japanese art, particularly those of woodblock prints, these artists developed an idiom which melded pattern, colour, and space as a means of expressing the decorative. In their endeavour to overturn the conventional hierarchy of genres, which had for so long governed academic art, they sought to unite art and craft.

Like his Nabis contemporaries, including Edouard Vuillard and Pierre Bonnard, Maillol too shared an interest in the decorative arts, particularly that of weaving, evident in the lushly ornamental fabrics

Above:

Aristide Maillol, *Profil de femme*, 1896.  
Musée d'Orsay, Paris.  
Digital image: © Musée d'Orsay,  
Dist. RMN-Grand Palais / Patrice Schmidt.

Opposite:

Aristide Maillol, *Jeune paysanne en buste*, 1891.  
Musée de Beaux-Arts, Reims.  
Digital image: © 2023 White Images/Scala, Florence.



of *Portrait de Mademoiselle Jeanne Faraill*. In the years following the completion of the painting, he opened a small studio in Banyuls-sur-Mer, France, near to the border with Spain. Hoping to fabricate tapestries but helpless when it came to sewing itself, Maillol employed several craftswomen with whom he collaborated: he designed and drew the imagery and they sewed the textiles. The colour of his tapestries was a paramount concern for the artist and he was disappointed to discover that chemical dyes faded. As a result, Maillol began to teach himself about botany to learn how to create his own natural dyes from the plants he foraged around Banyuls-sur-Mer. In 1894, he included one of his tapestries in the Groupe des Vingt's show in Brussels about which Gauguin wrote: ‘...the tapestry exhibited by Maillol cannot be too highly praised’ (P. Gauguin quoted in J. Rewald, *Maillol*, New York, 1939, p. 11).

Maillol's pronounced taste for the decorative is evident in *Portrait de Mademoiselle Jeanne Faraill*. There is an immense wealth of detail in the painting, from the sheen on the Mary Jane shoes to the floral adornment of the plant pot and the lavish rug. The background curtain is adorned with delicate flowers whose stitch marks are just visible. Beyond the objects within the painting itself, however, Maillol's approach underscores his devotion to the decorative. His parallel brushwork, which at times echoes that of the Impressionists, remains uniform throughout the work, and he clearly considers the relationship between and ‘integration of the model and background’ (E. Bégué, ‘Portraits de profil ou “le dédain du banal”’ in *Maillol*, exh. cat., Musée d'Orsay, Paris, 2022, p. 47).





Indeed, part of the magic of *Portrait de Mademoiselle Jeanne Faraill* is the painting's heightened sense of verisimilitude, and it is likely that Maillol worked from a photograph. By 1889, when the painting was executed, studio portraiture was widespread and popular, and the well-to-do Faraills would surely have had a photograph taken of their daughter. With its ever so slightly raised edge, the hanging curtain behind Jeanne evokes the backdrops so often found in photography studios. Her fierce countenance and stance too suggest a posed image, and to compensate for the camera's long exposure, Jeanne would have been asked to hold still for a significant period of time. Despite the medium's initial limitations, it was the 'development of portrait photography

[that] ushered in the democratization of individual representation' (P. Alarcó, *The Impressionists and Photography*, exh. cat., Museo Nacional Thyssen-Bornemisza, Madrid, 2019, p. 179). By the 1880s, technical advancements had simplified the practice, ensuring that photography – previously only available to specialists – was now accessible to millions. While in his paintings of Jeanne's cousins, the six Faraill daughters, Maillol endeavoured to 'create an archetype of a young girl who is distant and inaccessible', in the present work, Jeanne instead appears as a living, breathing person (*op. cit.*, 2022, p. 47). Here is a portrait that has captured the thoughts, dreams, and daring aspirations of its sitter – the painting, in short, represents a soul.

Above:

Maillol in front of his tapestry loom, circa 1895 - 1900.  
Photographer unknown.  
©Paris, Fondation Dina Vierny - Musée Maillol.

Opposite:

Detail of present lot.





## REMBRANDT

BY TIM SCHMELCHER

Over a period of four decades, Sam Josefowitz assembled the greatest private collection of Rembrandt's etchings of the 20<sup>th</sup> century, unrivalled in scope and quality and by the number of rarities he was able to acquire. Since his first serendipitous purchase in 1969 – he met the prints dealer Ira Gale by sitting next to him on an aeroplane – Sam was hooked and began, with increasing ardour and knowledge, to acquire many of the finest prints by the artist to come on the market. The *Self-Portrait etching at a Window* of 1648 is presented here as a prelude to a selection of masterpieces from his Rembrandt collection, to be offered in a dedicated auction on 7 December 2023 at Christie's in London.

Over the course of his lifetime, between *circa* 1625 when he was only 19 years old, and 1665, four years before his death, Rembrandt produced over three hundred etchings. His printed *oeuvre* ranges from small sketches of himself and of beggars in the streets of Amsterdam to study sheets, portraits of his family, friends and patrons, to nudes, landscapes, domestic scenes, large, intricately composed religious scenes – and one still life. Not only did he produce prints of an astonishing variety of genres, he also continuously adapted his style and developed his working methods. Increasingly radical and idiosyncratic in his approach to printmaking, therein mirroring his evolution as a painter, many of Rembrandt's later prints are the result of his experiments with techniques and materials. He created prints in pure drypoint, printed the same plate cleanly wiped or with intense plate tone, made drastic changes to plates from one state to another, and printed on different surfaces, from coarse packing paper to a range of exotic papers recently

imported from China and Japan, and vellum, to explore the resulting visual and atmospheric effects on the image.

No other private collection in existence today reflects the sheer breadth, variety and brilliance of Rembrandt's printmaking better than the collection of Sam Josefowitz. As an entrepreneur and publisher, Sam was interested in the commercial and technical aspects of printmaking, and the innovations Rembrandt had brought to the graphic arts. He had a predilection for works on paper and was fascinated by the deep psychological insight expressed in many of Rembrandt's prints, so this became one of the collecting fields closest to Sam's heart. Not only did he strive to build as comprehensive a collection as possible, he also sought out the finest and earliest examples, including different iterations of the same plate: in different states, on other types of papers, counterproofs and other variations.

Some of the prints in the Josefowitz collection have become almost unobtainable and exist today only in a few other impressions in public institutions, and a remarkable number of subjects present in the collection have not been seen on the market for decades.

Throughout most of his working life, Rembrandt was deeply and continuously engaged with etching, and his *oeuvre* – in its diversity, technical and artistic mastery, and profound humanity – is without equal in the history of printmaking. The sale of prints from the Josefowitz Collection will give new and established collectors the opportunity to acquire some of the most exceptional works by one of the towering figures of European art.



\*2

## REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

*Self-Portrait etching at a Window*

etching and drypoint  
1648  
on laid paper, watermark Strasbourg Lily (Hinterding G)  
a brilliant, early and very atmospheric impression of New Hollstein's fourth state (of nine)  
printing with great clarity, with much burr and a subtle plate tone  
Plate 157 x 130 mm.  
Sheet 159 x 133 mm.

£80,000-120,000  
US\$110,000-150,000  
€94,000-140,000

**PROVENANCE:**  
Pierre Mariette II (1634-1716), Paris (Lugt 1790), dated 1669.  
Jonathan Blackburne (1721-1786), Hale Hall and Liverpool (see Lugt 2650b), dated 1770 and with initials J. D. in pencil (possibly referring to the engravers and dealers John Dean or John Dixon); his posthumous sale, Hutchins, London, 20 March 1786 (and following days), lot 806 (with others; £ 1.12.0 to Smith).  
Nathaniel Smith (*circa* 1738-1809), London (Lugt 2296, with his shop code EIXXB in brown ink); probably his posthumous sale, Dodd, London, 26 April 1809 (and following days), lot 918 (with another).  
Moritz Michael Daffinger (1790-1849), Vienna (Lugt 652a; with his inscription in black ink, lacking the estate stamp).  
Joseph Daniel Böhm (1794-1865), Vienna (Lugt 271, 272 and 1442); his posthumous sale, Posonyi, Vienna, 4 December 1865 (and following days), lot 594 ('*Superber gratiger Abdr. Vor der horizontalen Strichlage, welche die Unterlage, auf welche der Meister zeichnet, in zwei Theiletheilt etc. (Avant les travaux (sic.) au livre, qui lui sert d'appui, etc.) Rare. In tergo : 'P. Mariette & Daffinger.'*'). (Fl. 32; to Graf Traun).  
(Possibly) Hugo Count of Abensperg-Traun (1828-1904), Vienna and Maissau, Austria (presumably with his stamp; not in Lugt).  
August Laube, Zurich (their stocknumber 32907 in pencil verso).  
Acquired from the above on 10 February 1972, and thence by descent to the present owners.

**LITERATURE:**  
A. von Bartsch, *Catalogue raisonné de toutes les Estampes qui forment l'Œuvre de Rembrandt...*, Vienna, 1797, no. 22, pp. 19-21.  
A.M. Hind, *A Catalogue of Rembrandt's Etchings; chronologically arranged and completely illustrated*, London, 1923, no. 229, p. 100 (another impression illustrated).  
C. White & K.G. Boon, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts: Rembrandt van Rijn (vol. XVIII)*, Amsterdam, 1969, no. 22, pp. 10 & 11 (another impression illustrated).  
N. Stogdon, *A Descriptive Catalogue of the Etchings by Rembrandt in a Private Collection*, Switzerland, 2011, no. 3, pp. 6 & 7 (illustrated).  
E. Hinterding, J. Rutgers & G. Luijten, eds., *The New Hollstein - Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700: Rembrandt*, Amsterdam, 2013, no. 240, pp. 155-157 (this impression cited, another impression illustrated).

**ADDITIONAL SELECTED LITERATURE:**  
C. White, *Rembrandt as an Etcher - A Study of the Artist at Work*, London, 1999, pp.150-152 (another impression illustrated).  
C. White & Q. Buvelot, *Rembrandt by Himself*, exh. cat., London, 1999, no. 62, pp. 186 & 187 (another impression illustrated).  
S.S. Dickey, *Rembrandt - Portraits in Print*, Amsterdam, 2004, pp. 128-130 (another impression illustrated).



Illustrated actual size





The Rembrandt scholar Christopher White considered *Self-Portrait etching at a Window* ‘undoubtedly the greatest and most searching’ of Rembrandt’s self-portraits, and it left an enduring legacy for the self-portrait genre (C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, London, 1999, p. 152). What better way to introduce the prints by Rembrandt in the Josefowitz Collection than with a self-portrait of the artist at work. In *Self-Portrait etching at a Window* the artist faces the viewer almost frontally. As the writer Harry Berger has suggested, ‘The etching invites us to replace the mirror with ourselves’ (H. Berger quoted in S. Dickey, *Rembrandt: Portraits in Print*, Amsterdam, 2004, p. 128). Dressed in a simple, dark work cloak with a white, collarless shirt underneath, and a hat, the artist sits at a desk. With his right hand he is working with an etching needle on a printing plate, propped up on a large book and a stack of folded cloth in front of him. To his right is a window with a sketchy view onto a bright, hilly landscape with a farmhouse below. The room and the figure are dark, rendered with dense hatching in subtle gradations of grey and black. Deep black, velvety drypoint lines over the etched surface suggest the soft texture and pattern of his cloak. His broad face with a trimmed moustache and slight double chin is modelled with a network of fine etched lines, following the intricate play of light on his features. The only highlights are the folded cloth, his hand, the undershirt and his eyes. His expression is one of absolute concentration on his subject, his piercing look making us intensely aware of the gaze of the artist.

Few artists depicted themselves as regularly as Rembrandt. Possibly unique in European art, he painted himself at least forty times, and etched no fewer than 31 self-portraits in a printmaking career that stretched over three decades. His earliest self-portraits, created around 1629-30, are mostly small, quick sketches. Expressive and perceptive as they are, they are not so much explorations of the self as exercises in facial expressions. For these little plates, he used himself as a model, rather than being the sitter.

In 1639, aged 34, Rembrandt created the grandest of his self-portraits in print, *Self-Portrait leaning on a Stone Sill*. Sumptuously dressed in the fashion of the 16th century and with the luxurious folds of his sleeve draped over the wall in the foreground, his pose emulates both Titian’s *Portrait of Gerolamo (?) Barbarigo*, circa 1510 (National Gallery, London, inv. no. NG 1944) and Raphael’s *Portrait of Baldassare Castiglione*, 1515 (Musée du Louvre, Paris, inv. no. 611). He knew both paintings, which at the time were in the collection of the diplomat Alfonso Lopez in Amsterdam, and had made a drawing after Raphael’s portrait in the same year. By associating himself with two of the great painters of the Renaissance, he not only placed himself in their tradition, but presented himself as the young, fashionable artist of the day. He was at the height of his success and received commissions from the rich burghers of Amsterdam and the court in The Hague.

Above:  
Top left:  
Rembrandt Harmensz. van Rijn, *Self-Portrait leaning forward: Bust*, circa 1629. Sam Josefowitz Collection.  
Bottom left:  
Rembrandt Harmensz. van Rijn, *Self-Portrait in a Cap, open-mouthed*, 1630. Sam Josefowitz Collection.  
Right:  
Rembrandt Harmensz. van Rijn, *Self-Portrait leaning on a Stone Sill*, 1639. Sam Josefowitz Collection.  
Opposite:  
Left:  
Detail of the present lot.







Executed a decade before the present portrait, the contrasting mood of these two etchings could not be more dramatic, as Christopher White observed: 'A world of experience is visible between the two self-portraits. Earlier he had depicted himself from the outside in a self-consciously constructed image, but now he studies himself from within' (*op. cit.*, 1999, p. 150).

The years that followed the earlier self-portrait were marked by personal tragedy for Rembrandt, most notably the death of his wife Saskia in 1642, and the steady decline of his finances. Not only had his private circumstances been difficult in the intervening years, during which he did not etch a single self-portrait; his social relations and patrons had also changed, from the leading patrician families to the writers and intellectuals of the city. The prominently placed book on the desk, a motif frequently repeated in his portraits of the period, led Stephanie Dickey to observed that 'Rembrandt's return to self-portraiture, and his revised conception of his pictorial

identity, reflect his concurrent immersion in the literary community [...] Just as the youthful Rembrandt adopted the persona of a successful courtier, here, the artist asserts his affinity with the literati who were the principal patrons of his later years' (*op. cit.*, 2004, p. 126). With this self-portrait, as Dickey argues, the artist however does more than just associate himself symbolically with these literary circles. 'More than a view of the artist in his atelier, the self-portrait of 1648 recalls the visual *topos* of the scholar in his study... Thus, Rembrandt's pose evokes a parallel between the act of drawing or etching and that of writing.' (*ibid.*, p. 127).

It has often been noted that the landscape in the window it is more evocative of Italy than the Low Countries, and clearly not a view from the artist's Breestraat studio in Amsterdam: it is a work of the imagination, a synthesis of observation and intellect. Although he had never visited Italy, and it became increasingly unlikely he ever would, Rembrandt seems to demonstrate that he didn't need to.

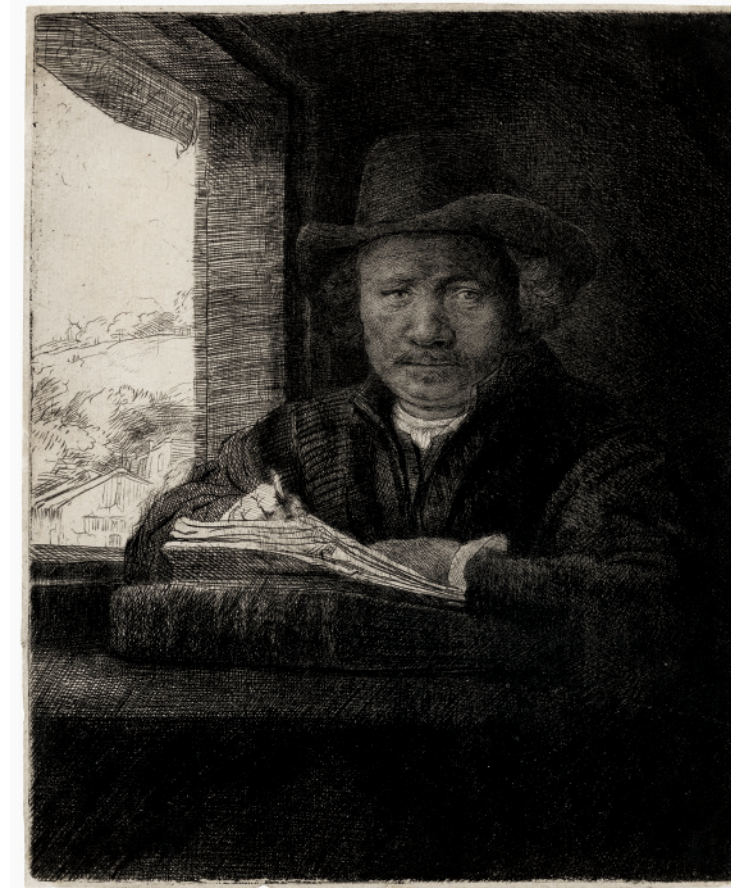
Above:

Rembrandt Harmensz. Van Rijn, *Self Portrait With Two Circles*, circa, 1665-1669. Kenwood House, London. Digital image: © 2023 Album/Scala, Florence.

Opposite:

Left:  
The present lot.

Right:  
Edgar Degas, *Autoportrait (Edgar Degas, par lui-même)*, etching and drypoint, 1857.  
Sam Josefowitz Collection.



Although created about twenty years earlier, *Self-Portrait etching at a Window* stands alongside another great self-portrait, his late *Self-Portrait with two Circles*, painted around 1665-69 (Kenwood House, London). Both the etching and the painting are self-referential: Rembrandt poses with the tools of his art – the etching needle in one, a palette, brushes and a maulstick in the other – while showing the viewer what he can achieve with them. Both are demonstrations of his virtuoso mastery of either medium, be it the intricate lines on the copper plate or the paint on the canvas. What unites them above all, however, is the focus on the act of looking. In both images, the artist has desisted almost completely from describing the interior. What remains visible of the surroundings – the view through the window in the etching and the mysterious circles on the wall in the painting – serve as mere symbols of the act of invention and creation. The interiors are either shrouded in darkness or non-existent, the garments and other accoutrements barely suggested, in the painting with thick, almost abstract *impasto*



brushstrokes, in the print with black lines over black lines. In both works, Rembrandt concentrated entirely on his face, on his own eyes looking at himself – and at us. 'This is I', he seems to say, 'and this is what I do'. *Self-Portrait etching at a Window* is a sober assessment of himself and his place in life, and a profound reflection on his role as an artist, on the power of observation and the nature of art.

This print exists in nine states. The first three states are unfinished. The present example is an exceptionally fine impression of the fourth state, in which Rembrandt had completed the image by adding the fictitious landscape in the window. All subsequent states are posthumous. The subtle modelling of the face, the dark hatching, and the drypoint wore quickly on this plate, but the present example shows no wear at all and prints sharply in all areas and with much burr. In its clarity and subtlety, it compares favourably to the two impressions of the fourth state from the Cracherode Collection in the British Museum (inv. no. F.4.33 & 34).



# GUSTAVE CAILLEBOTTE

BY STEPHANIE CHARDEAU-BOTTERI

For a long time, our families have known each other. For a long time, I had heard talk of the Josefowitz family, great art enthusiasts, great collectors of Caillebotte. It was my turn to meet them.

I will cherish forever the memory of this magnificent moment. I remember an elevator, some steps, a brown door, a vestibule. Then the entry to the living room. What an entry. A large sofa, two windows, and between them a majestic Caillebotte which I had never before seen up close.

The Josefowitz family knew how to choose the most beautiful of Caillebotte's works and they arranged them properly throughout their apartment. There was an oil on canvas representing a greyhound, perfectly highlighted. He bore the name Paul, like that of our host. And the painting had been chosen for this reason. The family left nothing to chance. Indeed, Sam had selected this work because his son's name had been inscribed in beautiful capital letters at the top right. The artist, who loved dogs and owned many, frequently painted them, like the dog who guides the viewer's eye in *Le Pont de l'Europe*, or Dick who comes before Richard Gallo, or the portrait of the female dog of Caillebotte's companion, Charlotte, depicted three times in three different works. Paul, this elegant greyhound, delicately sat atop a thick, colourful carpet, belonged to the artist's brother, Martial, a musician and photographer. Both paid homage to their respective dogs, their faithful companions. Gustave with this magnificent painting, Martial through his celebrated photograph of his brother in the company of his dog Bergère walking near the Louvre.

A number of other paintings shared the walls of this divine apartment; their own little museum. But, I will remain focused on the Caillebottes as there were so many more. The Josefowitz family belonged to the rare group of collectors who had discerned, well before anyone else, the genius of this painter, then unknown to others. Their collection contained several masterpieces such as *L'Homme au bain*, *Le Pont d'Argenteuil sur la Seine*, *Nature morte aux huitres*, and *Bassin d'Argenteuil*. They had fallen for many portraits: that of the celebrated bookseller Émile-Jean Fontaine, of Jules Dubois, Pierre Rabot, and a standing soldier. Caillebotte was known to represent his models in their element, their place in life. This is true with *Portrait d'Eugène Daufresne lisant*.

Eugène was the cousin of the artist's mother, née Céleste Daufresne, from a great family in Lisieux. At twenty-eight, she married Martial Caillebotte in 1847 and gave him three sons: Gustave, René, and Martial. Very close with her large family, Céleste loved to receive them at her Parisian house, a mansion constructed ten years before, number 77, between the rue de Liège and the rue de Miromesnil. Thus, Gustave took advantage of one of Eugène's visits to immortalise him, and now we can admire him too. In attire befitting the era's bourgeoisie, Eugène occupies the exact place of the artist's mother in an earlier portrait. In these two regal works, we can identify the same red velvet chair, which matches the curtains, the same white marble fireplace, the same golden clock. And both figures hold the same pose. They are concentrating on their work and nothing can distract them – not even the artist at his canvas. There, the mother of the artist embroiders designs destined for her sons; here, Eugène reads. Reading was an important pastime to the Caillebottes and they devoured all books, classic or contemporary. And what does Eugène read? We cannot know, but it seems, in light of its soft cover, to be most certainly a modern work, something by Zola or Flaubert perhaps. Gustave, fond of these books, could very well have lent his uncle one, both to share his passion and for the sake of the painting.

And Gustave had many other passions.

Besides painting, collecting, and philately, he was a keen sailor. He became a member the Cercle de la voile de Paris in 1876, won almost all the regattas in which he raced, and owned fourteen sailboats; he designed twenty-two. He made his debut on the banks of Argenteuil but quickly came to practice in Normandy. With his brother Martial, he did everything he could to win, changing the ballast, preferring lengthy keels, silk sails... The Channel had no secrets from him! Never abandoning his brushes, instead he benefited from time in Normandy and painted its countryside and the beautiful villas that overlooked the sea. Trouville was his favourite seaside resort, and it was the subject of twenty-some paintings. The pink villas with their red bricks inspired him, and there was such an embarrassment of riches, permitting Gustave to tackle one of his favourite subjects, plunging views that lead to clustered rooftops. Following his famous *Toits de Paris*, he attacked the roofs of Normandy which were just



as unusual. *Trouville, la plage et les villas* is one of these beautiful paintings of the town that unite elements distinct to the artist: pronounced low angles, flat areas of paint, the use of a variety of grey tones specific to his Parisian worlds to which he added touches of colour. Note the angle that the artist chose to encompass the small carved turret and illuminated solarium – it adds a certain *je ne sais quoi* to this work.

In order to sail as often as he wished, Gustave bought a house in Petit-Gennevilliers in 1881, and at this pretty, two-storied home, he was able to paint as well as sail. Accordingly, he completed several works depicting Petit-Gennevilliers and its long coloured plains. Caillebotte had left behind his greys for, like his friends Renoir and Monet, more cheerful colours – colours that shimmer. On the advice of Renoir, he used more violet, green, and yellow.

The dimensions of *Verger aux pommiers en fleurs*, *Colombes* more closely conform to the canvas sizes of this period. With its light colours, small, rapid brushwork, and representation of the effects of light and shadow, this painting is indeed an impressionist work. There is a feeling of real wind blowing through the branches of these apple trees. The delicate flowers presage the forbidden fruit which has seduced so many artists who shared ideas at the Café Guerbois and then later, the Nouvelle Athènes. Monet, Sisley, Pissaro all painted these famous flowering apple trees that announce the coming spring. And the craze for plants did not only affect the painters.

‘Advances in the sciences and transport encouraged a massive influx of plants from all over the world. In ten years, more than two million exotic and unknown plants had been introduced in Europe. They then had to acclimatise to their new surroundings and were thus transformed. The number of gardeners who practiced the art of crossbreeding grew’ (S. Chardeau-Botteri, *Gustave Caillebotte, L'impressionniste inconnu*, Paris, 2023, p. 260). And Caillebotte was caught up in turn.

Having sold his famous collection of stamps in 1887, he need a new activity, and beginning in 1888, Caillebotte turned towards gardening. And, as with everything he did, he gave two hundred percent. ‘He decided to lay out the garden himself, perfectly trimmed, installing geometric beds of dahlias, hyacinths, irises, poppies, sunflowers, daisies, and gladioli. All day, clogs on his feet, he planted, made cuttings, watered. He was very proud of what he cultivated and spared no expense for its improvement’ (*ibid.*, p. 262). Gustave shared this passion with Monet who was already living at Giverny. The two corresponded at length, sharing advice and exchanging cuttings and baskets of flowers. For all their enthusiasm, however, they never forgot their principal passion. As soon as he could, Caillebotte seized his famous brushes in order to paint his new creations. The 1890s saw an abundance of canvases depicting daisies, roses, irises, gladioli, and dahlias. But also the immense *Capucines*. Caillebotte gave himself the project of redecorating his dining room; this explains the painting’s considerable dimensions. Almost aquatic, the work, in effect, foretells what Monet would paint ten years later with his famous water lilies. It also foretells the arabesques and plant themes that will define the future Art Nouveau.

At the end of his short life, during the winter of 1892-1893, Caillebotte painted several canvases of chrysanthemums, a premonition of sorts. These he offered to his two great friends. Renoir received a magnificent bouquet in pastel tones, placed in a white Japanese-style vase with blue tracery. Monet was to receive an enormous bouquet of chrysanthemums, the subject treated in an unprecedent manner without a background or a vase. But Gustave never had the time to give the painting to his friend; it would be Martial who presented it. Monet never wanted to part with the painting and he kept it until the end of his life.

Gustave Caillebotte passed away in February 1894. His legacy caused a stir. Fortunately, some discerning collectors believed in his work. They collected it, presented it at various exhibitions, and lent it to museums. This was the case of the Josefowitz family, whom I would like to thank.

Opposite:

Detail of lot 16, Gustave Caillebotte, *Trouville, la plage et les villas*, 1882.





\*5

## GUSTAVE CAILLEBOTTE (1848-1894)

*Le chien ‘Paul’*

inscribed ‘PAUL’ (upper right)  
oil on canvas  
25¾ x 21¼ in. (65.4 x 54.2 cm.)  
Painted in Paris *circa* 1886

£400,000-600,000  
US\$510,000-760,000  
€470,000-700,000

**PROVENANCE:**  
The artist’s estate.  
Private collection, Paris.  
Galerie Lorenceau, Paris.  
Acquired from the above on 12 September 1883, and  
thence by descent to the present owners.

**EXHIBITED:**  
Lausanne, Fondation de l’Hermitage, *Caillebotte: Au  
cœur de l’impressionnisme*, June - October 2005, no.  
73, p. 186 (illustrated p. 83).

**LITERATURE:**  
M. Bérhaut, *Rétrospective Gustave Caillebotte*, exh.  
cat., Paris, 1951, no. 268.  
M. Bérhaut, *Caillebotte: Sa vie et son œuvre,  
Catalogue raisonné des peintures et pastels*, Paris,  
1978, no. 297, p. 181 (illustrated).  
M.-J. de Balanda, *Gustave Caillebotte: La vie, la  
technique, l’œuvre peint*, Lausanne, 1988, p. 152  
(illustrated p. 153).  
M. Bérhaut, *Gustave Caillebotte: Catalogue raisonné  
des peintures et pastels*, Paris, 1994, no. 340, p. 200  
(illustrated).

The Comité Caillebotte has confirmed the  
authenticity of this work.







Paul, the titular canine of Gustave Caillebotte's *Le chien 'Paul'*, in fact belonged to the artist's brother, Martial Caillebotte. Sleek and elegant, Caillebotte painted the dog in front of an elegant tapestry; the mottled patterning resembles the carpet which can be seen in *Déjeuner* (Berhaut, no. 37; Private collection), the artist's 1876 depiction of domestic bourgeois life set in the family's elegant home at 77 rue de Miromesnil. In the uppermost corner of the present work, Caillebotte inscribed Paul's name in gilded letters recalling those found in Byzantine icons or medieval crests. The font echoes what would have been engraved on Paul's collar as well as the glint in his eyes, which 'illuminates his intelligent gaze' (M. de Balanda, *Gustave Caillebotte: La vie, la technique, l'œuvre peint*, Lausanne, 1988, p. 152).

Never a professional portraitist, Caillebotte predominantly painted only close friends and family and choosing to depict Paul would have aligned with this tendency. Indeed, contemporaneously to *Le chien 'Paul'*, Caillebotte created *La chienne Charlotte* (Berhaut, no. 339; private collection), a portrait of the dog belonging to his companion Anne-Marie Hagen, known as Charlotte Bertheir. More broadly, dogs were a regular presence in the artist's paintings, featuring in, among others, *Le Pont de l'Europe*, 1876 (Berhaut, no. 49) and *Les Orangers*, 1878 (Berhaut, no. 114) held in the collections of the Musée du Petit Palais, Geneva and Museum of Fine Arts, Houston, respectively.

Although art history is replete with images of canines, it wasn't until the latter half of the 18<sup>th</sup> century that standalone paintings of dogs themselves gained popularity. In England, those wealthy enough to commission portraits of man's

best friend did, often acquiring paintings of their hunting partners. Artists such as George Stubbs created anatomical wonders in oil paint, capturing in detail a dog's musculature and physique while posing his subjects in front of grand landscapes as if they themselves were kings and queens. Across the Channel in France, dogs were the favoured companions for the wealthy and aristocratic and were often included in portraits of their masters, a pictorial tradition which has been maintained for centuries. Indeed, fascinated by the modern world, French Impressionists saw the dog as a status symbol of bourgeois life. As these artists cast their eyes towards the domestic realm, it now seems almost inevitable that they would incorporate canines into their paintings.

Caillebotte himself came from a wealthy family but 'maintained an ambivalent and conflictive relationship to his own class identity' (T. Garb, 'Gustave Caillebotte's Male Figures: Masculinity, Muscularity and Modernity', in T. Garb, *Bodies of Modernity: Figure and Flesh in Fin-de-Siècle France*, London, 1998, p. 41). While many of his paintings make clear such contradictions and uncertainty, this is exceedingly apparent in his portraits of his social milieu. At once tongue-in-cheek and lovingly rendered, his painting of Paul is likewise revealing and tells as much about the artist himself as his working methods. In *Le chien 'Paul'*, Caillebotte played with colour and shadow, juxtaposing the smoothness of the greyhound's body with the textured carpet atop which the dog has been posed. Such contrast – between the meticulous collar and looser, more abstracted ground – was a hallmark of the artist's *oeuvre*, under-scoring his penchant for painterly experimentation in both technique and motif.

Above:

Lucien Freud, *Pluto*, 1988.  
Private Collection.  
Artwork and digital image: © The Lucian Freud Archive.  
All Rights Reserved 2023 / Bridgeman Images.

Opposite:

Gustave Caillebotte and his dog Bergère on the place du Carrousel, 1892. Photograph by Martial Caillebotte





\*4

# A MONUMENTAL GILT-BRONZE FIGURE OF BUDDHA

THAILAND, U-THONG STYLE, 14TH-15TH CENTURY

Powerfully cast with the Buddha seated in *dhyanasana* over a low cushioned base, with his hands in *bhumisparshamudra*, the gesture of calling on the earth to bear witness to his enlightenment, clad in a diaphanous *sanghati* draped over the left shoulder, the face with a downcast, benevolent expression with wide mouth and nose and heavily-lidded eyes under a sinuous brow, the hair in tight curls over the *ushnisha*, which is topped with a flaming jewel

Height: 52 ¼ in. (132.7 cm.)

£150,000-250,000  
US\$190,000-320,000  
€180,000-290,000

**PROVENANCE:**  
Frank Russek, Zurich.  
Acquired from the above on 14 July 1994, and thence  
by descent to the present owners.







This monumental image of Buddha, larger than life-sized, is a paragon of Southeast Asian metal-casting and an exemplary example of the rare and elegant U-Thong corpus of Thai Buddhist images. The U-Thong Style, a term used to identify bronzes of three successive chronological groups (identified by the scholar, A.B. Griswold as Styles A, B and C) between the late twelfth and fifteenth centuries, exhibits a blend of Mon, Khmer and other Southeast Asian influences that were maintained from prior workshops in the region. The latest U-Thong group, Style C – to which this bronze can be assigned – was fully developed after the founding of the Ayutthaya Kingdom in 1351 and is the most similar of the three styles to contemporaneous mainstream Ayutthaya images of the fourteenth and fifteenth centuries, yet still retains features from Mon and Khmer influences. Most U-Thong-style images were relatively small in scale, particularly those in the earlier styles, and the present bronze is an uncommonly impressive example for its grandiose scale and refinement of casting.

Above:

Left:  
Seated Buddha in "Maravijaya", Thai, 14th-15th century (Ayutthaya).  
The Walters Art Museum, Baltimore.

Right:  
Buddha at the Moment of Victory, Thai, Artist, 14th-15th century.  
The Walters Art Museum, Baltimore.

Opposite:  
The present lot.



The designation of U-Thong is in itself somewhat obscure; although a Mon Dvaravati city-state of that name existed at the height of the Dvaravati period (from roughly the seventh to eleventh century), archaeological evidence suggests it was abandoned by the eleventh century. Instead, the appellation seems to have been in reference to King Ramathibodi, who founded the Ayutthaya kingdom in 1351 and who was also known as Prince U-Thong. Images of the Buddha designated as being in the U-Thong style thus refer to bronzes carried out in a distinct style developed prior to the founding of Ayutthaya, but which continued and was synthesized with the mainstream Ayutthaya Buddhist art that flourished after its rise to power. Its earliest stylistic impulses were a sophisticated amalgamation of the other regional styles of the time, including the Khmerized Lopburi kingdom and the Khmer Empire itself to the east, the Mon Haripunjaya kingdom to the north, and the kingdoms of Burma to the west.

The sculptures of the U-Thong style are most strikingly distinguished from other contemporaneous styles in the features of the face and details of the head and hair. The cranial protuberance on the top of the head, referred to as the *ushnisha*, is, in U-Thong Styles B and C, topped with a tall, flaming jewel. The hair is arranged in small, tight curls, in contrast to the larger "snailshell" curls found in the



contemporaneous sculpture of Sukhothai. Additionally, the hair is separated from the forehead by a thin, plain band, which in the present sculpture culminates in a sharp widow's peak – U-Thong Styles A and B typically run straight across the top of the forehead. The face, with its heavy-lidded, downcast eyes, broad nose, and wide mouth with full lips, demonstrates the influence of earlier Khmer styles, including the Bayon of the thirteenth century, although in Style C these somewhat severe features are softened. The shape of the face, which in Styles A and B are almost rectangular, is in Style C closer to the more oval-shaped faces of contemporary Ayutthaya sculpture.

Examples of the U-Thong Style in Western collections are remarkably rare; the Walters Art Museum received a large bequest of Thai sculpture in 1992, including two much smaller works (acc. nos. 54.2792 and 54.2801) that can be considered within the earlier U-Thong styles, but which have improbably been dated to the fourteenth or fifteenth centuries. Most known monumental examples continue to reside in the national collections of Thailand; compare the present work, for example, to a smaller though stylistically similar example in the Chainatmuni National Museum, illustrated by T. Bowie in *The Sculpture of Thailand* (New York, 1972, p. 109, cat. no. 63).



\*5

FÉLIX VALLOTTON (1865-1925)

Paysage à Marcillac

signed and dated 'F. VALLOTTON. 25' (lower left)  
oil on canvas  
36¼ x 28⅞ in. (92 x 73 cm.)  
Painted in 1925

£600,000-900,000  
US\$760,000-1,100,000  
€700,000-1,000,000

PROVENANCE:  
Galerie Druet, Paris (no. 11224), by whom acquired from the artist in 1925.  
Armand Dorville, Paris, by whom acquired from the above on 8 January 1926.  
Mme Georges Cahen-Salvador, Paris, by descent from the above, circa 1941.  
Gilbert Cahen-Salvador, Paris, by descent from the above, circa 1963 and until 1988.  
Private collection, Paris.  
Acquired from the above on 26 April 1989, and thence by descent to the present owners.

EXHIBITED:  
Montreal, Museum of Fine Arts, *The Time of the Nabis*, August - November 1998, no. 153, p. 114 (illustrated).  
Lyon, Musée des Beaux-Arts, *Le très singulier Vallotton*, February - May 2001, no. 99, p. 176 (illustrated p. 177); this exhibition later travelled to Marseille, Musée Cantini, June - September 2001.

LITERATURE:  
The artist's handlist, LRZ no. 1559.  
H. Hahnloser-Bühler, *Félix Vallotton et ses amis*, Paris, 1936, no. 1559, p. 335 (illustrated fig. 134, pl. 85).  
R. Koella, *Das Bild der Landschaft im Schaffen von Félix Vallotton, Wesen - Bedeutung - Entwicklung*, Zurich, 1969, no. 303, p. 311.  
M. Ducrey, *Félix Vallotton 1865-1925: L'œuvre peint*, vol. I, *Le peintre*, Lausanne, 2005, p. 310.  
M. Ducrey, *Félix Vallotton 1865-1925: L'œuvre peint*, vol. III, *Catalogue raisonné, Seconde partie*, 1910-1925, Lausanne, 2005, no. 1660, p. 858 (illustrated).

This work has been requested for the upcoming exhibition *Félix Vallotton. Exposition du centenaire* to be held at Musée cantonal des Beaux-Arts, Lausanne from October 2025 to February 2026.







Painted in the last year of the artist's life, *Paysage à Marcillac* is a testament to Félix Vallotton's singular vision. At once a poetic elegy and a dreamlike expanse, *Paysage à Marcillac* represents the Célé river as it curls its way through the Cantal and Lot departments in southwestern France; in Marcillac, the river is framed by cliffs which the artist has painted like a dense fog. Slender poplars and lush vegetation line its banks. Behind, a house can be seen protruding through the foliage. This is a peaceful idyll, where only the faintest breeze blows through the leaves. What at first appears to be a relatively straightforward depiction in fact is more ambiguous as Vallotton has played with space and depth in his rendering of the background: by blocking the horizon, the mauve rocks recall a vast sky filled with clouds.

To create his landscapes, Vallotton would sketch the scene from life before returning to his studio to paint. It was not accurate representation that he sought but rather the profundity of an experience. As he detailed in his diary, 'I dream of painting free from any literal respect of nature, I would like to reconstruct landscape, only with the help of the emotion it aroused in me, a few evocative lines, one or two details, selected without any superstition regarding exactness of time or light. It would be in fact a return to the "historical landscape". Why not?' (F. Vallotton quoted in M. Ducrey, *Félix Vallotton, L'oeuvre peint, Le peintre*, Lausanne, 2005, vol. I, p. 178).

Vallotton's landscapes were strongly influenced by Nicolas Poussin who too created *paysages composés*. Ever attentive to his surroundings,

Poussin would produce several drawings during his walks around Rome before returning to his studio to paint what he had seen. His paintings, in short, were 'joint efforts of the intellect and the imagination', an approach which Vallotton too implemented (R. Verdi, *Cézanne and Poussin: The Classical Vision of Landscape*, exh. cat., National Galleries of Scotland, Edinburgh, 1990, p. 37). Yet despite shared formal strategies, Poussin and Vallotton were products of their own eras, a reality which wholly impacted the content of their respective work. Poussin's compositions reflect the belief that landscapes should edify. Born just under three centuries later, Vallotton's artistic practice emerged against a backdrop of foment in which artists vied to show the truth of the world. Art did not need to be didactic but instead could exist simply for the sake of itself.

In *Paysage à Marcillac*, Vallotton applied dense, solid colours to build up the trees and river. For the vivid greenery in the foreground, his touch was lighter and the colours more luminous. The contrast creates a striking sense of foreshortening and contributes to the utter stillness of the scene, an atmosphere that was characteristic of the artist. Indeed, scholars have likened the visual tension of Vallotton's compositions to that established by Edward Hopper in his paintings and Alfred Hitchcock in film. For all their surface hush and serenity, however, these works 'convey a potent mood of disquiet'; they menace and they awe (D. Amory and A. Dumas, 'Introduction: "The Very Singular Vallotton"', in *Félix Vallotton*, exh. cat., Royal Academy, London, 2019, p. 17).

Above:

Left:  
Edward Hopper, *Gas*, 1940.  
The Museum of Modern Art, New York.  
Artwork: © Edward Hopper, DACS 2023.  
Digital image: © 2023 The Museum of Modern Art, New York/Scala, Florence.

Right:  
Claude Monet, *Les quatre arbres*, 1891.  
The Metropolitan Museum of Art, New York.  
Digital image: Bridgeman Images.

Opposite:

Detail of present lot.





9

# DIEGO GIACOMETTI

BY GRACE LINDEN

Artisan, sculptor, designer: each word only begins to describe Diego Giacometti's contributions to visual aesthetics and culture. Indeed, his striking bronze creations manifest an original mind that, against all odds, united functionality and wonder. Over the course of a long and storied career, Diego never stopped thinking of himself as an artisan whose sole aim was to create beautiful albeit useful objects, and in pursuit of this ambition, he crafted poetry in three dimensions.

Diego was born in 1902 one year after his brother Alberto. Theirs was an artistically inclined household – Giovanni, their father, was an Impressionist painter and Diego was named for Velasquez – and days were spent outdoors amongst the farm animals and fresh air. He went on to study business in Basel and St Gallen but felt lost following graduation. On the advice of his mother, he moved to Paris in 1925 to join his elder brother Alberto who was already making a name for himself within Surrealist circles. Following Diego's arrival, the brothers were inseparable, sharing a studio at 46 rue Hippolyte-Maindron in the 14<sup>th</sup> arrondissement, and together 'embark[ing] on a journey whose map became a sculpture itself' (M. Brenson, 'Diego Giacometti, 82, Artisan and a Designer of Furniture', *New York Times*, 17 July 1985, p. 20).

Even as Alberto's career took off, Diego remained a consistent and key presence in his life and practice. Diego chiselled stone, made casts, polished bronze, mixed plaster. He served as his brother's favourite model and would sit, day after day, to be painted and sculpted. 'United since childhood by an extreme understanding and the polarity of their complementary temperaments, they lived in symbiosis, without giving up their autonomy', the artists' friend Jean Leymarie has written (J. Leymarie, quoted in F. Baudot, *Diego Giacometti*, Paris, 2001, p. 8).

Over time, the two began to work together, creating, at the request of Jean-Michel Frank, one of Paris' preeminent interior designers, a number of decorative pieces including vases and lamps. These commissions were the catalyst that launched Diego's career, but it was during the Occupation of the French capital, when Alberto returned home to Switzerland, that he began to develop his own practice absent of his brother. Many days were spent at the Jardin des Plantes and over time, flora and fauna took shape in his sculptures as a universe of cavorting animals bedecked his creations. If Alberto's work expresses the artist's existential angst, Diego's furniture suggests whimsy, elegance, and a sense of the primeval, as if each object was the relic of another moment or another world.





Opposite:

Diego Giacometti in his studio, rue Hippolyte-Maïndron, Paris, 1978. Photograph by Martine Franck. Photo: © Martine Franck/Magnum Photos.

Art to Diego was everything and his studio remained the centre of his world so much so that he hardly ever left his tools and clay, let alone Paris. Diego was, as Jean Leymarie eloquently wrote, 'respected by the best creators of his time, loved by the peasants of his village... and by the fine workers of his Paris neighbourhood, aid and support to his brother and his mythical glory, Diego leaves, underneath his secret dandyism, a singular example of generous independence and amused wisdom. Rarer and perhaps more precious today than an artist, he slowly and silently forged his destiny as an artisan-poet, uniting a concern for utility with the charm and freshness of the marvellous' (J. Leymarie, 'Preface', in D. Marchesseau, *Diego Giacometti*, Paris, 1986, p.22).

Sam Josefowitz and his daughter-in-law Ellen both knew Diego personally and often visited his studio. They would spend hours chatting and looking at various pieces. Ellen went on to commission a custom table for her home in Lausanne (Lot 6, *Masterpieces from the Collection of Sam Josefowitz*, London). In subsequent years, she took her young sons to visit Diego and they found themselves fascinated by the magic of the atelier and the way that beauty could emerge from chaos. Forty years later, they still fondly remember these visits.

The collection of works assembled by Sam captures the magic of Diego's highly distinctive and enchanting style. Drawing from a range of influences, both antique and contemporary, artistic and anecdotal, Diego married form to function, design with utility. In this world, delicate floriate forms emerge from bronze supports, tiny forests grow, and frogs caper and keep guard. Replete with enchanting details, these objects are a study in delicacy that have been created to serve. Ever humble, Diego reflected towards the end of his life that all he wanted was to 'creat[e] useful things, things that serve a purpose' (C. Aillaud, 'Architectural Digest Visits: Diego Giacometti', *Architectural Digest*, August 1983).



\*6

## DIEGO GIACOMETTI (1902-1985)

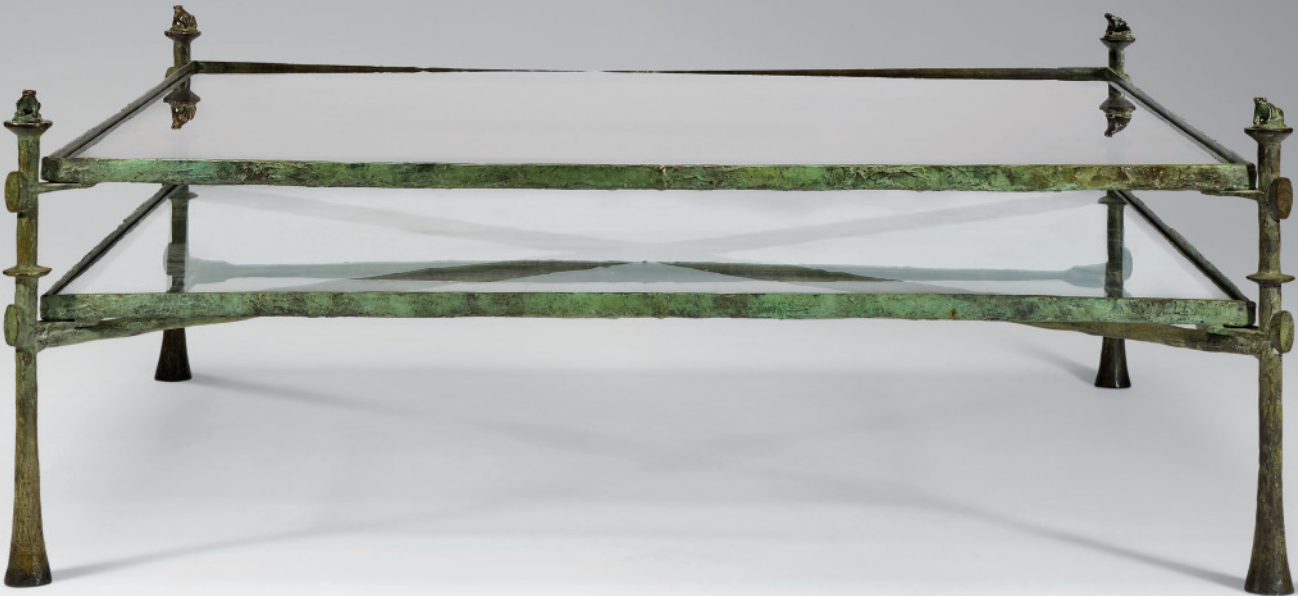
*Grande table basse à deux plateaux aux grenouilles*

stamped 'DIEGO' and stamped again with the monogram 'DG' (on each of the four crossbars)  
bronze with brown and green patina  
Height: 17¾ in. (45 cm.)  
Width: 46¼ in. (117.5 cm.)  
Depth: 46¼ in. (117.5 cm.)  
Conceived *circa* 1978; this example cast *circa* 1983

£900,000-1,400,000  
US\$1,200,000-1,800,000  
€1,100,000-1,600,000

**PROVENANCE:**  
Acquired directly from the artist on 7 February 1983,  
and thence by descent to the present owners.

**LITERATURE:**  
D. Marchesseau, *Diego Giacometti*, Paris, 1986,  
pp. 138 & 212 (illustrated p. 138).





\*7

# GUSTAVE CAILLEBOTTE (1848-1894)

## Capucines

oil on canvas  
41⅞ x 29¾ in. (106.2 x 75.3 cm.)  
Painted *circa* 1892

£900,000-1,400,000  
US\$1,200,000-1,800,000  
€1,100,000-1,600,000

**PROVENANCE:**  
The artist's estate.  
Private collection, Paris, by 1978.  
Galerie Lorenceau, Paris.  
Acquired from the above on 12 September 1983,  
and thence by descent to the present owners.

**EXHIBITED:**  
Indianapolis, Museum of Art, on long term loan from  
October 1991 until June 2003.  
Chicago, The Art Institute, February - May 1995,  
no. 116, p. 306 (illustrated p. 307; illustrated again  
as a frontispiece).  
Lausanne, Fondation de l'Hermitage, *Gustave  
Caillebotte: Au cœur de l'Impressionisme*, June -  
October 2005, no. 92, p. 187 (illustrated p. 121).  
Tokyo, Bridgestone Museum of Art, Ishibashi  
Foundation, *Gustave Caillebotte: Impressionist in  
Modern Paris*, October - December 2013, no. 61,  
pp. 178 & 267 (illustrated p. 179).  
London, Royal Academy of Arts, *Painting the Modern  
Garden: Monet to Matisse*, January - April 2016, no.  
25, p. 113 (illustrated; illustrated again  
as a frontispiece).  
Giverny, Musée des impressionnismes, *Japonismes /  
Impressionismes*, March - July 2018, no. 114, pp. 161  
& 211 (illustrated p. 161); this exhibition later travelled  
to Remagen, Arp Museum Bahnhof Rolandseck,  
August 2018 - January 2019.

**LITERATURE:**  
M. Bérhaut, *Rétrospective Gustave Caillebotte*,  
exh. cat., Paris, 1951, no. 323.  
M. Bérhaut, *Caillebotte: Sa vie et son œuvre*,  
*Catalogue raisonné des peintures et pastels*, Paris,  
1978, no. 432, p. 226 (illustrated).  
M. Bérhaut, *Gustave Caillebotte: Catalogue raisonné  
des peintures et pastels*, Paris, 1994, no. 453, p. 239  
(illustrated).

The Comité Caillebotte has confirmed the  
authenticity of this work.







Above:

Gustave Caillebotte, *Marguerites*, circa 1893.  
Musée d'impressionnisme, Giverny.  
Digital image: Heritage-Images / TopFoto.

Opposite:

Detail of present lot.

Painted in 1892, Gustave Caillebotte's *Capucines* captures the self-seeding nasturtium growing with abandon. Floating atop a diaphanous, pearlescent ground, the stems spread elegantly and extensively. In its reimagining of the landscape genre, here, there is no earth or sky, but rather simply a lattice of greenery which the artist has rendered as delicate as filigree. Caillebotte's gardening hobby developed more fully after he moved permanently to Petit-Gennevilliers, his property outside Paris, in 1887. There his interest in depicting flowers emerged in parallel to a growing devotion to horticulture, a motif he shared with his fellow Impressionists, particularly Claude Monet. Photographs taken by Caillebotte's brother, as well as the artist's own paintings, show the property's kitchen garden, greenhouse dedicated to delicate plants, and bushes of dahlias, roses, chrysanthemums, and hyacinths that bordered his studio and house; planted amongst these less formal beds were the nasturtiums that fill *Capucines*.

Like his friend Monet at his home in Giverny, Caillebotte too controlled the natural environment of Petit-Gennevilliers which he in turn used as inspiration for his paintings. Owing to their mutual passion for gardening and boating, Caillebotte and Monet shared a close friendship and established a strong exchange of correspondence during the 1880s and 1890s. In letters, they discussed what flowers were in bloom, annuals and perennials, and their own enthusiasm for 'la décoration florale' of their respective homes (M. Berhaut, *Gustave Caillebotte, catalogue raisonné des peintures et pastels*, Paris, 1994, p. 278). Comparisons have been drawn between Caillebotte's flower paintings and Monet's *Nymphéas*, with both artists 'offering an abstracting and decontextualised vision of a specific floral element taken from their own respective gardens' (S. Raybone, *Gustave Caillebotte: As Worker, Collector, Painter*, London, 2020, p. 149).





Both Caillebotte and Monet created interior designs based upon the flowers they cultivated: ‘the attraction to the decorative’ as such ‘moved from the garden to the house, from nature into art’ (A. Distel et al., *Gustave Caillebotte: Urban Impressionist*, exh. cat., Galeries Nationales du Grand Palais, Paris, 1994, p. 302). While there are surviving photographs of Monet’s interiors at Giverny, little is known about Caillebotte’s plans for Petit-Gennevilliers, a result of the artist’s premature death in 1894 and the subsequent razing of the house. Extant images reveal that he was in the process of translating some of his garden’s flowers into ornamental panels and had painted a series of orchids and daisies which were to be used to adorn the doors of the dining room; *Capucines* would have served as a compliment to these works, and a second, smaller variation on the subject was also created contemporaneously.

Stylistically, *Capucines* drew from several sources beyond Caillebotte’s own *plein air* observations. The composition’s weightlessness and asymmetry evokes the Japanese woodblock prints that were in vogue during this period. After trade between Japan and the West resumed in 1853, imports began to flood Europe, including the *ukiyo-e* woodblock

prints that would inspire the then-emerging circle of Impressionists. From such images, artists such as Monet and Edgar Degas transformed their treatment of space by introducing new vantage points, alternate perspectives, and cropped compositions. Certainly, the allover composition of *Capucines* suggests a novel understanding of depth and representation, one more closely aligned to wallpaper patterning than the ‘figure-to-ground relationships’ found in more traditional easel paintings (*ibid.*). It also foreshadows the radical stylistic developments that would redefine painting in the coming century, particularly works by the Colour Field artists.

In addition to the new pictorial strategies encouraged by *Japonisme*, the widespread use of photography also impacted formal considerations. Although there is no direct evidence that Caillebotte practised photography, several of his Impressionist contemporaries had taken up the hobby as had his brother Martial in 1891, shortly before *Capucines* was created; Caillebotte himself had an extensive collection of photographs. Photography was, by this time, revolutionising visual aesthetics and changing modes of perception. As Karin Sagner explains, ‘Caillebotte used classical composition

Above:  
Attributed to Ogata Korin. *Flowering Plants in Autumn*, 18th Century.  
Suntory Museum of Art, Tokyo.  
Digital image: © 2023 Album/Scala, Florence.



Above:  
Left:  
Gustave Caillebotte, *Chrysanthèmes blancs et jaunes, Jardin du Petit Gennevilliers*, 1893.  
Musée Marmottan Monet, Paris.  
Digital image: Bridgeman Images.

Right:  
Claude Monet, *Chrysanthèmes*, 1897.  
Private collection.

methods as well as aspects of the realistic medium of photography, in the process defamiliarizing space and perspective in an unusual manner, while at the same time treating colour and light in the Impressionist fashion. He reveals himself in consequences as an altogether original talent among the pioneers of the first historic avant-garde’ (K. Sagner, ‘Gustave Caillebotte – an Impressionist and Photography’, in *Gustave Caillebotte: An Impressionist and Photography*, exh. cat., Schirn Kunsthalle Frankfurt, 2013, pp. 18-19).

Through such pictorial innovations, Caillebotte brought new energy to the at times staid genre of the still life. Throughout much of the history of academic art, still lifes were considered a lowly choice, removed, as it were, from the majesty of history paintings or the pomp of the portrait. Instead, flowers had domestic, and thus feminine, connotations, but as with so many of his other subjects, Caillebotte sought to subvert such long held, conservative associations. In his embrace of photographic and printmaking conventions, Caillebotte reimagined the potential and potency of flowers – and infused the subject with new life.



Indeed, for many Impressionists, the floral motif was a site of radical invention. As John House has argued, the Impressionist garden was first and foremost an ‘imaginative space’ that encouraged experimentation (J. House, ‘The Imaginative Space of the Impressionist Garden’, in S. Schulze, ed., *The Painter’s Garden: Design, Inspiration, Delight*, Ostfildern, 2006, p. 70). With its abundance of colour and texture, the garden offered a backdrop onto which artists could contend with a variety of thematic and chromatic concerns. While Monet has long exemplified the wealth that the garden could offer artistically, he was far from the only painter who turned to nature in a quest for new visual material. Nor was his art so siloed. Beyond lengthy letters replete with questions about plants and gardening, Caillebotte also gave Monet *Chrysanthèmes blancs et jaunes, Jardin du Petit Gennevilliers* (Berhaut, no. 488), now in the collection of the Musée Marmottan Monet in Paris. In 1896, following Caillebotte’s death, Monet executed four related panels whose vertical formal no doubt paid homage to his friend and fellow gardening enthusiast.



# FÉLIX VALLOTTON: *CINQ HEURES*

BY ANN DUMAS

*Cinq heures* is a truly exceptional work from the highly sought-after Nabi period of the Swiss artist Félix Vallotton, one of the most original artists of his time. A couple embrace in a red armchair, yet the setting is utterly devoid of romance. Papers scattered on the table and the boxes or files below suggest that the room is an office or work room. The figures seem trapped by the maze of heavy, unappealing furniture, especially the large screen that dominates the foreground, while the long dark shadow cast by the amorous couple introduces a sombre, unsettling note. The title is an ironic reference to what was known as ‘*cinq à sept*’, the convenient time at the end of the day when a husband would visit his mistress before returning home to his wife. *Cinq heures* is one of a group of six scenes of illicit encounters between a man and a woman in an interior in which, with the detached eye of an outsider, Vallotton probed the lies, deceit and manipulation that lay below the surface of bourgeois respectability in late nineteenth-century Paris. The other five works in the series are: *Le Monsenge*, 1897, Baltimore Museum of Art, The Cone Collection; *La Chambre rouge*, 1898, Musée cantonal des Beaux-Arts de Lausanne; *Colloque Sentimental*, 1898, Musée d’art et d’histoire, Geneva; *Attente*, 1899, private collection; and *La Visite*, 1899, Kunsthau, Zurich.

Vallotton was, in fact, working in parallel on the closely related and celebrated series of ten woodcuts, *Intimités*, 1897-98, in which sharp black and white contrasts pinpoint the mordent wit of these small psychodramas. The acclaim with which these prints were received partly reflects the huge popularity of the themes of adultery and clandestine assignations that proliferated in novels, drama, journals and vaudeville - as well as dinner party gossip. Each of Vallotton’s vignettes suggests a short story or scene in a play and, indeed, through his association with the Nabi artists Edouard Vuillard and Pierre Bonnard, Vallotton was closely connected to avant-garde theatre at the time. Yet, he avoids any notion of conventional storytelling, leaving us to guess about the true nature of the exchanges taking place between the protagonists of these clandestine sexual encounters, their deliberate ambiguity adding to the tension and disquiet of the scenes.

Vallotton first made his mark as a print maker. The ‘very singular’ Vallotton or ‘the stranger’, as his contemporaries called him was from the beginning of his career an individualist who always remained somewhat apart from the modernist mainstream. In 1882, at age only sixteen, he left provincial life in his native Switzerland for Paris, joining the numerous artists who flocked to the capital of art. He survived by making illustrations for magazines but before long, in an era which saw the blossoming of artists’ original prints, he emerged as one of the great print makers of his day, especially in the medium of woodcut. His role as principal illustrator for *La Revue blanche*, the leading cultural journal in Paris in the 1890s, took him to the heart of the avant-garde elite where he became friends with Vuillard and Bonnard and other artists of the Nabi circle. With its strong contours and broad, flat zones of colour applied with the matte medium of gouache, *Cinq heures* is a wonderful example of Vallotton’s Nabi style. It reflects his interest in *Ukiyo-e* Japanese prints and the compositional simplification of his own woodblock prints as well as the works of Bonnard and Vuillard. Yet the warmth and *bonheur de vivre* that so often infuses these artists’ interiors is entirely absent from Vallotton’s ruthlessly objective scene.

Vallotton’s Nabi phase was extremely brief. With marriage in 1898 to Gabrielle Rodrigues-Henriques, the daughter of a leading Paris art dealer, he left behind his bohemian life and moved into the social orbit of the Parisian haute-bourgeoisie. This was accompanied by a marked stylistic shift in his work resulting eventually in the magnetic realism of the portraits, landscapes (lots 5 and 30) and nudes that he painted until his death in 1925.

Although Vallotton’s Nabi period lasted for only a few years in the late 1890s it is now revered as the pivotal moment in his career in which he produced his most brilliant and innovative work. *Cinq heures* is thus a work not only of great rarity but an outstanding example of Vallotton’s incisive social observation, his economy of style and his devastating wit.



\*8

# FÉLIX VALLOTTON (1865-1925)

## Cinq heures

signed and dated 'F. Vallotton 98' (lower right)  
gouache on board  
14⅞ x 22⅞ in. (36 x 58.1 cm.)  
Painted in 1898

£3,000,000-5,000,000  
US\$3,900,000-6,300,000  
€3,600,000-5,800,000

**PROVENANCE:**  
Paul Vallotton, Lausanne, [the artist's brother] by descent from the artist in 1926.  
Richard Bühler, Winterthur, by whom acquired from the above in 1926; his sale, Galerie Fischer, Lucerne, 2 September 1935, lot 12.  
Galerie Moos, Geneva (no. 886), by whom acquired at the above sale.  
Galerie Paul Vallotton, Lausanne (no. 8503), by whom acquired from the above on 9 February 1951.  
Maurice Gilbert, Geneva, by whom acquired from the above in 1952, and thence by descent.  
Galerie Paul Vallotton, Lausanne (no. 10064), by whom acquired from the above in 1968.  
Acquired from the above on 2 February 1970, and thence by descent to the present owners.

**EXHIBITED:**  
Paris, Galerie Durand-Ruel, *Exposition*, March 1899, nos. 65-70 (one of the six 'Intérieurs avec figures'). (Possibly) Paris, Galerie Druet, *Exposition Félix Vallotton, Peintures 1886-1919*, May - June 1923.  
Winterthur, Kunstverein, *Gedächtnis-ausstellung Félix Vallotton*, May - June 1926, no. 39.  
Zurich, Kunsthhaus, *Félix Vallotton*, January - February 1928, no. 26, p. 9 (titled 'Liebespaar'; with incorrect provenance and inverted dimensions).  
Bern, Kunsthalle, *Die Maler der Revue blanche, Toulouse-Lautrec und die Nabis*, March - April 1951, no. 153 (titled 'Intérieur'; with incorrect dimensions).  
Lausanne, Musée cantonal des Beaux-Arts, *Peintures de Félix Vallotton 1865-1925*, June - September 1953, no. 17 (titled 'Intimité').  
Rotterdam, Museum Boijmans Van Beuningen, *Félix Vallotton*, April - June 1954, no. 15 (titled 'Intimité'); this exhibition later travelled to Brussels, Palais des Beaux-Arts, June 1954.  
Paris, Musée National d'Art Moderne, *Bonnard, Vuillard et les nabis 1888-1903*, June - October 1955, no. 166, p. 68 (titled 'Intimité'; with incorrect dimensions).  
Basel, Kunsthalle, *Ausstellung Félix Vallotton*, January - February 1957, no. 31 (titled 'Intimité'; with incorrect dimensions).

Zurich, Kunsthhaus, *Félix Vallotton*, April - May 1965, no. 41 (illustrated pl. XI; with incorrect dimensions).  
Paris, Musée National d'Art Moderne, *Vallotton*, October - November 1966, no. 23, p. 38 (titled 'Intimité'); this exhibition later travelled to Charleroi, Palais de Beaux-Arts, December 1966 - January 1967.  
Winterthur, Kunst Museum, *Félix Vallotton*, October - November 1978, no. 30, p. 38 (illustrated pl. 3; titled 'Couple dans un interieur avec paravent'); this exhibition later travelled to Bremen, Kunsthalle, December 1978 - January 1979; Dusseldorf, Kunsthalle, February - March 1979; Paris, Musée de Petit Palais, April - June 1979; Geneva, Musée Rath, July - September 1979.  
London, Royal Academy of Arts, *Post-Impressionism, Cross-Currents in European Painting*, November 1979 - March 1980, no. 274, p. 177 (illustrated p. 110; titled 'Intimacy: Interior with Lovers and a Screen'); this exhibition later travelled to Washington, National Gallery of Art, May - September 1980, no. 123.  
New Haven, Yale University Art Gallery, *Félix Vallotton: A Retrospective*, October 1991 - January 1992, no. 173, p. 145 (illustrated; titled 'Intimacy (Interior with couple and screen)'); this exhibition later travelled to Houston, Museum of Fine Arts, January - March 1992; Indianapolis, Museum of Art, April - June 1992; Amsterdam, Van Gogh Museum, August - November 1992 and Lausanne, Musée cantonal des Beaux-Arts, November 1992 - January 1993.  
Zurich, Kunsthhaus, *Nabis 1888-1900*, May - August 1993, no. 128, p. 282 & 283 (illustrated p. 283; titled 'Intimité: Couple dans un intérieur avec paravent'); this exhibition later travelled to Paris, Galeries nationales du Grand Palais, September 1993 - January 1994.  
Munich, Kunsthalle der Hypo-Kulturstiftung, *Félix Vallotton*, August - November 1995, no. 24 (illustrated; titled 'Intime Szene: Interieur mit Liebespaar und Wandschirm'); this exhibition later travelled to Essen, Folkwang Museum, November 1995 - February 1996.

Winterthur, Kunstmuseum, *Intime Welten: Das Interieur bei den Nabis: Bonnard, Vuillard, Vallotton*, 1999, no. 25, pp. 88, 97 & 110 (illustrated p. 39).  
Madrid, Museo Thyssen-Bornemisza & Fundacion Caja Madrid, *La Sombra*, February - May 2009, no. 47, p. 142 (illustrated; titled 'Conversación amorosa Intimidad').  
Paris, Galeries nationales du Grand Palais, *Félix Vallotton: Le feu sous la glace*, October 2013 - January 2014, no. 54, pp. 29, 42, 104 & 281 (illustrated p. 116); this exhibition later travelled to Amsterdam, Van Gogh Museum, *Félix Vallotton: Fire beneath the ice*, February - June 2014, no. 73, pp. 20, 44, 96, 104 & 155 (illustrated p. 104) and Tokyo, Mitsubishi Ichigokan Museum, June - September 2014.  
London, Royal Academy of Arts, *Félix Vallotton: Painter of Disquiet*, June - September 2019, no. 24, p. 86 (illustrated); this exhibition later travelled to New York, Metropolitan Museum of Art, October 2019 - January 2020.  
Cleveland, Museum of Art, *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889-1900*, July - September 2021; this exhibition later travelled to Portland, Portland Art Museum, October 2021 - January 2022.

This work has been requested for the upcoming exhibition *Félix Vallotton. A Retrospective* to be held at Musée cantonal des Beaux-Arts, Lausanne from October 2025 to February 2026, to mark the centenary of the artist's death.







Opposite:

Detail of present lot.

#### LITERATURE:

G. Geffroy, 'Exposition chez Durand-Ruel' in *Le Journal*, Paris, 15 March 1899.  
 J. Leclercq, 'Petites expositions: Galeries Durand-Ruel' in *La Chronique des arts et de la curiosité*, Paris, 18 March 1899, no. 11, p. 95.  
 'Le Lettres et les arts: Galeries Durand-Ruel' in *Le Cri de Paris*, vol. 3, Paris, 26 March 1899, no. 113, p. 6.  
 A.B., 'Notes d'art, Chez Durand-Ruel' in *La Justice, Journal politique du matin*, Paris, 27 March 1899, p. 2.  
 F. Thiébault-Sisson, 'Au Jour le Jour: Choses d'art, Un Salon d'avant-garde' in *Le Temps*, no. 13810, Paris, 29 March 1899, p. 2.  
 Y. Rambosson, 'La promenade de Janus, causeries d'art, VI' in *La Plume littéraire, artistique et sociale*, no. 243, Paris, 1 June 1899, p. 383.  
 A. Benois, 'La chronique des arts. Les entretiens avec l'artiste. Les expositions de Paris. L'exposition chez Durand-Ruel' in *Mir Iskousstva*, St. Petersburg, 1899, vol. 1, p. 112.  
 H. Ghéon, 'Lettre à Angèle: Chez Durand-Ruel, Le pointillisme' in *L'Ermitage: Revue mensuelle de littérature*, Paris, vol. 18, January - June 1899, p. 315.  
 G.M., 'Studio-Talk' in *The Studio*, London, 1899, vol. 16, p. 282.  
 J. Meier-Graefe, 'L'École moderne chez Durand-Ruel' in *L'Art décoratif, Revue internationale d'art industriel et de décoration*, Paris, March 1899, p. 307.  
*Mir Iskousstva*, St. Petersburg, 1904, nos. 8 & 9 (illustrated p. 225).  
 H. Trog, 'Valloton - Ausstellung im Zürcher Kunsthau I.' in *Neue Zürcher Zeitung*, Zurich, 12 February 1928.  
 H. Trog, 'Valloton - Ausstellung im Zürcher Kunsthau II.' in *Neue Zürcher Zeitung*, Zurich, 19 February 1928.  
 F. Jourdain, *Félix Vallotton: Mit einer Studie von Edmund Jaloux*, Geneva, 1953, no. 19, p. 219 (illustrated).  
 M. Denis, *Journal*, vol. I, 1884-1904, Paris, 1957, p. 150.  
 A. Kohler, 'Vallotton, un découvreur' in *Coopération*, Basel, vol. 19, 8 May 1965, p. 3.  
 A. Zarate, 'Au Petit-Palais. Vallotton le mal-aimé' in *L'Aurore*, Paris, 19 April 1979.  
 R. Koella, *Félix Vallotton*, Zurich, 1979, p. 55 (illustrated).  
 S. Preston, 'Old Wine into New Bottles: Reflections on Post-Impressionism' in *Apollo*, London, vol. CXI, no. 215, January 1980, p. 55 (illustrated pl. VI; titled 'Intimacy: Interior with Lovers and a Screen').

G. Busch, B. Dorival & D. Jakubec, *Félix Vallotton, Leben und Werk*, Frauenfeld, 1982, pp. 105 & 235 (illustrated p. 144; titled 'Amoureux au paravent').  
 G. Levin, 'The Office Image in the Visual Arts' in *Arts Magazine*, New York, vol. 59, no. 1, September 1984, p. 99 (illustrated fig. 6; titled 'Intimacy: Interior with Lovers and a Screen').  
 G. Busch, B. Dorival, P. Grainville & D. Jakubec, *Vallotton*, Lausanne, 1985, no. 39, pp. 8 & 232 (illustrated p. 8, fig. 39; titled 'Amoureux au paravent'; with incorrect dimensions).  
 D. Kelder, *L'héritage de l'impressionisme, Les sources de XXe siècle*, Paris, 1986 (illustrated p. 205).  
 C. Boyle-Turner, *Les nabis*, Lausanne, 1993, p. 140 (illustrated; titled 'Intimité').  
 A. Ellridge, *Gauguin et les nabis*, Paris, 1993, pp. 116 & 117 (illustrated; titled 'Intérieur'; with incorrect dimensions).  
 U.P., 'Grosser Ausstellungssaal und Graphisches Kabinett, Die Nabis, Propheten der Moderne, Bonnard, Vuillard, Vallotton und Ihre Freunde in Paris um 1900' in *Mitteilungsblatt der Zürcher Kunstgesellschaft*, vol. 2, Zurich, 1993 (illustrated p. 9).  
 J.-P. Monery, *Félix Vallotton*, exh. cat., Saint-Tropez, 1995, p. 104 (illustrated p. 68; titled 'Intimité').  
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 R. Koella, *Félix Vallotton: Maler und Grafiker im Paris der Jahrhundertwende*, Bietigheim-Bissingen, 2003, pp. 46 & 47 (illustrated fig. 25, p. 47; titled 'Intime Szene: Interieur mit Liebespaar und Wandschirm').  
 M. Ducrey, *Félix Vallotton 1865-1925: L'œuvre peint*, vol. II, *Catalogue Raisonné, Première partie: 1878-1909*, Lausanne, 2005, no. 252, pp. 150 & 151 (illustrated p. 150).





Above:

Félix Vallotton, *Le mensonge*, 1898.  
Baltimore Museum of Art, The Cone Collection.  
Digital image: akg-images.

Opposite:

Above:  
Félix Vallotton, *La raison probante*, 1898.  
From the series: *Intimités*, Zurich, ETH, Graphische Sammlung.  
Digital image: akg-images

Below:  
Félix Vallotton, *Cinq heures*, 1898.  
From the series: *Intimités*, Zurich, ETH, Graphische Sammlung.  
Digital image: akg-images



Beginning in 1897, Félix Vallotton devoted himself to the theme of the morality play. In these tragicomic compositions, protagonists have dalliances and affairs, they plot and scheme, and all the action transpires within the bourgeois apartment. The subject was explored in two separate but linked series, *Intimités*, which comprises ten black-and-white woodcuts, and then six paintings collectively known as *Intérieurs avec figures*. The woodcuts were published in a limited edition of thirty and shown in December of 1898 at the offices of *La Revue blanche*, the avant-garde magazine for which Vallotton was a frequent contributor. The paintings were completed contemporaneously and first exhibited at Galerie Durand-Ruel in March of the following year. Together, these works are now recognized as Vallotton's masterpieces, the distillation of a remarkable voice.

Painted in 1898, *Cinq heures* depicts a couple in close embrace, entwined together on a red armchair; the seventh print in *Intimités* is also titled *Cinq heures*, though the composition of the painting seems to be drawn equally from both the homonymous woodblock print as well as another in the series, *Le mensonge* (Ducrey, vol. II, no. 244; Baltimore Museum of Art). Lit from the left, the figures cast dark shadows across the carpeted floor. Although suffused with a palette of warm brown, pink, and butter yellow, *Cinq heures* is a

claustrophobic painting, an impression heightened by the clutter of papers and looming furniture which surrounds the couple. These pieces reinforce the sense of concealment and mystery that shrouds the painting, yet Vallotton offers no clues about the couple's relationship: are they husband and wife or is this a clandestine tryst? Interestingly, rather than representing the woman as the victim of a man's wandering eye, he instead 'pictures them as equal players in a game of secrecy and deceit' (B. Alsdorf, *Gawkers: Art and Audience in Late Nineteenth-Century France*, Princeton, 2022, p. 206). Though the painting's title *Cinq heures*, or five hours, sounds rather banal when translated into English, the phrase 'cinq à sept' in French refers to the hours spent with one's lover. Despite such allusions, the painting seems the 'least acerbic' of the series (M. Ducrey, *Félix Vallotton, L'oeuvre peint, Le peintre*, Lausanne, 2005, vol. I, p. 130). Though the folding screen hints at indiscretion, the couple are far from hidden but instead illuminated at the centre of the composition.

*Cinq heures* encapsulates the radical aesthetic development that Vallotton's practice was undergoing during this period. The artist first arrived in Paris at the age of sixteen from Lausanne where he had grown up. Once in the French capital, he enrolled at the Académie Julian, which he selected over the École des Beaux-Arts for





its more progressive syllabus. Still, many of his early paintings were relatively conventional, with traditional subjects and perspectival systems; not until Vallotton took up woodcut printmaking in 1891 did his idiom shift dramatically. Encouraged by his friend, the painter Charles Maurin, as well as the explosion of print production during these years, Vallotton turned to woodcuts, the oldest form of printmaking, as a means of expressing his biting imagery. Indeed, the simplified forms that the woodblock produced allowed the young artist to hone his satirical wit, and his illustrations were widely published in magazines such as *Le Cri de Paris*, *L'Escarmouche*, and *La Revue blanche*. Such exposure led to an invitation to join the Nabis – the young artists who sought to collapse the divide between the fine and decorative arts – and beginning in 1893, Vallotton began to associate with the group. While he toyed with some of the Nabis' principal ideas, and developed a close friendship with Edouard Vuillard, one of its chief proponents, Vallotton cultivated 'a singular voice,' one that was 'articulated and amplified' through his printmaking practice (D. Amory and A. Dumas, 'Introduction: "The Very Singular Vallotton"' in *Félix Vallotton*, exh. cat., Royal Academy, London, 2019, p. 9).

It was through printmaking that Vallotton developed his graphic aesthetic, casting his eye first towards the streets of Paris and later its domestic spaces. While the lighting of *Cinq heures* is less stark than the related print, the shadows are nevertheless menacing in their challenge to spatial expectations. Indeed, with their raking lighting and flat, planar backgrounds, Vallotton's interior scenes from the 1890s possess a certain theatricality. He treated his compositions like stage settings in which furniture and props were moved depending on what the scene required. To arrive at his arrangements, Vallotton looked to the furniture that filled his atelier, which is why, for example, the red armchair in *Cinq heures* appears in multiple works from this period. Beyond the feeling of these paintings, however, the conceit of the theatre itself too shaped these scenes. As Phillippe Büttner has argued, 'Vallotton can rightly be described as the first great "painter-playwright" in modern art' and like any great director, he 'exert[ed] painstaking control over the viewer's act of perceptions' (P. Büttner, 'Vallotton's Visual Storytelling in the Time of Early Modernism', in *ibid.*, 2019, p. 39).

That the narrative quality of Vallotton's paintings is so potent owes much to the technical

Above:  
Henri de Toulouse-Lautrec, *Le Lit*, circa 1892.  
Musée d'Orsay, Paris.  
Digital image: © RMN-Grand Palais (musée d'Orsay)  
/ Hervé Lewandowski.

Opposite:  
Detail of present lot.







advancements in photography made during these years. Like many of his contemporaries, the development of the handheld Kodak camera in the 1890s led the artist to experiment with the photographic image, and he explored the camera's potential to record the ephemeral and the fleeting – which he then was able to study at length back in his atelier. The camera revealed to Vallotton new ways of observing the world and he often framed the photographs he took in innovative ways, employing unusual viewpoints and cropping scenes to capture a sense of drama or movement. While few of his photographs survive, those that do reveal the ways in which the camera influenced his pictorial strategies. In *Cinq heures*, this is suggested by the folded screen which projects towards the viewer as well as the sharp diagonal around which everything is arranged. Though artificial, the painting's organisation nevertheless feels true.

More significant perhaps than the role photography played in Vallotton's practice was the influence

of *faits divers*, the brief punchy stories of the scandalous and the quotidian that French newspapers began to publish during the last decades of the 19<sup>th</sup> century. These detailed carriage accidents, quarrels, suicides, fires, robberies, explosions – in short the dramas that, according to *Le Grande Larousse universel* where the term first appeared in 1872, 'circulate around the world' and make stars out of ordinary people (*Le Grande Larousse universel*, 1872, reprinted in B. Alsdorf, *Gawkers: Art and Audience in Late Nineteenth-Century France*, Princeton, 2022, p. 31). 'The newspaper *faits divers*,' writes Vanessa Schwartz, 'implied that the everyday might be transformed into the shocking and sensational and ordinary people lifted from anonymity of urban life and into the realm of spectacle' (V. Schwartz, *Spectacular Realities: Early Mass Culture in Fin-de-Siècle Paris*, Oakland, 1999, p. 36).

As expected given their salacious content, the *faits divers* were consumed by a wide swathe

Above:

Félix Vallotton, *La visite*, 1899.  
Kunsthau Zürich  
Digital image: akg-images / Erich Lessing.

Opposite:

Félix Vallotton, *Le couplet patriotique*, 1893.  
Carnegie Museum of Art, Pittsburgh.  
Digital image: akg-images.



of the French public, from the avant-garde to the bourgeoisie. These anecdotes influenced several authors, notably Émile Zola and Guy de Maupassant, and Vallotton likely made use of them as well. At the very least, argues Bridget Alsdorf, he was 'sensitive to the ways in which journalism and art overlapped as cultural fields' and the 'narrative quality' of much of Vallotton's early works, 'not to mention their provocative yet prosaic subject matter...correspond[s] in striking ways to the popular phenomenon of the *faits divers*' (*op. cit.*, 2022, p. 34). Vallotton was a master of the melodramatic and he understood just how thrilling a spectacle could be. A love affair or a forbidden kiss are indeed both provocative and prosaic, at once extraordinary for those involved and inconsequential to the rest of the world.

By observing such moments, the artist positioned himself – and thus the viewer – as the voyeur quietly

spying on the amorous couple. This was a role that Vallotton frequently adopted in his art, that of *badaud*, or gawker, the man in the crowd. Many of his illustrations concerned the activity of public spaces, be that the theatre of a funeral procession or the frenzied atmosphere of the Bon Marché department store. While gawking may be passive, it is not inherently apathetic: 'To gawk,' writes Alsdorf, 'is also to imagine others gawking at you, an empathetic yet narcissistic impulse that may not translate into an effort to help or connect' (*ibid.*, p. 237). As Thadée Natanson, the co-founder of *La Revue blanche*, wrote, 'We laugh, we shudder, we're moved, we're indignant, we shiver. The delicious, disturbing spectacle' (T. Natanson, 'Petite gazette d'art. De M. Félix Vallotton', *La Revue blanche*, 1 January 1899, p. 75). Under Vallotton's hand, we are all complicit.



## KEES VAN DONGEN

BY ANITA HOPMANS

As a guest curator I visited Samuel Josefowitz, the late Ellen Melas Kyriazi, Sam's daughter-in-law, in London on a few occasions. The first time was in connection with the exhibition *The Van Dongen Nobody Knows. Early and Fauvist Drawings 1895-1912* (Rotterdam, Lyon, Paris 1996-1997). I was immediately struck by their genuine interest in art historical research. The family could be relied on to cooperate on exploratory projects. Sam knew Van Dongen and commissioned portraits from the artist of his wife and son. Ellen's sharp and vivid eye for Van Dongen's works particularly impressed me. She commented on several exhibitions, recalled the times she had met Kees van Dongen in Monaco, with her then husband Jean Melas Kyriazi, and discussed some paintings she particularly liked.

One of them was *Nuages, ou Guus Van Dongen et sa Fille Dolly portées aux Nues* (1905). In this painting, also known as *Maternité*, Van Dongen combined the image of his wife Guus and their baby daughter Guusje, known as Dolly, with his view of the rural environment around Fleury-en-Bière, a village on the edge of the forest of Fontainebleau. The red roofs and the outline of the village church can be seen below, on the narrow strip of land with stacks of wheat that stand to the right, ready to be taken away by horse and cart. The entire image is a blazing vision of fertility. More so than Camoin and Marquet, with whom Van Dongen exhibited at Berthe Weill's gallery in early 1905, and Derain and Matisse – the French *fauves* who worked that summer on the coasts of Saint-Tropez

and Collioure – Van Dongen followed in the footsteps of Van Gogh in his choice of subject: the simplicity of farming life, one with nature. The colourful and expressive landscapes he painted in Fleury, entitled *Une saison*, drew attention when they were shown at Galerie E. Druet in the autumn, at the time of the Salon d'Automne. Van Dongen saw himself billed as one of 'les grandes espérances' a painter akin to Van Gogh, and his work described as surprising and overwhelming, 'comme ces *Nuages*' (C. Morice, 'Le Salon d'Automne' and 'Art Moderne' respectively, *Mercure de France*, 16, vol. 58, no. 203, 1 December 1905, p. 380 and p. 451).

The painting *La Quiétude* (1918) represents another moment in Van Dongen's *oeuvre*; it is one of the most special and interesting works of the period. Here colour and line are impressively reduced to their essence. The two nudes, a man and a woman, stretch out languidly amid two doves, a wolflike dog and a contented-looking monkey. The large areas in a single colour and the grey hue for the background, coming back in the flowing, partly transparent lines, enhance the effect of harmony and elegance. Qualities which, along with the sensuality of the image, seem to reflect the painting's first owner, the couturier Paul Poiret, as well as the latest phase of Van Dongen's life.

This more stylised manner of painting set in around 1912 and consolidated from 1913 onwards, after Van Dongen had also moved to the 16<sup>th</sup> arrondissement in 1916. There he met his future life partner, the fashionable Léa Jacob, known





Opposite:

Kees van Dongen, circa 1930.  
Photo: © Roger Viollet / TopFoto.

professionally as a designer and *poseuse* by the name Jasmy. Van Dongen and Jasmy furnished this new home at 29 Villa Saïd as the setting of an oriental dream, with sumptuous cushions from Poirer's Atelier Martine and decorative wall paintings. Van Dongen also produced oriental-style illustrations for a luxury edition of a story from 'One Thousand and One Nights', *Hassan-Badreddine-el-Basraoui. 1 Conte des 1001 nuits* (1918), published by La Sirène. Around that time – at Poirer's request, it is said – Van Dongen developed one of the scenes into *La Quiétude*, referring to all these elements: both his new situation and the designer's inspirational oriental style.

The animal figures at the bottom of *La Quiétude* in fact refer to Egypt where, during the shared part of their trip in 1913, the antiquarian Joseph Altounian bought a limestone wolf and a sandstone monkey, at least one of which Van Dongen subsequently acquired. In the painting commissioned by Poirer they emphasise an imagined happiness and Van Dongen's sincere appreciation of his patron's decorative fashion and lifestyle. Poirer, in turn, promoted publicly Van Dongen's work by having himself and his wife and muse Denise photographed before the painter's *La Quiétude*.

The painting *Porte Dauphine* (circa 1923) represents a further development. During the course of 1922 Van Dongen and Jasmy moved into a luxury townhouse, an *hôtel-particulier* at 5 rue Juliette-Lamber, which had no fewer than five floors. Two floors were transformed into reception and exhibition spaces. From 1923 onwards Van Dongen organised his own exhibitions here. In April, the works exhibited were paintings he had made in Cannes, announced as 'Pictures by Van Dongen', and in November-December he showed a selection of cityscapes, entitled *Paris*. This latter show included views of Place Vendôme, Place de la Concorde, and several images of Avenue du Bois and Porte Dauphine, the gateway to the Bois de Boulogne from the Arc du Triomphe. The rhythmic architecture, urban traffic and the coming and going of the city's visitors and residents typify the iconic locations depicted in these paintings.

In *Porte Dauphine*, they are captured in summer attire with confidence and panache. Van Dongen opted for a refined and 'open', airy composition in a palette which was attractive to anyone who loved Paris and experienced the metropolis largely as a dynamic and elegant place, like the sophisticated guests at the now famous international social events he hosted.



λ\*9

KEES VAN DONGEN (1877-1968)

La Quiétude

signed 'Van Dongen' (lower centre)  
oil on canvas  
45 x 57½ in. (115 x 146 cm.)  
Painted in 1918

£3,000,000-5,000,000  
US\$3,900,000-6,300,000  
€3,600,000-5,800,000

**PROVENANCE:**  
Paul Poiret, Paris, by whom acquired directly from the artist; his sale, Hôtel Drouot, Paris, 18 November 1925, lot 13 (titled 'Fidélité'; illustrated with incorrect caption).  
Henri Aubry, France, by whom acquired at the above sale, and thence by descent; sale, Hôtel Drouot, Paris, 27 February 1928, lot 156 (titled 'Les colombes, peinture').  
Pierre Delebart, Paris, by whom acquired at the above sale.  
Jacques Chalom des Cordes, Paris.  
Acquired from the above in 1967, and thence by descent to the present owners.

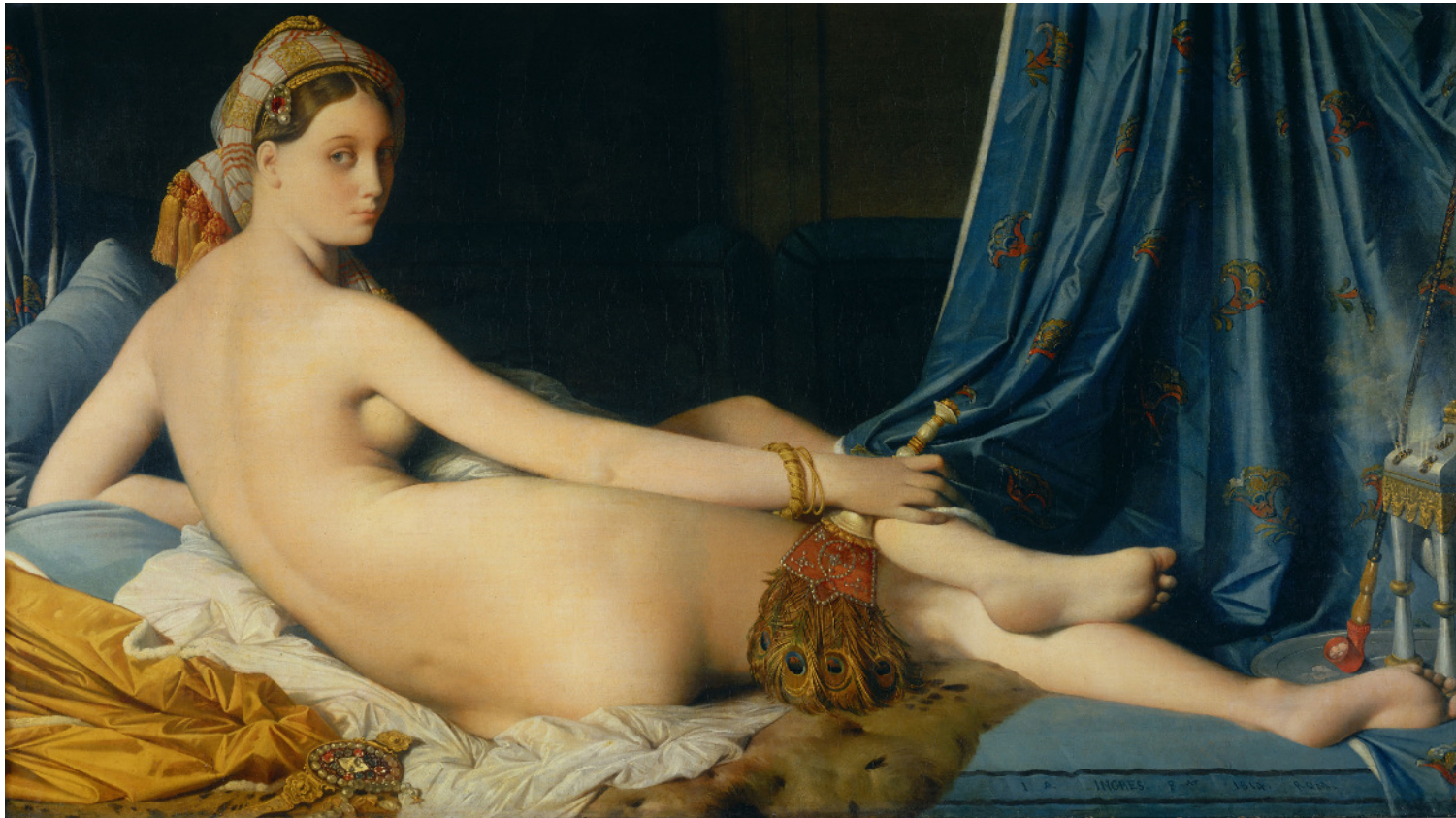
**EXHIBITED:**  
Paris, Galerie Barbazanges, *La collection particulière de M. Paul Poiret*, April - May 1923, no. 34 (titled 'Amour').  
New York, Leonard Hutton Galleries, *A Comprehensive Exhibition of Paintings, 1900-1925 by Van Dongen*, November - December 1965, no. 23 (illustrated; titled 'Repos' and dated '1919').  
Paris, Musée Jacquemart-André, *Poiret le magnifique*, January 1974, no. 359, p. 82 (illustrated pl. XXIII; dated '1918').  
Geneva, Musée de l'Athénée, *Van Dongen*, July - October 1976, no. 22 (illustrated; dated '1920').  
Rotterdam, Museum Boijmans Van Beuningen, *Kees van Dongen*, December 1989 - February 1990, no. 45, p. 162 (illustrated).  
Paris, Musee d'art moderne de la Ville de Paris, *Van Dongen, Le Peintre 1877-1968*, March - June 1990, pp. 39 & 259 (illustrated p. 39).

**LITERATURE:**  
P. Cabanne, 'Un fauve, un faune, nommé van Dongen' in *Lectures pour tous*, Paris, 1963, p. 39 (illustrated).  
L. Chaumeil, *Van Dongen, L'homme et l'artiste, La vie et l'œuvre*, Geneva, 1967, p. 327 (illustrated pl. XXIV).  
G. Diehl, *Van Dongen*, New York, 1969 (illustrated p. 59).  
J. M. Kyriazi, *Van Dongen: après le fauvisme*, Lausanne, 1976, pp. 98 & 143 (illustrated pl. 99).  
Y. Deslandres, *Paul Poiret 1879-1944*, Paris, 1986, p. 71 (illustrated).  
P. Dufour, 'van Dongen, le Peintre' in *Beaux Arts*, no. 77, March 1990, p. 136 (illustrated; dated '1920').  
C. Terzieff 'Kees van Dongen, un fauve parmi les femmes' in *7 à Paris*, 11 April 1990 (illustrated).  
D. Harris, 'Fashion legends: Paul Poiret, Multifaceted Figure of the Twenties' in *Architectural Digest*, October 1994, p. 187 (illustrated *in situ*).  
B. Loyauté, 'Des intérieurs couture' in *Cahier marché de l'art*, Paris, April 2005, p. 88.  
H. Koda & A. Bolton, *Poiret*, exh. cat., New York, 2007 (illustrated as a frontispiece).  
J.-M. Bouhours et al., *Kees Van Dongen*, exh. cat., Monaco, 2008, p. 278 (illustrated fig. 61).  
A. Hopmans, *All Eyes on Kees van Dongen*, exh. cat., Rotterdam, 2010, p. 145 (illustrated; dated '1917').  
A. Hopmans, *Van Dongen: Fauve, anarchiste et mondain*, exh. cat., Paris, 2011, p. 119 (illustrated; dated '1917').

This work will be included in the forthcoming Van Dongen Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







From his earliest days in Paris in 1897, Kees van Dongen admired both Henri de Toulouse-Lautrec’s unflinching eye and directness of style, and the Fauvism espoused by Henri Matisse, Maurice de Vlaminck, and André Derain. Even as language around Fauvism evolved, Van Dongen continued to employ a riotous blend of bright pigments and an energetic application of paint, creating works of stunning chromatic vigour that challenged the possibilities of colour.

In 1913, Van Dongen travelled to Egypt, a trip which was to profoundly impact his painting. He arrived in Cairo in the spring and spent his first few weeks exploring the city and searching for a place to work. In mid-April, Van Dongen and the antiquarian Joseph Altounian sailed down the Nile to Luxor, stopping in Minya to see the tombs of Beni Hasan along the way. Surviving photographs show Van Dongen next to a sculpture of Rameses II, and the two-dimensional silhouettes of Egyptian statuary captured the artist’s imagination. Already drawn to so-called oriental colours and patterns that were in vogue at this time in Parisian fashion, the trip further cemented Van Dongen’s appreciation of the region, an influence that would continue to reverberate years later in works such as *La Quiétude*.

Painted in 1918, *La Quiétude* is mesmeric, a phantasmagoria of colour and life, a reverie made real. Against a steel-grey ground, two figures lie entwined, their bright bodies painted midnight blue and siren red. Around them is an entire menagerie: twinned songbirds, a drowsy dog, a monkey. The brash colours belie the somnolent atmosphere, and in this languorous harem, they lay gracefully, their curved bodies in perfect harmony with one another. This is an eroticised dream complete with a sleepy Scheherazade made modern by her heeled boots. It was a fitting subject given that Van Dongen made a series of illustrations for *One Thousand and One Nights* that same year.

Orientalism, the European fascination with culture and civilisations of North Africa and the Middle East, flourished from the second half of the 19<sup>th</sup> century through to the outset of the First World War. But, as Edward Said, argued, orientalism did not only define Europe, it also served as ‘an integral part of the European *material* civilisation and culture’ (E. Said, *Orientalism*, New York, 1978, p. 2). Its influence was felt across many different facets of society from fashion to literature and politics; within the realm of the fine arts, painters such as Jean-Auguste-Dominique Ingres and Eugène Delacroix elevated the genre and defined it for posterity.

Above:  
Jean-Auguste-Dominique Ingres, *La grande odalisque*, 1814.  
Musée du Louvre, Paris.  
Digital image: © RMN-Grand Palais (musée du Louvre) / Franck Raux.  
  
Opposite:  
Henri Matisse, *Odalisque à la culotte rouge*, circa 1921.  
Musée de l’Orangerie, Paris.  
Artwork: © Succession H. Matisse/ DACS 2023.  
Digital image: © RMN-Grand Palais (musée de l’Orangerie) / Michel Urtado / Benoit Touchard.



Although stylistic approaches to the subject differed, the lure of the imaginary Orient endured, a place made all the more appealing for the women who came to represent its hedonistic immoderations: ‘unobtainable’ they ‘haunted the Western visitor and goaded him to seek excess, if only in his imagination’ (*ibid.*, p. 19). ‘One of the preoccupations which profoundly affected the Western understanding of the Near East,’ writes MaryAnne Stevens, ‘was the belief that this region could satisfy the West’s urge for exotic experience’ and the theme of the harem became one with which many Modern artsits contended (M. Stevens, ‘Western Art and its Encounter with the Islamic World’, in *The Orientalists: Delacroix to Matisse, European painters in North Africa and the Near East*, exh. cat., Royal Academy of Arts, London, 1984, p. 18).

Indeed, the colour palette, heady atmosphere, and pose of the figures in *La Quiétude* place Van Dongen’s painting in dialogue with Matisse’s *œuvre* – the modernist heir to the Orientalist tradition – conjuring images of *Odalisque à la culotte rouge*, 1921 and *Odalisque à la culotte grise*, 1927, both in the collection of the Musée de l’Orangerie, Paris. Such a relationship extended well beyond the choice of subject matter and it is in the colours of *La*

*Quiétude* where Matisse can be most felt. The vivid swathes of burnt red and blue echo the chromatic intensity that Matisse favoured throughout his career. Like Matisse, Van Dongen too embraced a rich and potent colour palette, which he saw as the best means of interpreting and imaging reality.

Describing Van Dongen’s colour palette, Guillaume Apollinaire, the poet and art critic, wrote in *Les Arts* in March 1918, ‘Today, everything that touches on the voluptuous is surrounded by grandeur and silence. But voluptuousness survives among the extravagant figures of Van Dongen, with their violent and desperate colours. The blaze of made-up eyes sharpens the novelty of the yellows and pinks, the spiritual purity of the cobalt blues and ultramarines shaded to infinity, the dazzling reds ready to die for passion. This nervous sensuality, so young and fresh, is composed only of light; these colours, so magical and so suggestive, are, as it were, incorporeal. This colourist was the first to take the sharp glare of electric lights and add it to the scale of nuances. The result is an intoxication, a vibration, a bedazzlement; colour, even while preserving an extraordinary individuality, swoons, flares up, soars, pales and disappears without ever having been darkened by so much as the idea of a shadow... This painter does not express life in





incandescent colours; he does, however, translate it with vehement precision. European or exotic as he chooses, Van Dongen has a violent, personal sense of Orientalism. His paintings often smell of opium and amber' (G. Apollinaire, quoted in L.C. Breunig, ed., *Apollinaire on Art*, Boston, 2001, pp. 459-460).

Van Dongen's approach to Orientalism was multisensorial and for a period, he gravitated towards a related lifestyle. Two years before *La Quiétude* was executed, the artist moved into Villa Saïd, a cul-de-sac on the edge of the Bois de Boulogne. Van Dongen took up residence at number 29 and filled his home with dark colours, velvet curtains covered in gold spirals, sumptuous carpets. In a room at the top of the house, sunlight shone through blue-tinted windows decorated with garlands of exotic flowers. Ameen Rihani, the Lebanese-American author working in Paris at this time, described the effect as 'an Oriental dream of voluptuous splendour... The Villa Saïd [sic] is a picture gallery of the Arabian Nights and of Paris Midnights' (A. Rihani quoted in A. Hopmans, *All Eyes on Kees van Dongen*, exh. cat., Museum Boijmans Van Beuningen, Rotterdam, 2010, p. 143).

Villa Saïd was a fashionable address in the 16<sup>th</sup> arrondissement, and on Van Dongen's street lived Anatole France and Pierre Laval, the soon-to-be Prime Minister of France. The artist's studio became a gathering place for the who's who of fashion and cinema, and guests included the actress Ève Francis, filmmaker Louis Delluc, and Paul Lafitte, the director of the publishing house La Sirène. Van Dongen's entrée into a new social milieu had been facilitated in part by Léa Jacob, known as Jasmy, his paramour. Jasmy worked at a *maison de couture* on the Champs-Élysées, often modelling the latest fashions. She introduced Van Dongen to Paris' haute bourgeoisie and the world of fashion, and many of the people he met through her would sit for portraits in the coming years.

Van Dongen soon became close with Paul Poiret, the fashion designer known as *Le Magnifique*, a nod to Süleyman the Magnificent. After working for the House of Worth, Poiret founded his own *maison de couture* in 1903. Two years later, he established a cosmetics company named for his eldest daughter Rosine and a decorative arts firm called Martine after his other daughter. He became,

Above:

Egon Schiele, *Umarmung (Liebespaar II)*, 1917. Österreichische Galerie Belvedere, Vienna. Digital image: © Photo Austrian Archives/Scala Florence.

Opposite:

Detail of present lot.







in short, the first couturier to combine fashion with interior design, and Poiret's promotion of a quasi-*Gesamtkunstwerk* would have appealed to Van Dongen who saw the paintings he created at Villa Saïd as integral to his home's decorative programme. As he so often told his visitors, 'I don't like paintings you carry off under your arm. They have to fit in their setting' (K. van Dongen quoted in *ibid.*, p. 145). These tenets were transferred to his paintings and at this juncture van Dongen was developing a growing interest in patterning, which he approached through a flatter application of paint and by blending decorative motifs from different cultures.

It wasn't simply Poiret's ethos that appealed to Van Dongen but also the designer's creations. He regularly painted women wearing Poiret gowns, and Villa Saïd had two carpets from Atelier Martine. Van Dongen and Poiret were close, and they collaborated in 1920 on a publication entitled *Deauville*, which Poiret wrote and Van Dongen illustrated with watercolours showing the social life of Deauville, its lively casino, and sophisticated women. The admiration was evidently mutual, and Poiret acquired *La Quiétude* directly from Van Dongen which he then proceeded to hang in a place of honour directly above his bed.

Above:  
Kees van Dongen, *Jasmy*, 1916-1917.  
Musée national d'art moderne, Centre Pompidou, Paris.  
Artwork: © Kees van Dongen, DACS 2023.  
Digital image: © Bridgeman Images.

Opposite:  
The French fashion designer and decorator Paul Poiret in bed with his wife. Present lot hangs above their bed. Paris, circa 1925.  
Photo: © Ullstein bild/Getty Images.  
Artwork: © Kees van Dongen, DACS 2023.





\*10

DIEGO GIACOMETTI (1902-1985)

La paire de fauteuils pommeaux de canne

bronze with brown patina and steel  
Height of each: 31½ in. (80.6 cm.)  
Width of each: 20⅝ in. (52.5 cm.); 19¾ in. (50 cm.)  
Depth of each: 20½ in. (52 cm.)  
Conceived circa 1969 (2)

£300,000-500,000  
US\$390,000-630,000  
€360,000-580,000

PROVENANCE:  
Acquired directly from the artist on 4 December 1978, and thence by descent to the present owners.

LITERATURE:  
M. Butor, *Diego Giacometti*, Paris, 1985, p. 123 (another example illustrated *in situ*).  
F. Francisci, *Diego Giacometti, Catalogue de l'œuvre*, vol. I, Paris, 1986, p. 73 (another example illustrated; titled 'Fauteuil aux boutons').  
J. von Sprecher, *Diego Giacometti tritt aus dem Schatten*, Zurich, 2007, p. 105 (another example illustrated).  
D. Marchesseau, *Diego Giacometti Sculpteur de meubles*, Paris, 2018, p. 174 (other examples illustrated *in situ* pp. 46 & 174; a detail of another example illustrated pp. 175, 176 & 179).





\*II

## A MONUMENTAL PALE PINK SANDSTONE STELE OF DANCING GANESHA

INDIA, MADHYA PRADESH, 10TH-11TH CENTURY

Finely carved with Ganesha standing in a graceful dancing pose with his weight resting on his left leg and his right raised on his toes, his ten arms arrayed around his body and holding his various attributes, including the battle axe, his bowl of sweets, a radish, and his broken tusk, his face held at a slight angle with his trunk in a tight spiral and with a small crownlet upon his head, flanked by two *shikharas* (temple spires) and a multitude of musicians, dancers, flying garland bearers and his diminutive mount, the rat, below the base.

Height: 50 in. (127 cm.)

£600,000-900,000

US\$760,000-1,100,000

€700,000-1,000,000

**PROVENANCE:**

Ben Heller, New York, by 1968.

Acquired from the above in 1969, and thence by descent to the present owners.







This massive stele, impressively carved with large areas in openwork, portrays the Hindu god, Ganesha, the Remover of Obstacles and India's most beloved deity. It is a paragon of medieval Indian sculpture, capturing the ebullience and dynamism characteristic of Indian art and proudly displaying the artist's mastery of the material. The elephant-headed god is gracefully represented dancing with one foot raised and hips swayed, belying his rotund physique. His ten outstretched arms are rhythmically arranged around the curves of his body, and his form is flanked by deeply-carved temple columns and mythical beasts sinuously outstretched along the outer edges of the stele.

Ganesha is among the most popular deities in Indian culture. He is recognised as the patron deity of science and the arts, and the god of wisdom. As the Remover of Obstacles, he is often turned to at the beginning of a new venture or task, and many Hindu religious ceremonies begin with an invocation of the god. As the 'Lord of Beginnings,' Ganesha is often found at the entrances to large temples, particularly those dedicated to his father Shiva.

There are, however, many temples and shrines devoted to the elephant-headed god himself, signifying his all-encompassing importance to Indian culture.

The present work is a particularly dynamic representation of the deity, embracing the tantric idioms of the medieval period. The figure is represented with ten arms radiating around his body and holding various implements. On his raised right knee, he rests his lowest proper right hand and acrobatically balances a tall axe upright by the pommel. Ganesha is typically shown with the *parashu*, or battle axe, an essential tool to help him cut through any obstacles. In his uppermost proper left hand, he holds a bowl of *ladhus*, or sweets, both a signifier of his wealth-granting powers, but also a reference to his corpulence and jolly demeanor, and with his middle proper right hand, he pops a *ladhu* directly into his mouth. His tapering trunk is twisted in a tight spiral towards his middle proper left hand, in which he appears to hold a radish, and the hand behind holds his broken tusk, which according to the Puranas, he used to write the *Mahabharata*.

Above:

A sandstone figure of Ganesha, India Uttar Pradesh, 10th Century. Private Collection.

Opposite:

Dancing Ganesha, Central India, Madhya Pradesh, Malwa. Paramara Dynasty, 9th century. Nelson-Atkins Museum, Kansas City. Digital image: Nelson-Atkins Museum.



The raised right ankle and swayed hips indicate the present figure of Ganesha is depicted in his dancing form. The representation of dance in Indian art immediately evokes images of Shiva Nataraja, the 'Lord of the Dance,' in which Shiva destroys the world for its rebirth through his cosmic dance. While images of Ganesha dancing therefore obliquely reference those of his father, it is said Ganesha dances to entertain his parents and exhibit his joyfulness. Below his feet, scurrying about on a vegetal spray, is his *vahana*, or vehicle, the rat. Apart from the playful imagery of the massive Ganesha riding a tiny rodent, the rat is also a symbol of pestilence and a destroyer of food and crops; Ganesha's dominance of the rat, therefore, represents his overcoming of obstacles and was particularly resonant in the largely agrarian culture of India.

Despite Ganesha's popularity, few images compare to the present work in terms of scale and quality of carving. A close comparison can be made to a significantly smaller buff sandstone stele of Dancing Ganesha, dated to the ninth-tenth century, at the Mount Holyoke College Art Museum (acc. no. MH 1996.3). While the Mount Holyoke example bears eight arms rather than the ten seen in the present work, the figure is flanked by columns topped with *shikhara* motifs

and is surmounted by similar garland-bearing figures. The manner in which the Mount Holyoke Ganesha balances the *parashu* is alike to the present example, and he is also crowned with a similar diadem. A large buff sandstone relief of Dancing Ganesha dated to the ninth century and similar in size to the Mount Holyoke example, can be found at the Nelson-Atkins Museum of Art (acc. no. 70-45), depicting the deity in a similar pose and stylistic rendering. The simple diadem at the top of the elephant head is similarly represented between both works, as is the ornamentation and treatment of the body.

Very few monumental sandstone representations of Ganesha have been offered for sale at public auction in recent years. An exception is the buff sandstone figure of Dancing Ganesha, formerly in the collection of James and Marilyn Alsdorf, and sold at Christie's New York on 22 March 2011, lot 42, for \$932,500. The Alsdorf example, at 81.3 cm. high, was considerably smaller than the present example, and was in a somewhat fragmentary state, retaining only the central figure of Ganesha. The treatment of the body, however, is very consistent with the present example, displaying the graceful pose with raised ankle and hand on hip, and the ornamentation of the body is similarly restrained with simple snake-garlands and a low diadem.



\*12

## ALBRECHT DÜRER (1471-1528)

*Rhinoceros*

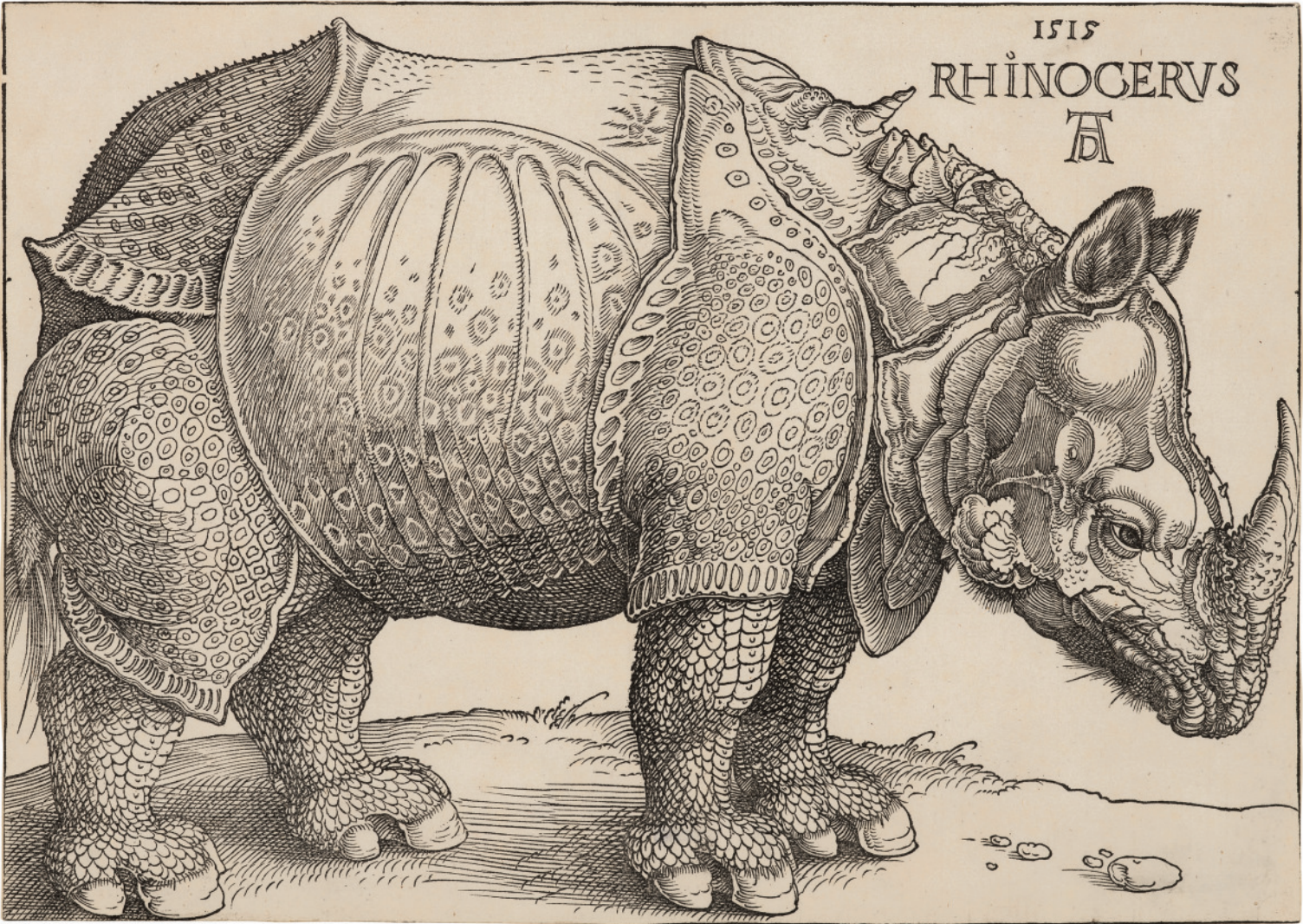
woodcut  
1515  
on laid paper, watermark Anchor in a Circle (Meder 171)  
a very fine, sharp and clear impression from the First Edition (of eight)  
printed and published by the artist  
Block & Sheet 212 x 300 mm.

£120,000-180,000  
US\$160,000-230,000  
€140,000-210,000

**PROVENANCE:**  
August Artaria (1807-1893), Vienna (Lugt 33); his posthumous sale, Artaria & Co., Vienna, 6-13 May 1896, lot 229 ('*Vorzüglicher Abdruck des ersten Zustandes, vor allen Plattensprüngen, auf Papier mit dem Anker im Kreis (H. 30), ohne den Text. Selten.*') (Kr. 29; to Kennedy).  
Kennedy Galleries, New York (with their stocknumber a26988(?) in pencil *verso*), by whom acquired at the above sale.  
Paul J. Sachs (1878-1965), New York and Cambridge, Mass. (Lugt 2091).  
Kunsthandel Helmut Rumbler, Frankfurt am Main.  
Acquired from the above on 12 December 1989, and thence by descent to the present owners.

**LITERATURE:**  
A. von Bartsch, *Le Peintre Graveur*, Vienna, vol. VII, 1808, no. 136, p. 147.  
J. Meder, *Dürer-Katalog*, Vienna, 1932, no. 273.  
W. L. Strauss, ed., *The Illustrated Bartsch*, New York, vol. X, 1981, no. 336, pp. 414-416 (another impression illustrated).  
R. Schoch, M. Mende & A. Scherbaum, *Albrecht Dürer, Das druckgraphische Werk*, Munich, vol. II, 2002, (Holzschnitte und Holzschnittfolgen), no. 241, pp. 420-424 (another impression illustrated).

**ADDITIONAL SELECTED LITERATURE:**  
E. Panofsky, *The Life and Art of Albrecht Dürer*, New Jersey, 1943, p. 192.  
G. Bartrum, *German Renaissance Prints*, exh. cat., London, 1995, no. 35, pp. 49 & 50 (another impression illustrated).  
G. Bartrum, *Dürer and his Legacy*, exh. cat., London, 2002, no. 243 (another impression illustrated).  
S. Dackerman, 'Dürer's Indexical Fantasy: The Rhinoceros and Printmaking', in *Prints and the Pursuit of Knowledge in Early Modern Europe*, London, 2011, no. 35, pp. 164-183 (another impression illustrated).  
J. Sander, ed., *Albrecht Dürer: His Art in Context*, exh. cat., Frankfurt am Main, 2013, no. 12.8, pp. 306 & 307 (another impression illustrated).







Perhaps no other creature captivated the interest and imagination of Albrecht Dürer and his contemporaries more than the rhinoceros. The animal had not set foot in Europe since the 3<sup>rd</sup> century AD., and was known only from medieval bestiaries and Pliny the Elder's *Naturalis Historiae*. The aura of myth and curiosity was magnified by legends about its ferocity, intellect and the alleged healing power of its distinctive horn. One can imagine the sensation caused by the arrival of a living specimen at the *menagerie* of Ribeira Palace in Lisbon, on 20 May 1515. It had been sent as a diplomatic present from Sultan Muzafar of Cambay (now Gujarat), to the King of Portugal, Emanuel I. After a public fight was arranged between the rhinoceros and its supposed enemy, the elephant, the King decided to gift it to Pope Leo X, in the hope of receiving some privileges for the Portuguese colonies in India. In December of that year, a ship with the animal on board sailed towards Rome, stopping by an island near Marseilles, for it to be admired by the King of France. Sadly, the ship sunk shortly after in the Gulf of Genoa. It was rumoured that the animal's

carcass was salvaged and stuffed, and eventually brought to the Vatican, but the records of its arrival are, in fact, inconclusive.

Dürer himself never saw a rhinoceros in any form, alive or dead, but images and descriptions of it travelled swiftly across all of Europe. Valentin Ferdinand, a Moravian printer who had settled in Lisbon, sent a letter with a drawing to a friend in Nuremberg. Although Ferdinand's first-hand account and sketch have not survived, his correspondence must have inspired Dürer to prepare a print of the now famous creature. He made a preparatory drawing for a woodcut, which is today at the British Museum in London (inv. no. SL,5218.161). The drawing, with the animal facing left, neatly titled RHINOCERON and dated 1515, is inscribed at the bottom of the sheet, presumably with a direct transcription of the report sent from Portugal.

Dürer's creature is by no means a realistic visualisation of the animal. In Erwin Panofsky's words, the artist 'stylized the creature, bizarre in

Above:

Albrecht Dürer, *Rhinoceros*, pen and ink on paper, 1515.  
British Museum, London.  
Digital image: © The Trustees of the British Museum.

Opposite:

Johann Gottlieb Kirchner, *Rhinoceros*, Meissen porcelain, 1731.  
Staatliche Kunstsammlungen Dresden.  
Photo: bpk / Staatliche Kunstsammlungen Dresden / Herbert Jäger.



itself, into a combination of scales, laminae and shells, suggesting a fantastically shaped and patterned suit of armor'. (E. Panofsky, *The Life and Art of Albrecht Dürer*, Princeton, NJ, 1943, 2005, p. 192) Several versions of the subject were made by other artists in 1515 and the following years, yet it was Dürer's version – through technical virtuosity, creative imagination, and an efficient production and distribution system – that became the definitive depiction of the rhinoceros for centuries to come – and one of the most famous images of European printmaking.

The woodcut of the beast, barely contained by the borderlines of the block, was a tremendous success. Over the course of more than a century, it was printed in no fewer than eight editions. The printing block was still around in 1620, when it was re-printed in Amsterdam as a chiaroscuro woodcut, with the addition of a colour block.

The *Rhinoceros* served as the model for illustrations of the species in the scientific literature – such as Sebastian Münster's *Cosmographia* (1544) or Conrad Gessner's *Historiae Animalium* (1551) – as late as the end

of the 18th century. Moreover, it inspired – and misled – artists and artisans in the creation of countless objects of fine and decorative arts, from sculpture to furniture, tapestries, and all manner of ornamental objects. Thus, when Johann Gottlieb Kirchner, the first sculptor permanently employed as a modeler at the celebrated Meissen porcelain manufactory, was appointed the task of creating a whole *menagerie* of porcelain animals for the so-called '*Japanisches Palais*' in Dresden, he inevitably turned to Albrecht Dürer's fanciful depiction as a model for his large-scale ceramic rhinoceros.

Published as a broadsheet and printed in considerable numbers, the primary function of the woodcut was informative rather than artistic. As such, it was hugely popular and would have been handled and passed around so much that only very few sheets survived, and impressions of the *Rhinoceros* from the first edition are extremely rare. The present sheet, although lacking the letterpress text above, bears the watermark Anchor in a Circle and is undoubtedly from the first and only lifetime edition. It is a beautifully sharp and even example, before the inevitable deterioration of the woodblock in the later editions.



\*15

# DIEGO GIACOMETTI (1902-1985)

*La table carcasse*

stamped 'DIEGO' and stamped again with the monogram 'DG' (on a crossbar)  
 bronze with brown and green patina  
 Height: 17⅜ in. (44 cm.)  
 Width: 51⅞ in. (128 cm.)  
 Depth: 32⅞ in. (83.5 cm.)  
 Conceived *circa* 1978; this example cast in the same year

£250,000-400,000  
 US\$320,000-500,000  
 €290,000-460,000

**PROVENANCE:**  
 Acquired directly from the artist on 4 December  
 1978, and thence by descent to the present owners.





\*14

## AKSELI GALLEN-KALLELA (1865-1931)

*Autumn - Five Crosses: A preliminary work for the fresco in the Jusélius Mausoleum*

signed and dated 'AXEL GALLEN 1902' (lower left)  
oil and tempera on canvas  
29¾ x 56¾ in. (75.5 x 143 cm.)  
Painted in 1902

£800,000-1,200,000  
US\$1,100,000-1,500,000  
€940,000-1,400,000

**PROVENANCE:**  
Karl Wittgenstein, Vienna, by whom acquired directly from the artist, for his son the philosopher Ludwig Wittgenstein, and thence by descent; their sale, Christie's, London, 29 November 1985, lot 35. Acquired at the above sale, and thence by descent to the present owners.

**EXHIBITED:**  
Munich, Haus der Kunst, *Europäische Kunst um die Jahrhundertwende*, March - May 1964, no. 157 (illustrated pl. 40; titled 'Winterlandschaft mit fünf Kreuzen' and with incorrect dimensions).  
Montreal, Museum of Fine Arts, *Lost Paradise: Symbolist Europe*, June - October 1995, no. 125 (illustrated pl. 177, p. 154).  
Helsinki, Ateneum, *Akseli Gallen-Kallela*, February - May 1996, no. 217; this exhibition later travelled to Turku, Art Museum, June - September 1996.  
London, The Royal Academy of Arts, *1900: Art at the Crossroads*, January - April 2000.  
London, Victoria and Albert Museum, *Art Nouveau 1890-1914*, April - July 2000, no. 26.7, p. 381 (illustrated); this exhibition later travelled to Washington, The National Gallery of Art, October 2000 - January 2001.  
Groningen, Groninger Museum, *Akseli Gallen-Kallela, The Spirit of Finland*, December 2006 - April 2007 (illustrated p. 220).  
Vienna, Kunsthistorisches Museum, *Wintermärchen, Winter-Darstellungen in der europäischen Kunst von Bruegel bis Beuys*, October 2011 - January 2012, no. 172, p. 394 (illustrated p. 395; titled 'Herbst'); this exhibition later travelled to Zurich, Kunsthaus, February - April 2012.

**LITERATURE:**  
S. Wichman, Japonisme: *The Japanese influence on Western art since 1858*, London, 1981, no. 686, pp. 255 & 257 (illustrated).  
M. Nedo & M. Ranchetti, *Ludwig Wittgenstein: Sein Leben in Bildern und Texten*, Frankfurt, 1983, p. 55 (illustrated *in situ* in the Roten Salon in the Allee gassee).  
J-J. Lévêque, *Les Années de la Belle Époque 1890-1914*, Paris, 1991, p. 438 (illustrated).







A painting from one of the artist's most important masterpieces. A meeting point of Art Nouveau and Symbolism. A symphony in creativity and collaboration on an epic scale for an especially meaningful commission.

**AUTUMN – FIVE CROSSES (1902). A PRELIMINARY WORK FOR THE FRESCO IN THE JUSÉLIUS MAUSOLEUM.**

Jusélius Mausoleum is a unique artistic entity in the history of Finnish art. The neo-gothic octagonal building was built in the graveyard of Käppärä, in Pori, between 1898–1903. The architect Josef Stenbäck (1854-1929) and Akseli Gallen-Kallela, who was responsible for the painted decoration of the interior, fulfilled the commission from F. A. Jusélius, a wealthy businessman, who wanted a burial chapel to be built in memory of his daughter Sigrid, who had died at the age of eleven.

Architect Stenbäck had approached Gallen-Kallela in 1899 suggesting the work and describing his vision for the frescoes: 'Regarding the theme, I have thought that the frescoes ... should symbolically depict the victory of death over matter and the victory of the spirit over death' (J. Stenbäck-Axel Gallén quoted in O. Okkonen, *A. Gallen-Kallela, elämä ja taide*, Helsinki, 1961, p. 222). Despite all the pressure the artist was going through at that

time in preparing the frescoes for the Paris World Fair 1900 Pavilion, he was immediately fascinated by the project: 'I namely take a commission such as this most seriously ...Not to mention the sublime elements that would come into use in the paintings suggested by you, I find the themes so noble that it rends my heart to dream of them' (A. Gallén-Josef Stenbäck quoted in *ibid.*, p. 226.).

Gallen-Kallela's visual concept of the frescoes evolved from Stenbäck's ideas and was mixed with family tragedy: I intend to depict the slow, winding course of our people along the ridge of life to Tuonela [the realm of the dead]. This matter became even clearer in my mind after the death of my daughter a few years ago' (*ibid.*; Gallen-Kallela's first child Marjatta died at the age of four in 1895).

The Jusélius mausoleum thus became a monument resting on the sorrow of two men who had lost children. It also became a watershed for Gallen-Kallela, a kind of mid-statement of his artistic career. In these frescoes, he achieved a stylistic culmination of his national romantic period of the 1890s. He converted into images his knowledge and experiences of life, nature, and folklore. The frescoes also refer to the old European dance macabre tradition of which Stenbäck was keen on (T. Wahlroos, *Elämän harjulla*, 2015, p. 11).



Above:  
Akseli Gallen-Kallela, *Spring, study for the Jusélius Mausoleum frescos*, 1903.  
Finnish National Gallery, Helsinki.  
Digital image: © Finnish National Gallery / Bridgeman Images.

Opposite:  
Akseli Gallen-Kallela painting the fresco *Spring* inside of the Jusélius mausoleum in Pori, circa 1902.  
Photo: The Gallen-Kallela Museum, Akseli Gallen-Kallela's Photo Archive, Repro-photographer Jukka Paavola.

Gallen-Kallela started the project in the summer of 1901, commencing with the dome. It was painted with Finnish flora in spring bloom as its common denominator. The eight lozenge-shaped fields of the dome were filled with paintings of different trees: pine, aspen, birch, willow, spruce, oak, alder, and rowan. The triangular fields in between them were decorated with berries and other shrubbery in bloom.

In the summer of 1902, the frescoes *Cosmos* and *Paradise* were painted on the fields above the choir of the central hall and the porch doors. The former is also known as *The Harmony of the Spheres* in Gallen-Kallela's notes. Combined in this painting are cosmic eternity, the birth of the planets, the musical element transcending space – the ineffable harmony of the universe. This fresco was matched by *Paradise*, reflecting theosophical influences and teachings from Christianity. A narrow path leads through a green lawn to a doorway in a wall where two figures in white meet with joy. Beyond the wall is a fantastical garden depicted in shining light.

In the summer of 1903 the six large frescoes of the octagonal central hall were painted. Together, they form a symbolic cycle starting with the spring of life and ending in winter cloaked in

sleep. *Spring* represents the beginning of life, the innocence of childhood and its loss, as suggested by the maiden in black looking out of the picture. The future is shown in *Building* as hard work, clearing and toiling for one's livelihood. *The River of Tuonela*, the realm of the dead, summons people of all ages, children and men in their prime, the elderly. Gallen-Kallela, who painted himself in the picture, is shown to be in this realm before he is ready. He looks back from the scene to *Building*, to work to be done.

The frescoes *Destruction*, *Autumn* and *Winter* continue the saga with landscapes where human existence gradually diminishes. Destruction is faintly reminiscent of Gallén's visit to Vesuvius – the surprising nature of the catastrophe and its power of destruction. *Autumn* presents a bleak landscape with black crosses, the freezing sea, a restlessly quivering willow. Compared with *Autumn*, *Winter* is a step ahead – grief has lost its colour and emotion. All that remains is the long, white sleep.

Finally the choir was decorated with the *Tree of Life* theme. The crypt where Sigrid Jusélius was buried was painted with six symbolic signs: a skull, an ankh cross, the Star of David, an ancient religious swastika, a cross and a square.





Above:

Akseli Gallen-Kallela, *Joukahainen's revenge*, 1897.  
Turku Art Museum.  
Digital image: Turku Art Museum / Kari Lehtinen / Bridgeman  
Images.

Opposite:

Detail of present lot.



#### AUTUMN – FIVE CROSSES (1902)

*Autumn – Five Crosses* is an example of how Gallen-Kallela transferred the landscape into a monumental form. Depicting landscapes has a position in Gallen-Kallela's work. His realistic landscapes in the 1880's are immediate and eager, carefully detailed and personal. In the 1890's he loaded his wilderness views with symbolic content, a certain feeling of loneliness and the drama of captured fleeting moments.

The landscape of *Autumn* is familiar from Gallen-Kallela's earlier *Kalevala* work *Revenge of Joukahainen* (1897).

The *Kalevala* is the national epic of Finland and is one of the most significant works of Finnish literature. Gallen-Kallela's *Revenge of Joukahainen* (1897) depicts the 6th *Kalevala* song where young Joukahainen is determined to kill old seer Väinämöinen. In it the Northern, dark, and melancholic nature foresees the violent act that is coming. The pressing feeling is everywhere: grey clouds lay low, the water waves heavily and the yellow arrow-like leaves of willow tremor restlessly. In outlining *Autumn* the artist continued with this setting, merging it with his earlier studies of late autumn moods (O. Okkonen, A. *Gallen-Kallela, elämä ja taide*, Porvoo & Helsinki, 1961, p. 607-608). Located by the sea, Pori offered a way to interpret these views on a monumental scale. It is here where the five crosses come into picture.

In *Autumn – Five Crosses* the human presence is revealed by the forgotten graves of the wayside (O. Okkonen *Finnish Art*, Helsinki, 1941, p. 292). Five black crosses on the desperate, windy seashore

symbolize the life that has passed, the end of everything. Inspired by the closeness of the sea, they can even be seen symbolizing the shipwreck, the poor fate of a man. *Autumn* also tells how nature prepares itself for death through winter. The first snow has landed on the bare ground, and grey-green ice rafts are the first signs of the freezing sea.

Only a year after the frescoes were finished, signs of damage appeared in them, and the frescoes were ultimately destroyed in a fire in 1931, after the artist's death that same year. The mausoleum was restored in the 1930's and in connection with the restoration Gallen-Kallela's son Jorma (1898-1939) made (new) copies after his father's preliminary works. Masterpieces such as this work informed the new copies in the mausoleum today. Despite all the obstacles the mausoleum has lived on in the history of Finnish art as possibly the most pure-bred expression of the art nouveau spirit and can be experienced on the spot in Pori even today (the mausoleum is looked after by Sigrid Jusélius Foundation), or through the delicate preliminary works that have remained. This particular preliminary work can be considered a masterpiece in it's own right, a tour-de-force which was purchased directly from the artist by Karl Wittgenstein for his son, the eminent philosopher Ludwig Wittgenstein.

We are grateful to Tuija Wahlroos, Director of The Gallen-Kallela Museum, Helsinki, for her assistance in cataloguing this work.



\*15

EDVARD MUNCH (1863-1944)

Vampyr II

lithograph and woodcut in colours  
1895-1902  
on thin laid Japan paper  
signed 'E Munch' in pencil (lower right margin)  
a superb impression of Woll's sixth variant (of ten), with strong contrasts and rich colours  
the lithograph keystone printed in black, the second stone in red, and the sawn woodblock in blue, green and ochre  
printed by M. W. Lassally, Berlin, between 1902 and 1914  
Image 380 x 555 mm.  
Sheet 448 x 627 mm.

£400,000-600,000  
US\$510,000-760,000  
€470,000-700,000

PROVENANCE:  
Galleri K, Oslo.  
Acquired from the above on 25 September 1990,  
and thence by descent to the present owners.

LITERATURE:  
G. Schiefler, *Edvard Munch-Das graphische Werk 1906-1926*, Berlin, 1974, no. 34, pp. 51 & 52 (another impression illustrated, p. 158).  
G. Woll, *Edvard Munch-Complete Graphic Works*, Oslo, 2012, no. 41, pp. 70-73 (another impression of this variant illustrated, p. 71).

ADDITIONAL SELECTED LITERATURE:  
M.-H. Wood, ed., *Edvard Munch, The Frieze of Life*, exh. cat., London, 1993, no. 22, p. 70 (another impression illustrated).  
E. Prelinger & M. Parke-Taylor, *The Symbolist Prints of Edvard Munch – The Vivian and David Campbell Collection*, exh. cat., Toronto, 1997, no. 48, pp. 105-111 (another impression of this variant illustrated, p. 110).  
G. Woll, *Edvard Munch - A Genius of Printmaking*, exh. cat., Zurich, 2013, no. 137, p. 185, (another impression of this variant illustrated).  
D. Buchart & K.A. Schröder, eds., *Edvard Munch, Love, Death, Loneliness*, exh. cat., Vienna, 2016, no. 77, p. 145 (another impression of this variant illustrated).  
J. Lloyd & R. Heller, *Munch and Expressionism*, exh. cat, New York, 2016, pp. 101 & 102 (another impression illustrated).  
G. Bartrum, ed., *Edvard Munch: love and angst*, exh. cat., London, 2019, no. 37, p. 89 (another impression of this variant illustrated).







Edvard Munch's *Vampyr II* is a *tour de force* of printmaking, regarded as one of the artist's masterpieces in the medium. First executed in oil, he returned to the subject repeatedly, creating a total of ten different versions in paintings as well as print. The subject was part of Munch's so-called *Frieze of Life*, a series of archetypal paintings exploring the themes of angst, love, sex and death, including *The Scream* and *Madonna*. Munch began working on the cycle in the 1890s, but the motifs formulated then occupied him for his entire life.

The famous title was first suggested by Munch's friend, the Polish poet-critic Stanisław Przybyszewski, who saw an early painting of the subject in 1893 and described it as 'A broken man and on his neck a biting vampire's face' (S. Przybyszewski, *Psychischer Naturalismus*, 1894, reprinted in M-H. Wood. *Edvard Munch, The Frieze of Life*, London, 1993, p. 68). Munch, who had initially called it *Love and Pain*, later came to regret adopting Przybyszewski's sensationalist interpretation, explaining 'It was the time of Ibsen and if people were really bent on revelling in symbolist eeriness and called the idyll *Vampire* – why not' (E. Munch quoted in S. Prideaux. *Edvard Munch, Behind the Scream*, London, 2005, p. 209). This suggests that the often cited association of Munch with the 19<sup>th</sup> century trope of the *femme fatale* is perhaps more complicated than it seems. As the artist Marlene Dumas eloquently states:

'Munch never married. He had affairs that did not last. Does that disqualify him from having painted the most touching kissing couples of the 20<sup>th</sup> century? Apart from Picasso, which modern artists even tried to paint the passions of kissing and crying? The frictions between love and lust? Picasso gives us sexual acts... Munch invites us to desire... The transformative sensations of attraction, of falling in love' (M. Dumas quoted in P. Berman, 'Munch's influence on women artists', *RA Magazine*, Autumn 2020).

Munch made two lithograph versions in 1895, *Vampyr I* and *II*, both printed in black, but in 1902 he reprised the image in colour. To create the present work he added an additional lithographic stone for the vivid red hair, and a woodblock, cut into sections with a fretsaw. Each section of the block was inked in a different colour, blue for the man's shirt, ochre for the skin tones, and green for the background, and run through the press simultaneously. Finally, the original lithographic keystone for *Vampyr II* was printed in black on top to complete the composition. Munch's approach to printmaking was experimental, and over the course of the next decade he created numerous versions or variants of *Vampyr*, reversing the printing order of the lithographic stones and woodblock, changing the palette, and even creating new matrices to replace damaged or lost ones. While each has its own distinct atmosphere, the dramatic variant of which this is a superb example, powerfully evokes the artist's ambivalence towards desire, one in which fear and passion are not mutually exclusive.

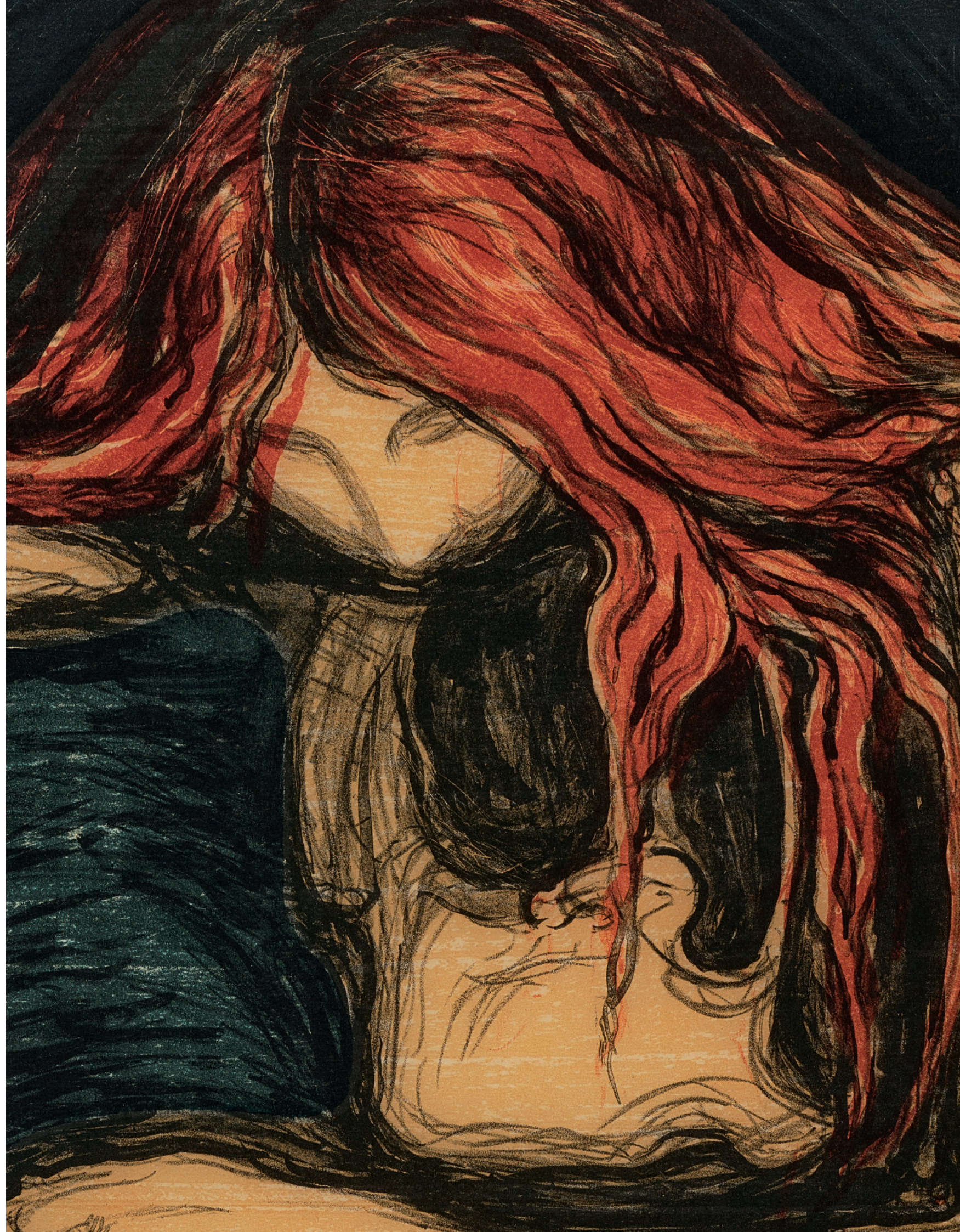
Above:

Left:  
Edvard Munch, *Der Kuss*, woodcut, 1902.  
Private Collection.

Right:  
Edvard Munch, *Selvportrett i kvinnehår. Salomeparafrase*, watercolour,  
ink and pencil on paper, 1895 - 1896.  
Munchmuseet, Oslo.  
Digital image: akg-images / Fototeca Gilardi.

Opposite:

Detail of present lot.





\*16

## GUSTAVE CAILLEBOTTE (1848-1894)

*Trouville, la plage et les villas*

stamped with the artist's signature 'G. Caillebotte' (lower left)

oil on canvas  
25¼ x 32½ in. (65 x 81.5 cm.)  
Painted in 1882

£700,000-900,000  
US\$890,000-1,100,000  
€820,000-1,100,000

**PROVENANCE:**  
The artist's estate.  
Galerie Lorenceau, Paris, by whom acquired from the above in 1966.  
Samuel Josefowitz, Lausanne, by whom acquired from the above on 22 July 1966.  
Anonymous sale, Sotheby's, London, 7 July 1971, lot 25A.  
R. Wise, by whom acquired at the above sale.  
Acquired again by 1978, and thence by descent to the present owners.

**EXHIBITED:**  
Paris, Galeries Durand-Ruel, *Exposition rétrospective d'œuvres de G. Caillebotte*, June 1894, no. 88.  
Bremen, Kunsthalle, *Über das Wasser – Gustave Caillebotte*, June – October 2008, no. 33, p. 83 (illustrated); this exhibition later travelled to Copenhagen, Ordstrupgaard, October 2008 - February 2009 and Madrid, Museo Thyssen-Bornemisza, March - June 2009.  
New York, Brooklyn Museum, *Gustave Caillebotte: Impressionist Paintings from Paris to the Sea*, March – July 2009.  
Giverny, Musée des impressionnismes, *Caillebotte, peintre et jardinier*, March - July 2016, no. 39, p. 149 (illustrated p. 88).

**LITERATURE:**  
M. Bérhaut, *Rétrospective Gustave Caillebotte*, exh. cat., Rennes, 1951, no. 143 (titled 'Villerville').  
M. Bérhaut, *Caillebotte: Sa vie et son œuvre, catalogue raisonné des peintures et pastels*, Paris, 1978, no. 195, p. 147 (illustrated).  
M. Bérhaut, *Gustave Caillebotte: Catalogue raisonné des peintures et pastels*, Paris, 1994, no. 228, p. 160 (illustrated).  
J.-S. Klein, *Lumières normandes, Les hauts-lieux de l'Impressionnisme*, Rouen, 2013, p. 196 (illustrated).  
M. Marrinan, *Gustave Caillebotte, Painting the Paris of Naturalism, 1872-1887*, Los Angeles, 2016, pp. 330 & 336 (illustrated fig. 167, p. 331).  
S. Guégan, *Caillebotte, Peintre des extrêmes*, Paris, 2021, no. 124, p. 187 (illustrated).

The Comité Caillebotte has confirmed the authenticity of this work.







Although he lamented that it was impossible to ‘paint and sail’, during the summers of the 1880s, it seemed that Gustave Caillebotte was able, indeed, to do both (G. Caillebotte, Letter to C. Monet, n. d., reprinted in M. Marrinan, *Gustave Caillebotte: Painting The Paris of Naturalism, 1872-1887*, Los Angeles, 2016, p. 323). Like many other well-heeled Parisians, he made the annual pilgrimage to Normandy to take in the sun, surf, and *joie-de-vivre*. The French coast along the English Channel had become a fashionable place to holiday after receiving approval from Emperor Napoléon III and Empress Eugénie, and once small fishing villages had been transformed into glamorous seaside resorts frequented by the wealthy and cosmopolitan. By the time Caillebotte painted *Trouville, la plage et les villas*, the present work, in 1882, Normandy was the de facto destination for prosperous Parisians, the place to see and be seen.

Concerted efforts by the Cercle de la voile de Paris and the Trouville-Deauville sailing club made Trouville the centre of summer regattas on the Channel coast – and thus where Caillebotte, an avid yachtsman, decided to call home for the summertime months. Following the spring season in Argenteuil, he would have his boats towed to the Channel for the upcoming regattas. When not racing, he roamed the steep cliffs and meandering paths that surrounded the small town, capturing the picturesque views in paint. These were quiet, almost pastoral works. Despite the summer pageantry that dominated these seaside towns – a favoured subject by artists including Eugène Boudin and Claude Monet – Caillebotte included very few figures in his canvases.

Instead, the artist invoked society’s presence in his depiction of the newly constructed villas

Above:

Gustave Caillebotte, *Villas à Trouville*, 1884.  
Cleveland Museum of Art.  
Digital image: History & Art Collection / Alamy Stock Photo.

Opposite:

Claude Monet, *L’hôtel des Roches Noires, à Trouville*, 1870.  
Musée d’Orsay, Paris.  
Digital image: © RMN-Grand Palais (musée d’Orsay) / Hervé Lewandowski.



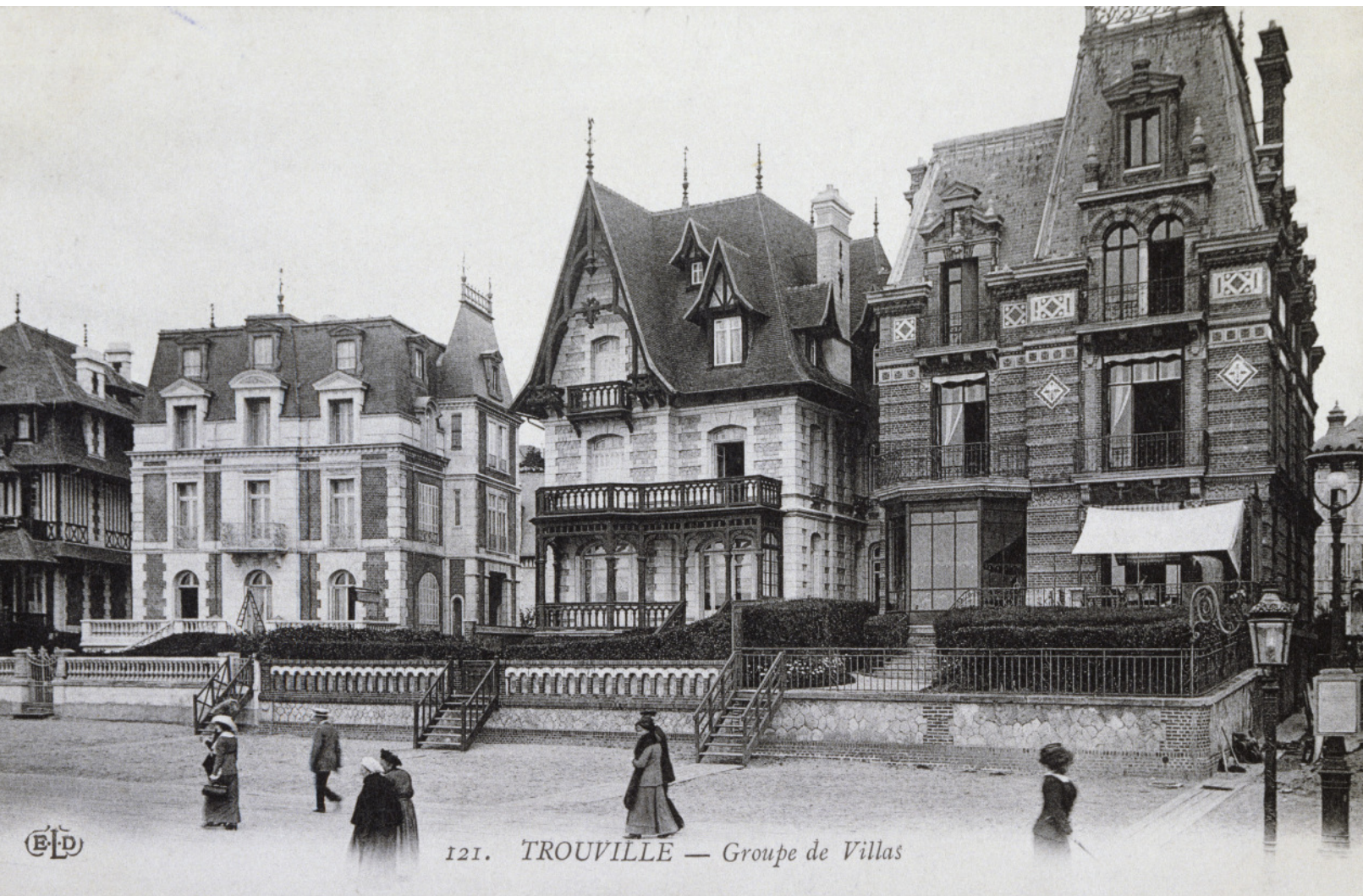
that belonged to the summer visitors. *Trouville, la plage et les villas* is set just to the east of the famed Hôtel des Roches Noires and depicts the rooftops of the Villas Courval, Persane, and Amélie. In the centre one can see the Villa Malakoff, easily identifiable by its crenelated tower. A small strip of the Route de la Corniche is visible along the bottom edge of the painting. Although always experimental when it came to framing devices, the vertiginous perspective of his *Trouville, la plage et les villas* owes as much to where Caillebotte himself was staying as to any of his own pictorial innovations.

For his first summer in Trouville, Caillebotte and his brother Martial rented Villa Italienne near the intersection of the avenue Marcel Proust and the avenue des Chalets. The house and its gardens featured in several paintings including *Villas au bord de la mer en Normandie* (Berhaut,

no. 164; private collection). The following summer, the Caillebotte brothers moved next door to the Chalet des Fleurs where they stayed between 1882 and 1885. Both were located in the flats above the quartier Bellevue, Trouville’s bustling hub, and it seems Caillebotte’s rooftop perspective was one he found directly outside his bedroom window. Throughout his many summers in the town, he remained faithful to this site and painted several views from this plateau.

The months that Caillebotte spent in Normandy were extraordinarily productive, and he created at least fifty paintings of Trouville, Honfleur, and their environs. These canvases mark a shift in direction during which he largely abandoned the scenes of contemporary urban life that had thus far characterised his practice. Eschewing the crisply finished forms of his cityscapes, he began to favour looser brushwork; in *Trouville, la plage*





et les villas, the long marks were applied wet-in-wet, a technique especially noticeable in the pale turquoise water of the Channel. But even as the subject matter differed, Caillebotte retained the plunging perspectives and astonishing viewpoints that he had begun to explore ten years prior. Instead of painting Trouville from the beach, for the present work, he positioned himself high above the coastal town to gaze downward upon its topography. Rather than proceeding into the scene, the viewer remains on the periphery of the present work, gazing down upon the slate roofs and seafoam blue. Such detachment echoes the artist's celebrated paintings of Paris in which he painted the city from unconventional angles seen for instance, in *Toits sous la neige* (Berhaut, no. 96), held in the collection of the Musée d'Orsay.

It was during this period that the 'confrontation' between 'colour, light, and optical phenomena' came to the fore in Caillebotte's practice (K. Sagner, 'The Exploration of Painting', in K. Sanger and M. Hollein, eds., *Gustave Caillebotte: An Impressionist and Photography*, exh. cat., Schirn Kunsthalle Frankfurt, 2012, p. 196). Similar daring innovation can be seen in the present work, in the way that depth is defined chromatically; the sharp diagonal perspective; and the amount of space given over to the quasi-abstracted waves. Indeed, the villa paintings propose a continuation of Caillebotte's unsettling vision of modern life, here extended to summer's leisure, and making them, as Rodolphe Rapetti argues 'the most original works' that the artist created during his trips to Normandy (R. Rapetti, *Gustave Caillebotte: Urban Impressionist*, exh. cat., Galeries Nationales du Grand Palais, Paris, 1994, p. 257).

Above:

Villas in Trouville-sur-Mer, postcard, France, 19th century.  
Digital image: © NPL - DeA Picture Library / Bridgeman Images.

Opposite:

Detail of present lot.





\*17

A WOOD SCULPTURE OF A STANDING FEMALE SHINTO DEITY

JAPAN, LATE HEIAN PERIOD (11TH-12TH CENTURY)

Carved from Japanese bigleaf magnolia in single block technique (*ichiboku-zukuri*) as a Shinto deity (*kami*) standing, her arms in front of the body, wearing courtly gown, with traces of color pigments

Height: 38½ in. (97.8 cm)

£400,000-600,000  
US\$510,000-760,000  
€470,000-700,000

PROVENANCE:  
Shoichi Fujiki, before 1943.  
Ryuzaburo Umehara, by 1943.  
Hiroshi Hirota (Kochukyo Co. Ltd.), Tokyo.  
Acquired from the above on 21 May 1964, and thence by descent to the present owners.

EXHIBITED:  
New York, Asia Society, *Mingei: Folk Arts of Old Japan*, May - July 1965.  
New York, Metropolitan Museum of Art, on long term loan, from 2012-2022. Loan number L.2012.3.3.

LITERATURE:  
H. Munsterberg, *Mingei: Folk Arts of Old Japan* (New York: Asia Society; distributed by Harry N. Abrams, 1965), fig. 50, p. 61.  
M. Mertz, S. Tazuru, S. Ito & C.J. Bogel, 'A Group of Twelfth-Century Japanese Kami Statues and Considerations of Material Intentionality: Collaborative Research Among Wood Scientists and Art Historians', in *Journal of Asian Humanities at Kyushu University* (JAH-Q), Kyushu, Spring 2022, vol. 7, fig. 19.







**A WOOD SCULPTURE OF  
A STANDING FEMALE SHINTO DEITY**  
by Julia Meech

This statue is one of a “group” of eighteen distinctive wood figures of Shinto deities (*shinzo*). They are unusual for their tall, attenuated bodies; the fact that they are all standing; and that they are made of rare woods. The group is said to have come from a shrine in Izumo. They passed through the hands of a few dealers in Tokyo and are now located in museums and private collections primarily in the United States, but with five in Japan, one in Canada, and one in the UK.

Two were published in Japan in 1930 in an illustrated catalogue of an exhibition of Shinto statues. One, in the Asian Art Museum of San Francisco, was acquired by an American collector at least as early as 1948. Recently, wood samples were taken of twelve of the statues and all proved to be rare wood choices. Instead of cypress, the principal material for religious icons in Japan, ten – including this Josefowitz statue – are magnolia; the other two are chestnut and a species of prunus. Four have been radiocarbon dated to the Heian period, between the tenth and twelfth centuries. Carved from a single block of magnolia wood, the underside of the Josefowitz statue shows that it must have come from a quarter of a log of about 45 cm diameter and one meter high.



The Tokyo dealer Hiroshi Hirota, of Kochukyo Gallery in Nihonbashi, sold this statue to Sam Josefowitz in 1964. Many others in the group were sold by Jun'ichi Mayuyama, another prominent Tokyo dealer in the 1960s. Mayuyama published the pieces he sold in his 1966 book *Japanese Art in the West*. For example, he sold one Shinto figure from this group in 1960 and two more in 1964 to the Honolulu Museum of Art. The Cleveland Museum of Art acquired one from him in 1954; the Philadelphia Museum of Art in 1965.

A female deity nearly identical to the Josefowitz statue is in the Royal Ontario Museum in Toronto (957.228), published by Mayuyama in 1966 in *Japanese Art in the West*; it, too, is made of magnolia wood and radiocarbon dated to the early 12th century. Another very similar female deity is in the Asian Art Museum, San Francisco (B69S36): all three figures wear formal, courtly gowns, their hands joined together under long sleeves and their hair parted in the middle, with a double topknot.

Shiro Ito, the former director of the Wakayama Prefectural Museum, and a *shinzo* scholar, is working on the iconography of the figures in this group. The identities of the figures remain under investigation, although Sinéad Vilbar tentatively identified the standing figure of a young boy in the Princeton University Art Museum – the one statue made of chestnut – as a Shinto deity, Hachiman Wakamiya (S. Vilbar & K. Gray Carr, *Shinto: The Discovery of the Divine in Japanese Art*, Cleveland Museum of Art, 2019, pl. 69).

Above:

Left:  
Japanese Deity, Heian Period, 794-1185.  
Cleveland Museum of Art.  
Digital image: Cleveland Museum of Art,  
John L. Severance Fund, 1954, 1954.373.

Right:  
Mandala of Wakamiya of Kasuga Shrine (Kasuga wakamiya mandara). Japan, early 14th century.  
The Metropolitan Museum of Art, New York.  
Digital image: The Metropolitan Museum of Art.

Opposite:

Detail of present lot.





\*18

DIEGO GIACOMETTI (1902-1985)

La console 'Hommage à Böcklin'

stamped 'DIEGO' and stamped again with the monogram 'DG' (on a crossbar)  
bronze and iron with green and grey patina and copper  
Height: 35½ in. (90 cm.)  
Width: 47¾ in. (121.4 cm.)  
Depth: 13¼ in. (33.6 cm.)  
Conceived *circa* 1978; this example cast in 1980

£2,000,000-3,000,000  
US\$2,600,000-3,800,000  
€2,400,000-3,500,000

PROVENANCE:  
Acquired directly from the artist on 30 July 1980, and  
thence by descent to the present owners.

EXHIBITED:  
Zurich, Museum Bellerive, *Diego Giacometti: Möbel  
und Objekte aus Bronze*, June - September 1988,  
no. 21, p. 110 (illustrated pl. 34, p. 51).

LITERATURE:  
J. Lord, 'Diego sculpteur' in *Connaissance des Arts*,  
Paris, June 1982, no. 364, p. 71 (another example  
illustrated; titled 'Console 'Coucher de soleil"' and  
dated '1981').  
M. Butor, *Diego Giacometti*, Paris, 1985, p. 33 (a detail  
of another example illustrated *in situ*).  
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 92  
(another example illustrated).  
D. Marchesseau, *Diego Giacometti: Sculpteur  
de meubles*, Paris, 2018, p. 110 (another example  
illustrated).







Conceived circa 1978, *La console 'Hommage à Böcklin'* showcases Diego Giacometti's mastery of composition and narrative, conjuring a poetic scene within the elegant lines of a console table through a select grouping of simple, refined elements. Drawing from the artist's familiar repertoire of organic motifs and the menagerie of small, delicately sculpted animals for which he was renowned, the table is transformed from a utilitarian object into a multi-layered tableau that pays homage to the Swiss-born Symbolist painter, Arnold Böcklin.

Born in Basel, Böcklin was among the most celebrated Swiss artists of the 19<sup>th</sup> century, initially making a name for himself as a painter of idyllic and elegiac visions of nature in the vein of Caspar David Friedrich. Gradually, however, he shifted towards darker, dreamlike imagery, often referencing ancient mythology, to explore the psychological content of landscape and the ability of nature to arouse the subconscious states of man. By the end of the century Böcklin had achieved widespread fame across Europe, and his works were among the most

expensive contemporary paintings in Germany. He had an important influence on younger generations of artists, from Franz von Stuck and the Pre-Raphaelites, to Giorgio de Chirico and Surrealists such as Max Ernst, Marcel Duchamp, and Salvador Dalí.

In *La console 'Hommage à Böcklin'*, Giacometti invokes Böcklin's mysterious landscapes, particularly his series of paintings known as *Die Toteninsel* or *The Isle of the Dead*, of which the artist created five variations between 1880-1886. In these haunting compositions, a shining figure clothed in white robes stands atop a small boat as it glides across the water towards a rocky, mythical isle, accompanied by a ferryman and a draped coffin. At the centre of this enigmatic island stands a dense grove of towering cypress trees – the high cliff walls wrapping around them in a semi-circular ring – that draws the eye straight to the heart of the composition. In a letter to his patron Marie Berna, who had commissioned the original painting from Böcklin, the artist described the mood he was trying to convey in *Die Toteninsel* and its desired effect

Above:

Max Ernst, *Les cyprès*, 1939.  
Sammlung Scharf-Gerstenberg, Berlin.  
Artwork: © Max Ernst, DACS 2023.  
Digital image: Bridgeman Images.

Opposite:

Arnold Böcklin, *Die Toteninsel*, 1886.  
Museum der Bildenden Künste, Leipzig.  
Digital image: Bridgeman Images.



on the viewer: 'You will be able to dream yourself into the world of dark shadows until you believe you can feel the soft and gentle breeze that ripples the sea, so that you shy from interrupting the stillness with any audible sound...' (A. Böcklin quoted in G. Schiff and S. Waetzoldt, eds., *German Masters of the Nineteenth Century: Paintings and Drawings from the Federal Republic of Germany*, exh. cat., The Metropolitan Museum of Art, New York, 1981, p. 62)

In *La console 'Hommage à Böcklin'*, Giacometti eschews the darker, brooding elements of Böcklin's painting and instead channels the artist's powerful sense of mood and atmosphere within his landscapes, conjuring a serene and timeless ode to the beauty and mystery of the natural world. A quartet of cypresses are arranged across the central bar of the console, animating the interior volume of the table, their surfaces delicately scored and articulated to suggest the foliage and texture of the trees. In an unusual move for Giacometti, the artist introduces a feeling of space and perspective into this piece, creating an illusion of depth through the varying scale of the cypresses, as they reduce in size towards the golden disc in the middle,

simultaneously suggesting their proximity in the foreground and their position along the distant horizon, where the moon breaks through on its ascent into the night sky. A small owl remains perched on the thin side armature of the table, silently watching the grove of trees and the progress of the moon, as if waiting for some unknown, mystical event to occur.

Giacometti's extraordinary ability with patinas comes to the fore in *La console 'Hommage à Böcklin'*, lending a rich, textural finish to the table in tones that range from vibrant turquoise to a softer, sage green in the trees, and nuanced shades of russet brown which accentuate the three-dimensional form of the owl. At the same time, he introduces a bright warm copper tone to the central disc, so that it becomes the principal focal point of the piece, drawing the eye to the console's crossbar, as if each element is held in place by its strange gravity. The result is a lyrical composition that marries Giacometti's inspired, refined craftsmanship with his unique, sensitive storytelling, in a delicate, imaginative homage to both the art of the past and the natural world.



\*19

PAUL GAUGUIN (1848-1903)

Idole Tahitienne

woodcut printed in black, over monotype printed in terracotta and ochre  
circa 1894-95  
on thin cream wove paper  
a strong and vibrant impression of this rare and important print  
one of only nine recorded impressions, printed by the artist in Pont-Aven or Paris  
Sheet 149 x 118 mm.

£150,000-250,000  
US\$200,000-320,000  
€180,000-290,000

PROVENANCE:  
Hill-Stone, New York.  
Acquired from the above on 1 January 1987, and  
thence by descent to the present owners.

EXHIBITED:  
Copenhagen, Ny Carlsberg Glyptotek, *Gauguin and  
Polynesia: South Pacific Encounters*, September -  
December 2011, no. 221, p. 230 (illustrated).

LITERATURE:  
M. Guérin, *L'œuvre gravé de Gauguin*, Paris, 1927,  
no. 44, p. 16 (another impression illustrated).  
E. Mongan, E.W. Kornfeld & H. Joachim, *Paul  
Gauguin: Catalogue Raisonné of His Prints*, Bern,  
1988, no. 32, pp. 146 & 147 (this impression cited;  
another impression illustrated).

ADDITIONAL SELECTED LITERATURE:  
C. Becker, ed., *Paul Gauguin Tahiti*, exh. cat.,  
Stuttgart, 1998, no. 83, p. 133 (another impression  
illustrated).  
J. Hargrove, *Gauguin*, Paris, 2017, no. 294, p. 251  
(another impression illustrated).  
G. Groom, ed., *Gauguin, Artist as Alchemist*, exh. cat.,  
Chicago, 2017, no. 185, p. 245 (another impression  
illustrated).  
S. Figura, *Gauguin: Metamorphoses*, exh. cat., New  
York, 2014, nos. 96 & 97, pp. 144 & 145 (two other  
impressions illustrated; detail, p. 8).



Illustrated actual size





'It was all over – nothing but civilized people left. It was sad, coming so far...Shall I manage to recover any trace of that past, so remote and so mysterious?' (P. Gauguin, *NOA NOA, Voyage to Tahiti*, Oxford, 1961, p. 8).

*Idole Tahitienne* is a very rare woodcut made circa 1894-1895, shortly before Paul Gauguin returned to Tahiti from France, at the same time as he was working on a series of prints to illustrate *NOA NOA*, a memoir of his first visit to the South Seas. The work depicts the moon goddess Hina, who appears in several other contemporaneous works, including the monotype *Arearea no varua ino* (*Words of the Devil*), and a terracotta vase featuring a pantheon of Tahitian gods. Cut and printed in an intentionally rough and expressive manner, *Idole Tahitienne* evokes the totemic quality of Gauguin's carved sculptures in wood which he described as '*ultra-sauvage*', a term which encapsulated his desire to recover what he saw as Tahiti's authentic 'primitive' past.

Gauguin turned to the woodcut at the moment when his paintings were finally gaining recognition. In contrast to his oils, the medium offered the artist the means to both pursue his vision of the

exotic 'other' and recuperate the relationship between artist and material that had theoretically been corrupted by industrialisation. Similar desires motivated his first trip to Tahiti in 1891, and his choice of destination was largely inspired by popular accounts extolling the natural beauty of the tropics as well as the 1889 Exposition Universelle in Paris, where goods from French colonies were on display. But when he arrived in Papeete in 1891, Gauguin found that his fantasy of an island untouched was far from reality. Disappointed by what colonial rule and missionary influence had wrought, he wrote to his wife, 'The Tahitian soil is becoming completely French and little by little the old order will disappear. Our missionaries had already introduced a good deal of protestant hypocrisy and wiped out some of the poetry, not to mention the pox which has attacked the whole race' (P. Gauguin quoted in B. Thomson, ed., *Gauguin by Himself*, London, 1998, p. 167).

Although willing to own up to his disillusionment in letters, in his art, Gauguin clung to his vision of the unspoiled tropics. Work such as *Idole Tahitienne* celebrate a so-called primitive iconography and suggest a world untouched by Western thought. The materiality of the woodblock, for Gauguin,

Above:

Left:  
Paul Gauguin, *Objet décoratif carré avec dieux tahitiens*, 1893-1895.  
Designmuseum Danmark, Copenhagen.

Right:  
Paul Gauguin, *Arearea no varua ino* (*Words of the Devil*),  
monotype, 1894.  
Private Collection.

Opposite:

Paul Gauguin, *Merahi metua no Tehamana*, oil on canvas, 1893.  
The Art Institute of Chicago.  
Digital image: The Art Institute of Chicago,  
Gift of Mr. and Mrs. Charles Deering McCormick.

could be simultaneously 'savage and complex', the exact dichotomy he hoped would emerge in his paintings (E. Prelinger, 'Savage Poetry: The Graphic Art of Paul Gauguin', in *Paul Gauguin: The Prints*, exh. cat., Kunsthaus Zurich, 2012, p. 23). But rather than reveal the truth of what he found, in works such as *Idole Tahitienne*, Gauguin sought to depict 'the past, not the present, to portray symbols, rather than specifics' (C. Ives, 'Gauguin's Ports of Call', in *The Lure of the Exotic: Gauguin in New York Collections*, exh. cat., The Metropolitan Museum of Art, New York, 2002, p. 78).

The artist's approach to printing his woodcuts was unconventional. Working without a press he employed various other methods of applying pressure to achieve the desired effect, including rubbing the sheet with his hand, and even, according to the Hungarian artist József Rippl-Rónai, 'putting his weight on his bed' to press down on a sheet and block placed under the foot of the bedstead (From an inscription written by Rippl-Rónai on the back of a woodcut gifted to him by the artist, quoted in E. Mosier, 'Gauguin's Technical Experiments in Woodcut and Oil Transfer Drawing' in *Gauguin Metamorphoses*, exh. cat., Museum of Modern Art, New York, 2014, p. 65).



He also developed an idiosyncratic approach to incorporating colour in his woodcuts, borrowing aspects of the monotype medium with which he was simultaneously experimenting. For this impression of *Idole Tahitienne* Gauguin prepared the background by applying ochre and terracotta inks, thinned with solvent, with a brush, perhaps to an uncarved block or a sheet of glass. The sheet of paper was then pressed against this surface, creating an imprint of the brush marks, over which he then printed the woodcut in black.

This experimental approach both in the inking and the printing of his woodcuts resulted in considerable variation in the impressions pulled. No edition of *Idole Tahitienne* was realised, and of the nine known examples, three of which are in the collection of The Art Institute of Chicago, each is different. In this superb, richly inked impression, the striations of the transferred brush marks are exceptionally vivid and clear, especially the terracotta stroke which prints more strongly than both the Blair and Hubacheck examples in The Art Institute of Chicago.



λ\*20

## GIACOMO BALLA (1871-1958)

*Fallimento (prima idea)*

signed 'BALLA' (lower right)  
oil on panel  
4⅞ x 7 in. (11.7 x 17.6 cm.)  
Painted *circa* 1902

£80,000-120,000  
US\$110,000-150,000  
€93,000-140,000

**PROVENANCE:**  
Prof. Angelo Bajocchi, Rome, a gift from the artist,  
and thence by descent.  
Acquired from the above by 1987, and thence by  
descent to the present owners.

**EXHIBITED:**  
London, National Gallery, *Radical Light: Italy's  
Divisionist Painters 1891-1910*, June - September  
2008, no. 43, pp. 104 & 131 (illustrated).

**LITERATURE:**  
M. Fagiolo dell'Arco, *Balla pre-futurista*, Rome, 1968,  
no. 36/3, p. 42.

Elena Gigli has confirmed the authenticity  
of this work.





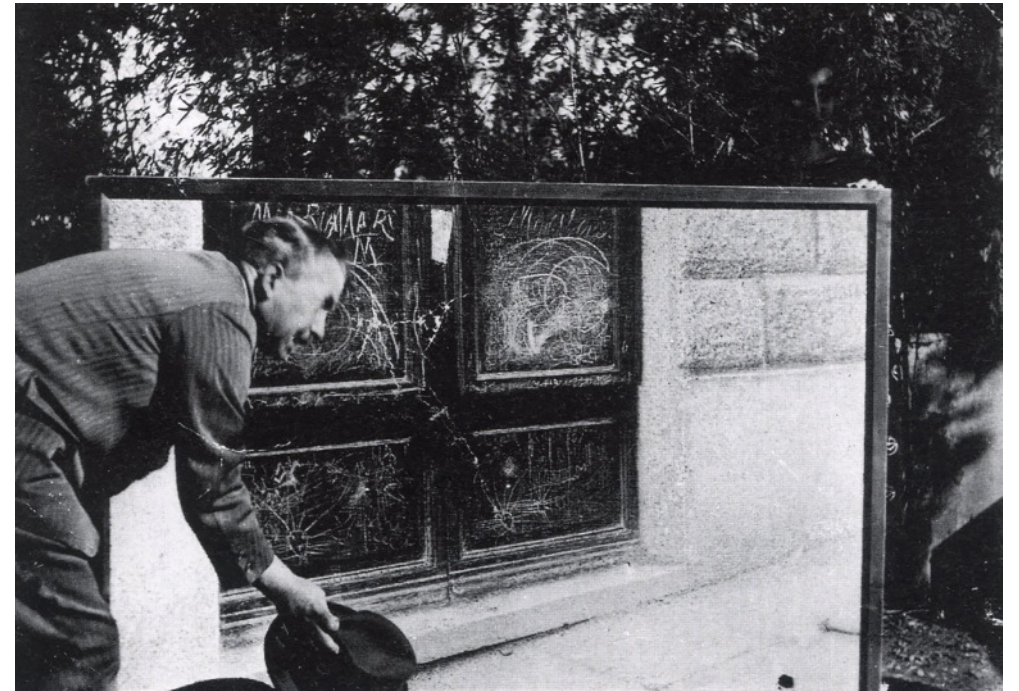


Above:

Balla in front of *Fallimento*, held by his daughter Luce, circa 1927.  
Photograph by Ambassador Cosmelli.  
Courtesy of Archivio Gigli, Roma.  
Artwork: © Giacomo Balla, DACS 2023.

Opposite:

Detail of present lot.



In September 1900, Giacomo Balla travelled to Paris from Rome to see the Exposition Universelle. While in the French capital, he encountered works by the Post-Impressionists as well as chromophotographs and came away inspired by their use of photographic strategies in their canvases. While the medium itself was not new to Balla – his father had been a photographer – compositions by artists such as Gustave Caillebotte, Edgar Degas, and Georges Seurat revealed to the young artist how he could combine photography with painting. Already an adherent of Divisionism – the movement wherein artists apply individual strokes of unmixed colour – Balla began to incorporate new and dramatic perspectives into his compositions.

With its meticulously placed brushwork and dramatic angle, *Fallimento (prima idea)* captures this visionary idiom. Painted circa 1902, following Balla's revelatory trip to Paris, the work presents a zoomed in view of a doorway and pavement. Formatted along a diagonal axis, *Fallimento (prima idea)*, argues Fabio Benzi, has been 'cropped with the ruthless objectivity of the photographic lens' (F. Benzi, 'Giacomo Balla: Modernity and the Avant Garde', in *Giacomo Balla: Designing the Future*, exh. cat., Estorick Collection of Modern Italian Art, London, 2017, p. 10). But the radical nature of *Fallimento (prima idea)* owes as much to its formal composition as to its subject matter; the title of the work translates to bankruptcy. More than a street scene, the painting presents a social critique, commenting on the conditions

endured by society's most vulnerable, here represented by the locked door and abandoned storefront covered in white graffiti. Balla believed in a humanitarian socialism, and in paintings such as *Fallimento (prima idea)*, he sought to represent the 'squalor of lives dictated by material concerns' that were 'totally devoid of spirituality' (*ibid.*, p. 11). Indeed, as he conceived of his paintings by direct observation – noticing the reflection of light in real time – the 'focus of Balla's artistic activity became the issue of *how* to depict the world and structure the image, rather than simply the transcription of natural reality in a passive manner' (*ibid.*, p. 9). Like the photographic index, Balla wanted his paintings to be in and of the world itself.

In 1903, contemporaneous to the creation of the present work, Balla met several artists who were enrolled at the Scuola Libera del Nudo, including Umberto Boccioni and Gino Severini. With them he shared the neo-impressionist strategies he had developed following his trip to Paris, and together they would go on to form the Futurists, a group devoted to modernisation and technology that advocated for a clear break with the past. For the next several years however, Balla continued to make the poor and overlooked his principal subject. *Fallimento (prima idea)* has been called the 'masterpiece' of this period (M. Fagiolo dell'Arco, 'Balla in his time – An album of his life and works', in *Balla: The Futurist*, exh. cat., Scottish National Gallery of Modern Art, Edinburgh, 1987, p.12).



# THE ASSYRIAN SCULPTURES

The Assyrian sculptures are among the most remarkable antiquities surviving from ancient Western Asia. Stone panels carved in low relief, they mostly emerged during a short period of sensational discoveries made by French and British consuls and adventurers between 1843 and 1854, when the former kingdom of Assyria was part of the Ottoman Empire, ruled from Constantinople (Istanbul).

The sculptures had originally been wall-panels which decorated the palaces of Assyrian kings and emperors during the ninth to seventh centuries B.C. Their empire had its heartland in modern Iraq and was at the time the largest ever seen, stretching once from Egypt to Iran, but it was entirely overwhelmed by enemies in 612 B.C. The palaces were burnt or abandoned, and the sculptures were buried deep under collapsing brickwork. Some cities kept their names, notably Nineveh (now part of Mosul), but others were slowly transformed into unrecognisable mounds.

In 1843 the French consul, Paul-Émile Botta, excavated the palace of Sargon in a mound at the village of Khorsabad. He arranged to send sculptures to the Louvre in Paris. Henry Layard then persuaded the British ambassador to pay for excavations at another mound, Nimrud. Layard began work in 1845 and promptly found

another palace, now known as the North-West Palace of Ashurnasirpal II. Its sculptures were carved about 875-870 B.C. He also excavated at Nineveh, where he and afterwards his friend Hormuzd Rassam found the palaces of Sennacherib and Ashurbanipal.

The North-West Palace is the earliest known to have had extensive carved stone wall-panels. Previously ceramic tiles had been painted with great skill, and the sculptures were in the same tradition. Some of them illustrated the king, his courtiers and military victories, and the presentation of tribute from foreign states. The Assyrians naturally always appear in the best possible light. Other sculptures showed winged spirits whose magical purpose was to protect the palace from evil. Among them were the colossal human-headed winged lions and bulls which are now the most celebrated icons of Assyrian art. Records in what was then the mysterious cuneiform script were cut across the panels; they proved invaluable in the process of decipherment, establishing links between Assyrian and Biblical history, a matter of great interest at that time.

Assyrian sculptures are usually carved from a local form of alabaster or gypsum. It is solid but soft stone when freshly quarried, which enabled





craftsmen to carve it skilfully in great detail. Some at least of the sculptures were painted too. The sculptures from the North-West Palace are especially well preserved. This is because by 700 B.C the building was no longer being used as a royal residence. It largely escaped the vandalism and arson which damaged many of the magnificent sculptures found at Khorsabad and Nineveh.

Layard had permission from the Ottoman authorities to remove and export whatever he wanted. While all the sculptures had originally belonged to complicated schemes of mural decoration, he extracted those that he identified as clearly unique, together with typical examples of others. These he sent to the British Museum, which had taken over the cost of the work, but many more were available. Some were left behind but hundreds were taken and distributed in various ways, eventually reaching institutions and private collections world-wide. Because it was easy to saw the soft stone, Layard also initiated a process of cutting out small figures and details. Some of these, like pictures from an Italian altarpiece, came to be treated as independent works of art.

The Assyrian sculptures had a mixed reception when they first arrived in Europe and America. Everyone welcomed links between Assyria and the Bible, but art historians familiar with Egyptian and Greek work deprecated the Assyrian style. However, the sheer strength and dignity of the more formal figures, especially the colossal winged lions and bulls, made a huge impression on the general public and helped ensure continued British and French funding for excavations, which continued into 1855.

Today the written records of Assyria are well understood and much of the material culture has been recovered through archaeological research, but the Assyrian sculptures bring the two together and add another dimension. They illustrate how the Assyrian kings saw the universe, what they regarded as important, how they wished to be seen and remembered, and how their ideas evolved. The finer sculptures can be appreciated nowadays both for their beauty and as abundant stores of historical information and unexpected insights into a lost world.

Above:

Drawing by Frederick Charles Cooper, showing the winged bulls found by Layard at Nimrud, mid 19th century.  
© The Trustees of the British Museum.

Opposite:

Detail of lot 21, An Assyrian gypsum relief of a winged genius.





\*21

## AN ASSYRIAN GYPSUM RELIEF OF A WINGED GENIUS

REIGN OF ASHURNASIRPAL II, CIRCA 883-859 B.C.

Finely carved in shallow relief with the figure of a bearded, winged Genius (*Apkallu*), wearing a horned miter and a heavy pendant earring, a rosette bracelet on his right wrist, armbands on both arms, dressed in fringed garments, with two daggers secured with a girdle under the left arm, kneeling to the right and with his arms held out touching the Sacred Tree before him.

26½ x 29% in. (67.5 x 75.2 cm.)

£2,500,000-4,000,000

US\$3,200,000-5,100,000

€3,000,000-4,700,000

### PROVENANCE:

Room I-23, upper register, The Northwest Palace, Nimrud, Iraq.

Sir Austen Henry Layard (1817-1894), excavated in the 1840s.

Likely removed from Nimrud circa 1845-1847 and shipped to Britain by Henry Rawlinson, the British consul at Baghdad (1810-1895).

London art market, by 1968; *Egyptian, Western*

*Asiatic, Greek, Etruscan and Roman Antiquities*,

Sotheby's, London, 26 November 1968, lot 38.

Acquired at the above sale, and thence by descent to the present owners.

### LITERATURE:

J.E. Reade, *The Neo-Assyrian Court and Army: Evidence from Sculptures*, Iraq, 34, 1972, p. 109.

J. Meuszynski, *Die Reliefs von Assur-nasir-apli II. Die Sammlungen außerhalb des Irak*, 1976, p. 470.

S.M. Paley, *King of the World, Ashur-nasir-pal II of Assyria (883-859 B.C.)*, New York, 1976, p. 61.

S.M. Paley and R.P. Sobolewski, *The Reconstruction of the Relief Representations and their Positions in the Northwest - Palace at Kalhu (Nimrud) II*, Mainz am Rhein, 1987, no. I-23 e ii (shema), pp. 5, 22 & 23, pl. 2,6.

Cuneiform Digital Library Initiative, The University of California Los Angeles, the University of Oxford, and the Max Planck Institute for the History of Science, Berlin, no. P427105.

K. Englund, *Nimrud Und Seine Funde : Der Weg Der Reliefs in Die Museen und Sammlungen*, Orient-Archäologie, Band 12, Rahden/Westf, 2003, p. 115.







### ASSYRIA: A BRIEF HISTORY

The city of Ashur on the west bank of the Tigris in northern Mesopotamia, present-day Iraq, gave Assyria its name. The city was occupied as early as 2600 B.C., and the people spoke a dialect of Akkadian, a Semitic language, which they wrote in cuneiform script. The chief god of the Assyrians, known by the name Ashur, became the figurehead of their growing empire. Similar to the Romans several millennia later, the Assyrians often assimilated the religious practices of the people they conquered. Ashur, for instance, took on the family of the Sumerian deity Enlil. During most of the 3rd millennium, the Assyrians were subordinate to the Akkadians in central Mesopotamia, and later the third Dynasty of Ur in southern Mesopotamia.

The Assyrians during 2000-1750 B.C. operated trade colonies over all of northern Mesopotamia and built trade colonies in Anatolia (present-day Turkey) to the north. This long-distance trade network of finished goods, which included textiles and raw materials such as copper, tin, gold and silver, is well documented thanks to the survival of thousands of cuneiform tablets found at Kültepe and elsewhere. It was a prosperous period, which ended when Assyria was dominated by the Hurro-Mittanians from the north and the Babylonians from the south.

The Middle Assyrian Period (1392-934 B.C.) began as a time of conquest and expansion for the Assyrians, first towards the Euphrates and eventually into neighbouring regions. They defeated the Hurro-Mittanians, the Hittites and the Babylonians, and even reached the Mediterranean coast. The most powerful kings were Adad-nirari I (1305-1274 B.C.), Shalmaneser I (1273-1244 B.C.) and Tukulti-Ninurta I (1243-1207 B.C.).

As evidenced through excavated wall-painting fragments, relief sculptures on cult pedestals, and especially the glyptic arts, either as seen on stone cylinder seals or their impressions on clay tablets, the arts flourished during this period. However, the collapse of cultures across the Mediterranean towards the end of the Late Bronze Age, possibly precipitated by climate change and mass migrations, such as the invasion of the Sea Peoples from Northern Europe, had a significant impact on the end of the Middle Assyrian Period. The disruptions were far worse in the Eastern Mediterranean region, but after the reign of Tiglathpileser I (1114-1076 B.C.) Assyria was inundated by displaced tribes of Aramaic speakers from the south and west.

Above:

A proposal of the western side of the palaces of Nimrud. Drawn by Thomas Mann Baynes under instructions of James Fergusson for Sir Austen Henry Layard, published in 1853.  
Digital image: Bridgeman Images.

Opposite:

'Hall in Assyrian palace restored' Print based on drawing by Sir Austen Henry Layard, 1849.  
Digital image: Bridgeman Images.



During the Neo-Assyrian Period (911-609 B.C.), the Assyrian empire reached the pinnacle of its power, becoming the most powerful state in the Near East. Successive kings were relentless in their annual campaigns, motivated in part by the lack of raw materials in the Assyrian heartland. Vast amounts of treasure flowed into the capitals, as evinced by the surviving cuneiform texts and the rich archaeological discoveries, many clearly originating from the far reaches of the empire. Control over the territories was in part maintained by mass deportations and resettlement and Aramaic became the common language. It was during this time that Ashurnasirpal II (883-859 B.C.) moved the capital from Ashur to Nimrud – ancient Kalhu or Biblical Calah – where he built a palace unparalleled in its day. It is in this palace where the present relief was discovered.

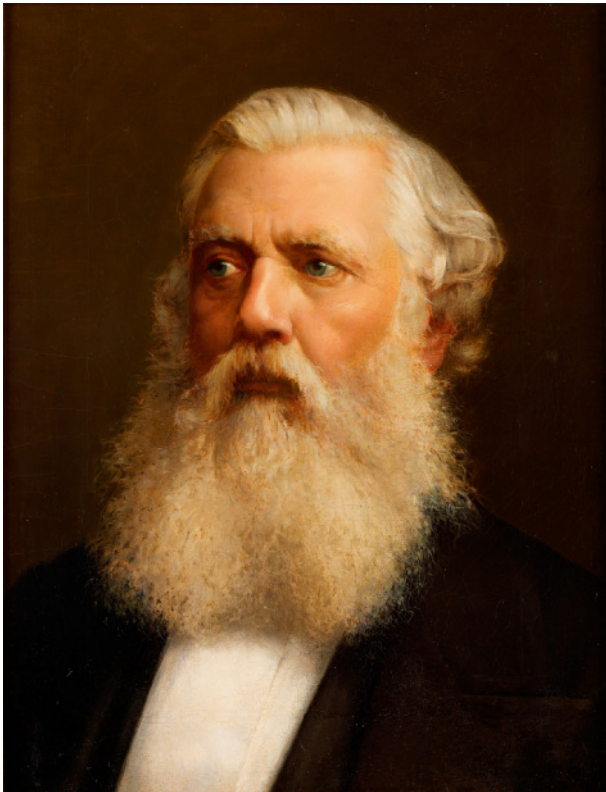
The work was continued by his son and successor Shalmaneser III (858-824 B.C.), who added religious structures to rival any others in Assyria or Babylonia, and most notably built a structure known as Fort Shalmaneser, part palace, factory, warehouse and arsenal. The capital would be moved twice more,

first to Khorsabad by Sargon II (721-705 B.C.), although his new city was abandoned shortly after its inauguration when he was killed in battle. His son Sennacherib (704-681 B.C.) moved the capital to Nineveh, where he built a city even larger and more impressive than Nimrud.

The surviving works of art from the Neo-Assyrian period, including the impressive large-scale reliefs adorning the palaces and temples, such as the example presented here, demonstrate the high level of artistic achievement of the period and confirm it as the golden age of the Assyrian civilization.

During the 7th century B.C., the empire came under threat from all corners, including from the Nubians in Egypt, Phrygians in west Turkey, Urartians to the north, tribal peoples united by the Medes in Iran, the Elamites in southern Iran, and the revived Babylonians to the south. The combined forces of Babylonians and Medes sacked the Assyrian city of Arrapha in 615 B.C., followed by Ashur the following year, and Nineveh in 612 B.C. The last Assyrian king, Ashur-uballit II (611-609 B.C.) ultimately moved the capital to Harran and that city fell in 609 B.C., and with it, the Neo-Assyrian empire was extinguished.





THE NORTHWEST PALACE OF  
ASHURNASIRPAL II AT NIMRUD

During the reign of Ashurnasirpal II (883- 859 B.C.), the Assyrian king undertook a number of successful military campaigns, from which he acquired a vast amount of wealth. The capital was moved from Ashur, some fifty miles north, to Nimrud, which had previously been only a modest settlement. Ashur remained an important religious centre but was soon eclipsed by Nimrud, which became the largest and most splendid Assyrian city. Ashurnasirpal II embarked on an enormous building project, which included new defensive walls for both the city and citadel, and on the citadel itself, four major palaces, three smaller palatial buildings, approximately five temples, a ziggurat or temple tower dedicated to Ninurta (the patron god of the city), and several residential townhouses.

The new city had a population of more than 60,000 people including the temporary workforce. The Northwest Palace was the crowning achievement, occupying approximately six acres of the citadel. It was the largest and most ornamented building in the Assyrian Empire, surpassing anything that yet existed in the entire Near East. The palace consisted of numerous suites of rooms around several open courts. The largest area – the Central Courtyard – could have held 1,000 people. The enclosed

interior spaces were mainly rectangular in form; their maximum width determined by the span of the trees used for roof beams, harvested in Lebanon or the mountains to the north. These rooms served various functions, including residential, ceremonial, administrative, and for storage purposes.

The walls of the palace were built of mud-brick and most of the interior walls were adorned with large stone slabs called orthostats, of locally-quarried gypsum, which were exquisitely sculpted in shallow relief and highlighted with applied pigments. The walls above these seven feet tall orthostats were painted, their subject matter like that of the reliefs or consisting of ornamental bands of palmettes, pomegranates and other motifs.

Major gateways were frequently flanked by pairs of colossal stone figures, typically human-headed bulls or lions. See for example the pair of human-headed winged lions, called lamassu, now in The Metropolitan Museum of Art, New York. The use of orthostats and monumental gateway figures have not been discovered in any Assyrian palace dated prior to the reign of Ashurnasirpal II, and it is thought that the inspiration may have come from structures encountered within

Above:  
Sir Austen Henry Layard, Politician, Diplomat and Archaeologist, circa 1890. Artist unknown. Government Art Collection, British Embassy, Ankara.

Opposite:  
Detail of the present lot.



THE SAMUEL JOSEFOWITZ WINGED  
GENIUS

After Assyria fell in 609 B.C., the palace became overgrown and eventually completely buried, in which state it remained for nearly 2,500 years. The Northwest Palace of King Ashurnasirpal was excavated by Sir Austen Henry Layard between 1845 and 1851, and Sir William Kennett Loftus from 1854. They uncovered many rooms with carved stone reliefs. Many were brought back to the British Museum and other institutions around the world, while only a handful now remain in private collections.

The beautiful relief presented here, depicting a winged *Apkallu* before the Sacred Tree, was originally positioned in the Eastern suite of the palace in Room I. This area of the palace included two L-shaped rooms (known as rooms I and L), with stone slabs marking the location of bath tubs along the outer wall of the buildings, which may have served for the ritual purification of the king and his weapons.

The reliefs in Room I are placed in two registers, with a single band of inscription between. The upper registers portray Genies kneeling on either side of the sacred trees, as with our example. They each wear a knee-length tunic covered by a robe, likely a fleecy leather garment worn in Mesopotamia

the Syro-Hittite world. Many of the gates would have had large double doors of wood reinforced with bronze bands embossed and chased with figural scenes, similar to the examples excavated at Balawat, from the reign of Ashurnasirpal's successor Shalmaneser III (858-824 B.C.), now in the British Museum.

The scenes sculpted in relief on the orthostats depict military conquests, religious occasions, royal hunts, and courtly banquets, all with the intention of glorifying the King and generating an overwhelming sense of awe in the visitor. By far the most common subjects are the repeating scenes of a Winged Genius, either human- or eagle-headed, known as an *Apkallu*, who anoints the sacred tree or the King himself. The Genius was apotropaic in function and created a perpetually-protected space. The frequency in which it appears indicates the high level of superstitious fear that dominated Assyrian religious thought. Cut in a band over most of the orthostats was a cuneiform inscription known as the Standard Inscription, detailing Ashurnasirpal's lineage, distinguishing his most favoured status amongst the gods, outlining his military accomplishments and describing the construction of the palace.





from the third millennium B.C., draped over one shoulder. The lower registers depict eagle-headed Genies with the sacred tree. It has been suggested that Room I was one of the first rooms of the Palace to have been decorated and inscribed (for an in-depth discussion, see S.M. Paley, *King of the World, Ashur-nasir-pal II of Assyria (883-859 B.C.)*, New York, 1976, pp. 115-121).

Today, the neighbouring relief, directly to the left of our example, can be found in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum, Mumbai, which houses eight reliefs from the palace of Ashurnasirpal II. They were gifted by Sir Henry Rawlinson, British army officer, diplomat and brilliant academic, to the Governor of Bombay, Sir George Clerk, in 1847, who in turn gifted them to the city of Bombay (now Mumbai) in 1848.

Rawlinson started his diplomatic career in Persia, where he developed a passion for the Elamite and Babylonian cuneiform scripts, which he deciphered. In 1843 he became the British consul at Baghdad and from 1851 he succeeded Henry Austen Layard in the task of obtaining ancient Assyrian sculptures for the British Museum, to which he had already donated his collection of antiquities.

Another part of the panel is now in the British Museum (BM.118921); its date and mode of acquisition are unknown. The fourth part of the panel is still in situ at Nimrud. In view of the history of the Mumbai fragment and the direct connection with Rawlinson, it is likely that our fragment, along with the British Museum relief, were removed from Nimrud at the same time and sent back to the UK soon afterwards.

Other reliefs from this room can be found in museums around the world, including the Fitzwilliam Museum, Cambridge (ANE.1.1908 and ANE.2.1908) donated in 1908 by G. E. Wainwright; the Calouste Gulbenkian Museum, Lisbon (Inv. 118) purchased from the dealer Paul Mallon in Paris in 1920; the Museo di Scultura Antica Giovanni Barracco, Rome; the Detroit Institute of Fine Arts (inv. no. 47.181) originally from the Seymour Family in Wiltshire and then donated to the museum in 1947 by Leslie H. Green; the Warsaw Museum Nordowe (acc. no. 199335) acquired in 1878 by Prussian diplomat Wilhelm von Perponcher-Sedlnitzky; and the Royal Ontario Museum (inv. no. 939.11.2).

Above:

Gypsum wall panel relief with eagle-headed protective spirit from Room I-23, The North-West Palace, Nimrud, now at the British Museum (BM.118921).  
Digital image: © The Trustees of the British Museum.

Opposite:

Detail of present lot.





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## DIEGO GIACOMETTI (1902-1985)

### *Table aux caryatides*

stamped 'DIEGO' and stamped again with the monogram 'DG' (on a crossbar)  
 bronze with brown and green patina  
 Height: 17¼ in. (44 cm.)  
 Width: 23¼ in. (59 cm.)  
 Depth: 23¼ in. (59 cm.)  
 Conceived *circa* 1976; this example cast *circa* 1980

£300,000-500,000  
 US\$380,000-630,000  
 €350,000-580,000

**PROVENANCE:**  
 Acquired directly from the artist in 1980, and thence  
 by descent to the present owners.

**LITERATURE:**  
 M. Butor & J. Vincent, *Diego Giacometti*, Paris, 1985,  
 p. 73 (another example illustrated).  
 D. Marchesseau, *Diego Giacometti: Sculpteur  
 de meubles*, Paris, 2018, p. 35 (another example  
 illustrated).





λ\*25

## KEES VAN DONGEN (1877-1968)

*Nuages, ou Guus Van Dongen et sa Fille Dolly portées aux Nues*

signed 'Van Dongen' (lower left); signed again with the initials 'V.D.' (upper left)  
oil on canvas  
28⅞ x 36¼ in. (73.5 x 92 cm.)  
Painted in Fleury-en-Bière in Summer 1905

£900,000-1,400,000  
US\$1,200,000-1,800,000  
€1,100,000-1,600,000

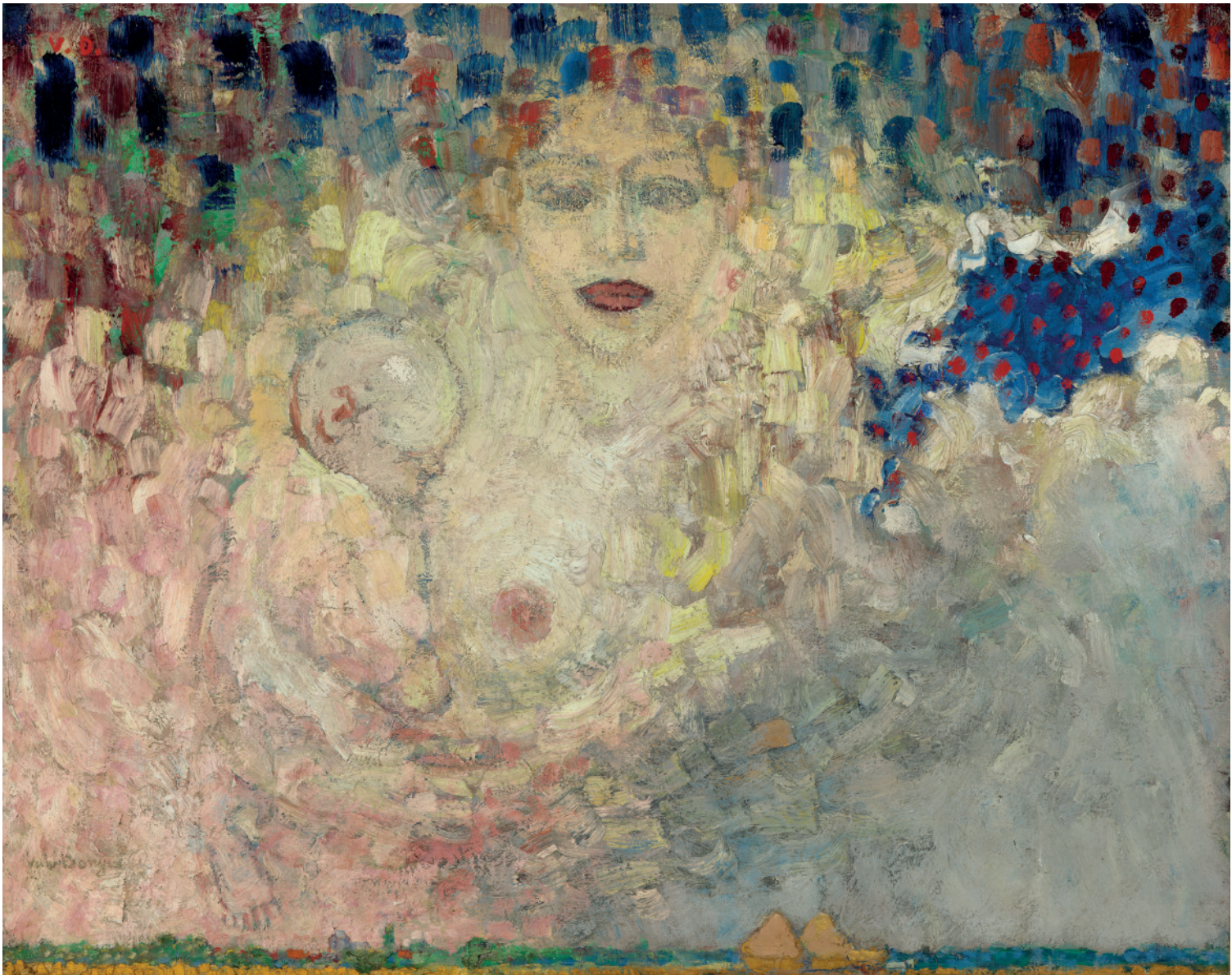
**PROVENANCE:**  
Galerie Bernheim-Jeune, Paris.  
Samy Chalom, Paris, and thence by descent by 1962.  
Leonard Hutton Galleries, New York.  
Acquired by 1971, and thence by descent to the present owners.

**EXHIBITED:**  
Paris, Galerie E. Druet, *Kees van Dongen: Une saison*, October - November 1905, no. 16.  
Rotterdam, Kunstkring, *Tentoonstelling van schilder-en teekenwerk van Kees van Dongen*, May - June 1906, no. 58; this exhibition later travelled to Zwolle, June 1906.  
Moscow, Dom Chludovikh, *Exhibition of Paintings: Salon Golden Fleece*, April - May 1908, no. 51.  
Paris, Galerie Bernheim-Jeune, *Exposition van Dongen*, November - December 1908, no. 26.  
Paris, Galerie Bernheim-Jeune, *Exposition Van Dongen*, June 1911, no. 5.  
Asnières, Salon des arts, *Hommage à Van Dongen*, 1962, no. 12, p. 14 (illustrated; titled 'Maternité').  
New York, Leonard Hutton Galleries, *A Comprehensive Exhibition of Paintings 1900 to 1925 by Van Dongen*, November - December 1965, no. 2 (titled 'La Maternité' and dated '1900').  
The Hague, Gemeentemuseum, *licht door kleur nederlandse luministen*, December 1976 - February 1977, no. 8, p. 33 (illustrated pl. XIII, p. 37).  
Martigny, Fondation Pierre Gianadda, *Manguin parmi les Fauves*, June - September 1983, no. 61, p. 122 (illustrated).  
Saint-Tropez, Musee de l'Annonciade, *Kees Van Dongen 1877-1968*, July - September 1985, no. 6 (illustrated; titled 'Guus et Dolly portées aux Nues'); this exhibition later travelled to Toulouse, Réfectoire des Jacobins, October - November 1985.  
Rotterdam, Museum Boijmans-van Beuningen, *Kees van Dongen*, December 1989 - February 1990, no. 2 (illustrated).

Paris, Musee d'art Moderne de la Ville de Paris, *Van Dongen, Le Peintre 1877-1968*, March - June 1990, p. 257 (illustrated p. 101).  
Essen, Museum Folkwang, *Van Gogh und die Moderne, 1890-1914*, August - November 1990, no. 92, p. 255 (illustrated); this exhibition later travelled to Amsterdam, Van Gogh Museum, November 1990 - February 1991.  
Nagoya, Aichi Prefectural Museum of Art, *Fauvism and Modern Japanese Painting*, October - December 1992; no. 49, p. 90 (illustrated); this exhibition later travelled to Kyoto, National Museum of Modern Art, January - February 1993 and Tokyo, National Museum of Modern Art, February - March 1993.  
Edinburgh, National Gallery of Scotland, *Monet to Matisse: Landscape Painting in France 1874-1914*, August - October 1994, no. 164, pp. 105 & 191 (illustrated p. 105; a detail illustrated again and titled 'Guus and Dolly').  
Montreal, Musée des beaux-arts, *Paradis Perdue: L'Europe symboliste*, June - October 1995, no. 443, pp. 312, 361 & 525 (illustrated pl. 444).  
Sydney, Art Gallery of New South Wales, *Fauves*, December 1995 - February 1996, no. 37, p. 116 (illustrated p. 117); this exhibition later travelled to Melbourne, National Gallery of Victoria, February - May 1996.  
Balingen, Stadthalle, *Das Ewig Weibliche, L'Eternel Féminin, von Renoir bis Picasso*, June - September 1996, no. 27, p. 37 (illustrated).  
Monaco, Salle d'expositions du Quai Antoine-1er, *Kees van Dongen*, June - September 2008, no. 77, p. 331 (illustrated p. 125); this exhibition later travelled to Montreal, Musée des beaux-arts, January - April 2009 and Rotterdam, Museum Boijmans Van Beuningen, May - August 2009.

**LITERATURE:**  
A. v. V., 'Rotterdamsche Kunstkring: Kees van Dongen' in *Algemeen Handelsblad*, no. 24828, Amsterdam, 13 June 1906, p. 7.  
P. Hepp, 'Les Expositions - Van Dongen (Galerie Bernheim)' in *La Grande Revue*, Paris, 10 December 1908, p. 607.  
L. Chaumeil, *Van Dongen, L'homme et l'artiste - La vie et l'œuvre*, Geneva, 1967, no. V, p. 325 (illustrated p. 225).  
J. M. Kyriazi, *Van Dongen et le Fauvisme*, Lausanne, 1971, no. 31, p. 146 (illustrated p. 79).  
M. Giry, *Le Fauvisme, ses origines, son évolution*, Neuchâtel, 1981, p. 134.  
G. Nevejan, *Le Portrait féminin dans l'œuvre de Kees Van Dongen*, Paris, 1983, no. 16 (illustrated pl. 16).  
A. Devroye, *L'œuvre de Kees Van Dongen jusqu'en 1920*, L'École du Louvre, 1984, no. 55.  
M. Giry, 'Les années fauves de van Dongen' in *Kees van Dongen 1877-1968*, exh. cat., Saint-Tropez, 1985. Exh. cat, *Paris Aujourd'hui*, Paris, 1990, no. 6 (illustrated).  
'Van Dongen: Un peintre authentique' in *L'Amateur d'Art*, Paris, 1990 (illustrated).  
A. Hopmans, *All Eyes on Kees van Dongen*, exh. cat., Rotterdam, 2010, p. 23 (illustrated).  
A. Hopmans, *Van Dongen: Fauve, anarchiste et mondain*, exh. cat., Paris, 2011, p. 27 (illustrated).

This work will be included in the forthcoming Van Dongen Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







Having moved to Paris permanently in 1899, Kees van Dongen spent his first years in the French capital experimenting with his approach to colour, a development brought about by his initial encounters with Fauvism. Like many artists of the era, he was attuned to the history of Postimpressionism, in particular the legacy of Vincent van Gogh. Though the Dutch painter had died more than a decade before, his paintings were finally receiving critical attention and the Salon des Indépendants of 1905 included a retrospective devoted entirely to his work; Van Dongen joined the crowds in paying tribute to his practice. 'The landscapes in southern light, the exaggerated colours, and the "anarchic" technique, liberated from all convention confirmed... that [the paintings'] importance lay not in the process, but in colour's great powers of expression' (A. Hopmans, *All Eyes on Kees van Dongen*, exh. cat., Museum Boijmans Van Beuningen, Rotterdam, 2010, p. 23). This 'reacquaintance' prompted artists such as Matisse and André Derain to paint kaleidoscopic landscapes – many of which would become known as the first Fauvist works.

Van Dongen too was encouraged by what he saw in Van Gogh's work, and he set out to 'paint the land and sky' (K. van Dongen, Postcard to C. Scharthen, 15 June 1905, reprinted in *ibid.*). His canvases as well as his Dutch background would ultimately lead to his association with Van Gogh by the press: 'From Holland comes M. Von Dongen [sic], whose boldness makes one think of Van Gogh' (C. Saunier, 'Le Salon des Indépendants', *La Plume*, April 1905, p. 333). In search of big, bright skies and countryside views, the artist spent the summer of 1905 in Fleury-en-Bière, a small, picturesque village on the edge of the forest of Fontainebleau near to where the Barbizon painters works. He was joined by his wife Augusta (Guus) Pretinger and infant daughter Guusje who had been born in Paris on 18 April; the family left shortly thereafter in search of more peaceful climes. 'We are getting a breath of fresh air here in Fleury, which is good for my two Guus,' he wrote (K. van Dongen in *ibid.*, pp. 21-22). *Nuages, ou Guus van Dongen et sa Fille Dolly portées aux Nues*, the present work, was painted in Fleury-en-Bière.

Above:

Vincent van Gogh, *Le champ de blé jaune*, 1889. The Metropolitan Museum of Art, New York. Digital image: The Metropolitan Museum of Art.

Opposite:

Left: Kees van Dongen, *La Vigne*, 1905. Musée national Picasso - Paris. Artwork: © Kees van Dongen, DACS 2023. Digital image: © RMN-Grand Palais (musée du Louvre) / Philippe Fuzeau.

Right: Van Dongen with his daughter Guusje (Dolly) in his studio, impasse Girardon 10, Paris, circa 1905. Collection RKD.



At a time when the artist consistently turned his gaze outward – first towards the city and its pleasures and then to vast countryside expanses – *Nuages, ou Guus van Dongen et sa Fille Dolly portées aux Nues* is a striking and rare scene of domestic intimacy. Composed of large daubs of vibrant pigment, Van Dongen has painted his wife with their new-born Guusje, later known as Dolly, at her breast; Van Dongen dedicated the painting to his wife on the birth of their daughter. Filling the sky like a shining sun, Guus has become the eternal mother. Below stand a clutch of grain stacks and a small village, perhaps Fleury-en-Bière and another nod to Van Gogh. As Judi Freeman notes, 'The strategy Van Dongen adopts is wholly symbolist in its juxtaposition of one image with an entirely unrelated one. The combination prompts many questions. Are mother and child dreaming of this place? Does the artist perceive the pair watching over or protecting the landscape? Insofar as the sky dominates the picture as it does in others of the period, what does its luminosity and turbulence portend for the scene below?' (J. Freeman, *Fauves*, exh. cat., The Art Gallery of New South Wales, Sydney, 1995, p. 116).



Though an exceptional subject within Van Dongen's *œuvre*, the theme of maternity is one rich in art historical precedent. Early representations focussed upon the image of the Madonna and child, a subject taken up by the great Renaissance masters including Michelangelo, Leonardo da Vinci, and Raphael. As artists diversified their subject matter and began to depict their contemporary surroundings, images of motherhood became more common – and more daring. Indeed, as the Dutch writer Carl Scharthen said in 1905, Van Dongen was extremely 'modern' in both subject and approach (C. Scharthen quoted in *The Van Dongen Nobody Knows: Early Fauvist Drawings 1895-1912*, exh. cat., Boijmans Van Beuningen Museum, Rotterdam, 1996, p. 62).

If in so many representations of the Madonna, her body 'appears as a sealed vessel', in works drawn from real life, this no longer was entirely true (R. Betterton, 'Maternal Figures: the maternal nude in the work of Käthe Kollwitz and Paula Modersohn Becker' in G. Pollock,





Above:

Left:  
Gustave Klimt, *Die Hoffnung II*, 1907-1908.  
The Museum of Modern Art, New York.  
Digital image: © 2023 The Museum of Modern Art,  
New York/Scala, Florence.

Right:  
Pablo Picasso, *Femme accroupie et enfant*, 1901.  
Fogg Art Museum, Cambridge.  
Artwork: © Succession Picasso/DACS, London 2023.  
Digital image: © Harvard Art Museums / © Succession Picasso/  
DACs, London 2023 / Bridgeman Images.

Opposite:

Detail of present lot.

*Generations & Geographies in the Visual Arts*, London, 1996, p. 167). Instead, argues Rosemary Betterton, ‘the maternal body points to the impossibility of closure, to a liminal state where the boundaries of the body are fluid. In the act of giving birth, as well as during pregnancy and breastfeeding, the body of the mother is in constant exchange with that of the child. Whereas the nude is seamless, the pregnant body signifies the state in which the boundaries of inside and outside, self and other, dissolve’ (*ibid.*). Such a sense of boundlessness is underscored by Van Dongen’s application of paint wherein the mother and child themselves appear to dissolve.

Indeed, with its palette heightened with tones of rose pink and bright yellow, a dreamlike quality pervades *Nuages, ou Guus van Dongen et sa Fille Dolly portées aux Nues*. Van Dongen’s joy is palpable, evident in his brushstrokes that were ‘put down like a joyous shower of confetti’ (*op. cit.*, Rotterdam, 2010, p. 23). *Nuages, ou Guus van Dongen et sa Fille Dolly portées aux Nues* is joy incarnate.



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## PAUL GAUGUIN (1848-1903)

### *Clovis endormi*

signed and dated ‘p Gauguin 84’ (upper left)  
oil on canvas  
18½ x 21⅞ in. (46 x 55.5 cm.)  
Painted in Rouen in 1884

£3,000,000-5,000,000  
US\$3,900,000-6,300,000  
€3,600,000-5,800,000

**PROVENANCE:**  
Hermann Thaulow, Tromsø [the artist's brother-in-law], probably a gift from the artist.  
Pauline Elizabeth Thaulow, Tromsø [the artist's sister-in-law], by descent from the above in 1890.  
Hans Jacob Horst, Oslo, by descent from the above in 1929.  
(Possibly) Anonymous sale, Blomqvist, Oslo, circa 1934-1935.  
Private collection, Norway.  
Arndt Holm, Bergen, before 1972, and thence by descent; sale, Kornfeld, Bern, 23-25 June 1982, lot 226.  
Spafford Establishment, Lichtenstein.  
Richard L. Feigen & Co., New York.  
Acquired from the above on 23 April 1984, and thence by descent to the present owners.

**EXHIBITED:**  
(Possibly) Christiania, *Kunstudstilling*, Autumn 1884, no. 31 or 32 (titled ‘Nature Mort’).  
Washington, National Gallery of Art, *The Art of Paul Gauguin*, May - July 1988, no. 13, pp. 36 & 37 (illustrated pp. 17 & 37; titled ‘Sleeping Child’), this exhibition later travelled to Chicago, The Art Institute, September - December 1988 and Paris, Galeries nationales du Grand Palais, January - April 1989, no. 13, pp. 63 & 64 (illustrated pp. 47 & 63; titled ‘Enfant endormi’).  
Tokyo, Bunkamura Museum of Art, *Gauguin et l’École de Pont-Aven*, April - May 1993, no. 1, pp. 24 & 25 (illustrated p. 25); this exhibition later travelled to Kyoto, National Museum of Modern Art, June - July 1993; Hokkaido, Museum of Modern Art, July - August 1993; Mie, Prefectural Art Museum, September - October 1993 and Koriyama, City Museum of Art, October - November 1993.  
Sydney, Art Gallery of New South Wales, *Gauguin and the Pont-Aven School*, May - July 1994, no. 1, pp. 26 & 217 (illustrated p. 27).  
Indianapolis, Museum of Art, *Gauguin and the School of Pont-Aven*, September - October 1994, no. 1, p. 30 (illustrated p. 31); this exhibition later travelled to Baltimore, The Walters Art Gallery, November 1994 - January 1995; Montreal, Museum of Fine Arts, February - April 1995; Memphis, The Dixon Gallery and Gardens, May - July 1995; San Diego, Museum of Art, July - October 1995; Portland, Art Museum, November 1995 - January 1996; Boston, Museum

of Fine Arts, June - September 1996 and Jerusalem, The Israel Museum, October 1996 - January 1997.  
Künzelsau, Museum Würth, *Gauguin und die Schule von Pont-Aven*, March - June 1997, no. 1, pp. 50 & 51 (illustrated p. 49).  
Washington, The Phillips Collection, *Impressionist Still Life*, September - January 2002, pp. 152 & 153 (illustrated pl. 67, p. 153); this exhibition later travelled to Boston, Museum of Fine Arts, February - June 2002.  
Toronto, Art Gallery of Ontario, on long term loan, from 2008 until 2023.  
London, Tate Modern, *Gauguin: Maker of Myth*, September 2010 - January 2011, p. 240 (illustrated pl. 24, p. 96); this exhibition later travelled to Washington, National Gallery of Art, February - June 2011.  
Chicago, The Art Institute, *Gauguin: Artist as Alchemist*, June - September 2017, no. 13, p. 97 (illustrated); this exhibition later travelled to Paris, Galeries nationales du Grand Palais, October 2017 - January 2018.  
Ottawa, National Gallery of Canada, *Gauguin: Portraits*, May - September 2019, no. 122, pp. 217 & 258 (illustrated p. 216); this exhibition later travelled to London, National Gallery, October 2019 - January 2020.

**LITERATURE:**  
(Probably) Letter from Paul Gauguin to Camille Pissarro, late September 1884.  
(Probably) Gauguin's sketchbook, circa 1888-1890.  
P. Gauguin, *Paul Gauguin, mon père*, Paris, 1938 (illustrated).  
L. van Dowski, *Paul Gauguin oder die Flucht vor der Zivilisation*, Zurich, 1950, no. 39a, p. 339 (titled ‘Portrait de Clovis Gauguin’).  
G. Wildenstein, *Gauguin*, vol. I, Paris, 1964, no. 81, pp. 33 & 34 (illustrated p. 34; titled ‘Clovis Gauguin’, dated ‘1883’ and with incorrect provenance).  
C. Chassé, *Gauguin sans légendes*, Paris, 1965, p. 89 (illustrated p. 88; titled ‘Clovis Gauguin’, dated ‘1883’ and with incorrect provenance).  
G. M. Sugana, *Tour l’œuvre peint de Gauguin*, Milan, 1972, no. 12, p. 87 (illustrated; titled ‘Clovis Gauguin’ and dated ‘1883’).  
V. Jirat-Wasiutynski, *Gauguin in the Context of Symbolism*, Princeton, 1975, no.2, p. 85.

Y. le Pichon, *Sur les traces de Gauguin*, Paris, 1986, p. 258 (illustrated p. 30; titled ‘Portrait d’un enfant de Gauguin dormant’ and dated ‘1883’).  
M. Prather & C.F. Stuckey, eds., *Gauguin: A Retrospective*, New York, 1987, p. 21 (illustrated pl. 5; titled ‘Sleeping Boy’).  
R. Brettell, F. Cachin, C. Fraches-Thory & C. F. Stuckey, *The Art of Paul Gauguin*, Washington, 1988, no. 13, pp. 36 & 37 (illustrated p. 37; titled ‘Sleeping Child’).  
C. Estienne, *Gauguin*, Paris, 1989, p. 19 (illustrated; titled ‘Enfant endormi’ and dated ‘1886’).  
F. Cachin, *Gauguin: The Quest for Paradise*, London, 1992 (illustrated p. 22; titled ‘Sleeping Child’).  
V. Jirat-Wasiutynski, *Gauguin in the Context of Symbolism*, Princeton, 1975, no. 2, p. 85.  
A. Ellridge, *Gauguin et les Nabis*, Paris, 1993, p. 22 (illustrated; titled ‘Enfant endormi’ and dated ‘1888’).  
J-P. Zingg, *Les éventails de Paul Gauguin*, Paris, 1996, no. 1, p. 16 (illustrated; titled ‘Enfant endormi’).  
C. Becker, ed., *Paul Gauguin: Tahiti*, exh. cat., Stuttgart, 1998, p. 89 (illustrated fig. 2; titled ‘Child Sleeping’).  
B. Thomson, ed., *Gauguin by himself*, London, 1998, no. 13, p. 303 (illustrated p. 25; titled ‘Child Asleep’).  
D. Wildenstein, *Gauguin, Premier itinéraire d’un sauvage, Catalogue de l’œuvre peint (1873-1888)*, vol. I, Paris, 2001, no. 151, p.171 (illustrated).  
E.M. Zafran, ed., *Gauguin’s Nirvana: Painters at Le Pouldu 1889-90*, exh. cat., Hartford, 2001, no. 185, p. 136 (illustrated; titled ‘Sleeping Child’).  
R.R. Brettell & A.-B. Fonsmark, eds., *Gauguin and Impressionism*, exh. cat., Copenhagen, 2005, p. 100 (illustrated fig. 71).  
R. Schiff, ‘Lucky Cézanne’ in *Cézanne and Beyond*, exh. cat., Philadelphia, 2009, pp. 88 & 89 (illustrated fig. 3.11, p. 89).

This work has been requested for the upcoming exhibition *Paul Gauguin and the development of a new pictorial language* to be held at Kunstforum Wien, Vienna from October 2024 to January 2025.







Enigmatic and beguiling, *Clovis endormi* marks a crucial moment in the development of Paul Gauguin’s unique and richly layered idiom. Painted in 1884, the work was transformative, foreshadowing the radical course the artist had started to chart. Moving away from the *en plein air* landscapes that had thus far dominated his *œuvre*, Gauguin, in the present work, explored the nascent threads of what would later be termed Symbolism. Set against a twilight blue ground, Clovis, the artist’s favourite child, is fast asleep. A doll lying on the table nearby serves as a companion for the slumbering boy as a large tankard looms overhead. Everything is dreamlike and spectacular. On loan to the Art Gallery of Ontario, Toronto, since 2008, *Clovis endormi* is an art of and for the senses.

Facing increasingly untenable financial circumstances, Gauguin and his family moved to Rouen in January of 1884. He had recently lost his job at the Thomerean insurance firm, and crises plagued the French art market on the whole. Few opportunities to gain a foothold presented

themselves and, despite having shown his paintings at several Impressionist exhibitions, Gauguin was still having difficulty attracting collectors. With its gothic town centre and soaring cathedral, Rouen had long been a destination for artists such as J. M. W. Turner and Camille Pissarro who were drawn to its mix of modern industry and quaint history. Like his predecessors, Gauguin too sought new inspiration and new connections in the artistic city.

After giving himself time to acclimatise to his new life, Gauguin set out to explore pictorially the environs around the family home, located in the hills in the northern part of the city. He painted several views of Rouen’s streets and steep topography but for the most part turned his back on the modern world to concentrate on landscapes. Although productive, Gauguin was not entirely happy with his output, writing to Pissarro, his mentor, about his desires to paint ‘very broadly and not monotonously’ (P. Gauguin, Letter to C. Pissarro, mid-May 1884 quoted in A. Fonsmark, ‘Artist-Peintre in Rouen’, in *Gauguin and Impressionism*, exh. cat., Kimbell

Above:  
Paul Gauguin, *Nature morte au profil de Laval*, 1886.  
Indianapolis Museum of Art.  
Digital image: Indianapolis Museum of Art: Samuel Josefowitz Collection of the School of Pont-Aven, through the generosity of Lilly Endowment Inc., the Josefowitz Family, Mr. and Mrs. James M. Cornelius, Mr. and Mrs. Leonard J. Betley, Lori and Dan Efroymsen, and other Friends of the Museum.

Opposite:  
Clovis Gauguin, July 1884.  
Photo: Det Kongelige Bibliotek.







Art Museum, Fort Worth, 2005, p. 200). Financial troubles continued to plague the artist and the hopes that Gauguin had initially invested in Rouen did not come to fruition. Additionally, Gauguin's marriage difficulties came to the fore and in July of 1884, his wife Mette left France for Denmark where her family lived, taking with her two of their children, Aline and Paul Rollon. Jean René and Clovis remained in Rouen with their father.

The remaining months in Rouen proved lonely for Gauguin and yet in his isolation, he found himself 'in the midst of one of the most vigorous periods of development' (*ibid.*, p. 203). With more time to paint, he produced some of his most visionary canvases to date and in the process reconceived his entire idiom. As he wrote to Pissarro that July, 'Now that I have enough paintings in Paris to show, I am settling down with regard to painting. Now I am painting only for myself, without rushing, and I can assure you that it is extra strong this time. I think it will be very good for me, and even though I might make mistakes (it is even probably that I shall make mistakes), I will always be able to learn something. When you are experimenting you often go off track, but you get to know yourself and how far you can go, or rather you try your strength' (P. Gauguin, Letter to C. Pissarro, July 1884 in *ibid.*, p. 203).

It was during this 'extra strong' period that Gauguin painted *Clovis endormi*, which Anne-Birgitte Fonsmark argues was the 'most radical' of these works 'not least because of the bold manner in which he mixe[d] two traditional genres, the portrait and the still life' (A. Fonsmark, 'Artist-Peintre in Rouen', in *ibid.*, p. 206). She goes on to write that 'in this new picture Gauguin imbued the sleeping child with a more enigmatic dimension, both through the unexpected combination of genres and through the presence of the large Norwegian lidded wooden vessel that acts as a mysterious counterpart to the child's head. With its considerable size in relation to the child's head and its glowing golden colour, this container with unknown contents possesses an aura of strangeness. It plays a role – the role of the work of art – corresponding to that of Gauguin's own ceramic jar in the epoch-making [*Nature morte au profil de Laval*] of 1886, which [*Clovis endormi*] anticipates in every sense of the word' (*ibid.*). Gauguin executed several still lifes and domestic interiors in the early 1880s, and he often incorporated objects that were personally significant to him only to revisit and resituate them in later works; the tankard or *tine* that Fonsmark has described began to appear in Gauguin's compositions starting in 1880. Made in Norway, the vessel dates from the 18<sup>th</sup> century and was likely

Above:  
Left:  
Paul Cezanne, *Portrait de Paul Cezanne, fils de l'artiste*, circa 1885. Private Collection.  
Right:  
Pablo Picasso, *Le chasseur de papillons*, 1938. The Museum of Modern Art, New York.  
Artwork: © Succession Picasso/DACS, London 2023.  
Digital image: © 2023 The Museum of Modern Art, New York/Scala, Florence.  
Opposite:  
Detail of present lot.







brought to Paris by Mette when she moved to France. Gauguin first introduced the object in 1880 in *Les Deux pots* (Wildenstein, vol. 1, no. 60), now in the collection of The Art Institute of Chicago. The tine too captivated Sam Josefowitz who sought the object out as he loved the idea of owning the inspiration behind *Clovis endormi*.

Although he aspired above all to be a painter, Gauguin was experimental, making ceramics, carving wood, and painting on cabinets, all of which together informed his painted imagery. As Ophélie Ferlier-Bouat has suggested, 'In a sense Gauguin approached his practice in a way that recalls the ideas of the mid-nineteenth century English critic John Ruskin, who underscored his fondness for materials with a rejection of the mechanical techniques that were thought to distance artists from their creations' (O. Ferlier-Bouat, 'The Alchemist and The Savage: truth and self-reflection in Gauguin's three-dimensional work', in G. Groom, ed., *Gauguin: The Artist as Alchemist*, exh. cat., The Art Institute of Chicago, 2017, p. 47). Gauguin later replaced the tankard with ceramics that he himself made, including a small water vessel with leaflike motifs recalling those in the background of *Clovis endormi*.

Such hybridity was a central preoccupation for an artist who moved between media, and Gauguin regularly collapsed the boundaries between craft and high art. Materiality would become a

key consideration of his mature practice, though his efforts to transcend such classifications were already apparent in the 1880s. In 1883 for example, one year before the present work was painted, Gauguin contemplated designing Impressionist tapestries. Such thinking seems to have informed the background patterning of *Clovis endormi*, itself a motif that Gauguin reused in the contemporaneous *Le vas de Pivoines – II* (Wildenstein, vol. 1, no. 146; Private collection). Indeed, it was during this period that Gauguin stopped painting from life and began to work from memory, developing and building up his imagery in an almost methodical manner wherein he excised a motif from its original source and adapted it befitting the medium at hand. Scholars believe that such a transition resulted from the artist's geographic isolation which saw the end of Pissarro's input regarding Gauguin's work.

But if Pissarro's influence was waning, Gauguin remained faithful to the teachings of another artist: Paul Cezanne. Though no correspondence between the two survives, Gauguin's pictures testify to the importance of Cezanne on his developing idiom, and such effects can be seen in the formal composition of *Clovis endormi* in which Gauguin not only employed parallel brushstrokes but also simplified the outlines of the objects depicted. What Gauguin learned from Cezanne, however, cannot be reduced simply to directional brushwork; rather, it was the 'baroque interplay

Above:

Paul Gauguin, *Le pot de terre et le pot de fer*, 1880.  
The Art Institute of Chicago.  
Digital image: The Art Institute of Chicago.

Opposite:

Paul Gauguin, *Corbeille de fleurs*, 1884.  
National Gallery, Oslo.  
Digital image: Nasjonalmuseet for kunst, arkitektur og design, The Fine Art Collections.



between appearance and reality' that made the strongest impression (G. Solana, 'The Faun Awakes: Gauguin and the revival of the pastoral' in *Gauguin and the Origins of Symbolism*, exh. cat., Museo Thyssen-Bornemisza, Madrid, 2005, p. 25).

In his discussion of *Le bol blanc* (1886; Wildenstein and Cogniat, vol. 1, no. 211; Kunsthaus Zurich), Guillermo Solana has convincingly argued that the printed wallpaper found in Gauguin's Cezanne-like still lifes creates 'a sort of dance between the flowers in the vase, their image in the mirror and the flowers on the wallpaper. The real flowers are located on the borderline between two illusions: the reflection on one side and the wallpaper on the other. It is as if Gauguin were thinking about the nature and limits of pictorial illusionism' (*ibid.*). Likewise, the floriate ground in *Clovis endormi* too represents such a borderline. Here is a liminal space joining the real world of the wood tankard and flesh and blood child with a dreamland, where flowers soar and scale is not governed by gravity. The painting is one which poses more questions than it answers, foregrounding the sense of reverie that would define Gauguin's mature work. As the artist himself wrote in a letter to Emile Schuffenecker in January 1885, 'For a long time, philosophers have been rationalising the phenomena which seem supernatural to us and which we somehow *sense*... The Raphaels and others were people in whom sensation was formulated long before thought... And, as for me,

the great artist is the formulator of the greatest intelligence, to whom come the most delicate and consequently the most invisible feelings, or translations, of the mind' (P. Gauguin, Letter to E. Schuffenecker, 14 January 1885, reprinted in M. Prather and C. Stuckey, *Gauguin: A Retrospective*, New York, 1987, p. 50).

*Clovis endormi* has been identified as one of the eight paintings Gauguin wrote to Pissarro about in September 1884. Gauguin had intended for all to be included in a group exhibition at the Christiania Kunststudstill, in what is now Oslo; other paintings from this shipment include *Mette Gauguin en robe du soir* (Wildenstein, vol. 1, no. 154) and *Capucines et dahlias dans une corbeille* (Wildenstein, vol. 1, no. 150), both now in the collection of the National Gallery, Oslo. Faced with ongoing financial woes, Gauguin sought to circumvent his dealer Paul Durand-Ruel and negotiate with the organisers himself via Hermann Thaulow, whose brother, the painter Frits Thaulow, was Gauguin's brother-in-law and a member of the exhibition's organizing committee. The two had agreed to split any commissions, an agreement which ultimately proved disastrous for Gauguin. According to the exhibition catalogue, just three of his paintings were shown, suggesting that the exhibition only had room for so many canvases. *Clovis endormi* was one of the works excluded from the show and was eventually acquired by Hermann before passing to his brother.



# RECOLLECTIONS OF A COLLECTOR

BY SAM JOSEFOWITZ

*On the occasion of the exhibition "Gauguin & l'École de Pont-Aven" at the Bibiothèque Nationale in Paris, Sam Josefowitz was asked to write an essay on his experiences as a collector. The following has been translated from the original French, written in late 1988 and offers an important insight to Sam's passionate pursuit of these artists.*

After I had agreed to lend some fifty prints from my Pont-Aven school collection to the present exhibition, the organisers asked me to recount how I came to collect these works, and how my interest in the Pont-Aven school was piqued. At first, I hesitated, thinking that my personal recollections could add very little to the scholarly contributions of this catalogue. Upon reflection, however, I thought that such a submission might encourage a few art lovers to start a collection of their own. It might also provide insight into the impact that certain exhibitions can have on the tastes and even the lives of their visitors.

The private collector enjoys a number of advantages over the art historian and museum curator: he can indulge in the luxury of acquiring works of art purely for his own pleasure without having to account to anyone else for his tastes and budget. He can, for better or worse, let his own eyes and heart dictate the direction of his interests and decisions about his acquisitions. He is, in effect, a *lover of art* in the original sense of 'to love'.

I have always been interested in the arts simply as an amateur, without any professional involvement in the academic or museum world. Perhaps that is why, when I discovered the works of the Pont-Aven school in 1949, I didn't realise that almost all the artists were held in such low esteem – or in some cases, forgotten. Even Gauguin's Breton works were considered by many to be of minor importance. Only his Tahiti and Marquesas works were regarded as significant, although they were often considered to be too 'decorative'.

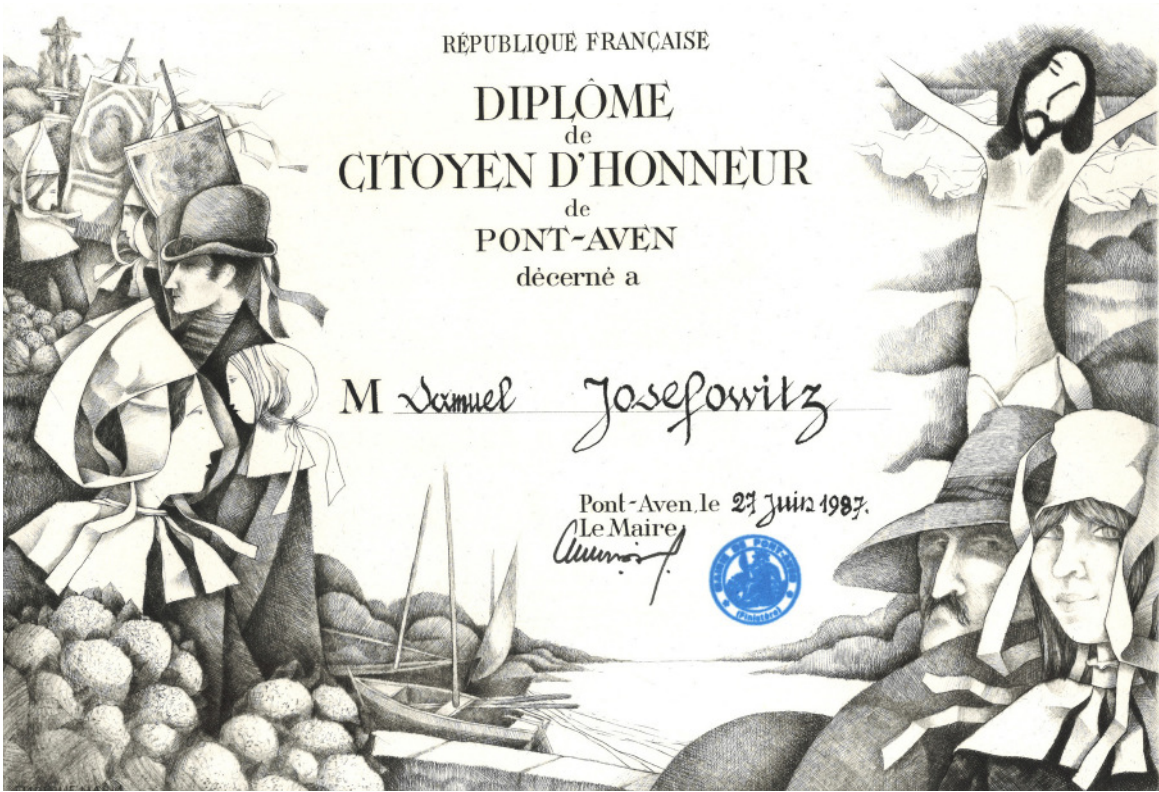
In the early 1950s, transitional moments of artistic phenomena were generally accorded little importance: Hellenistic art was dismissed as a provincial degeneration of Greek art, Khmer sculpture was regarded as a mere offshoot of South Indian art... and the works of the Pont-Aven school were seen as a mere transition between the Impressionists and the 'truly' modern schools of art.

Today, and particularly since 1968, when the phenomena of transition and the processes of revolutionary change themselves are the subject of much study and debate, periods of transition are understood to carry within them the seeds of new vitality and creativity. This may explain, at least in part, the enormous current interest in short-lived periods of modern art, such as Neo-Impressionism, Analytical Cubism, Fauvism and, of course, the Pont-Aven school.

From time to time, from the age of sixteen onwards, I bought prints and drawings; however, I had never seen any works by the painters of the Pont-Aven school, with the exception of Gauguin's of course, until around Christmas 1949, when I visited the *Eugène Carrière and Symbolism* exhibition at the Orangerie in the Tuileries. There, for the first time, I was struck by the unique vision of artists such as Émile Bernard, Meyer de Haan, and Séguin.

Fortunately, John Rewald's remarkable book on Post-Impressionism had already been published in 1948 by the Museum of Modern Art, New York. I studied it in depth and, thanks to its bibliography, was able to locate other publications on the Pont-Aven school – which tended to be out of print or not available to the general public – that gave me a more in-depth knowledge. I was also lucky enough to meet some of the authors of these books, such as John Rewald, Charles Chasse, and several others. The encouragement and knowledge they passed on to me were invaluable. However, it wasn't until 1955 that I acquired my first works from the Pont-Aven school.





That year I visited the *Bonnard, Vuillard et les Nabis* exhibition organised by Madame Agnès Humbert at the Musée National d'Art Moderne in Paris. I was once again totally smitten, not only with the three paintings I saw by Gauguin, *Nature morte*, *Fête Gloanec* (Musée des Beaux-Arts, Orleans), *Portrait de l'artiste au Christ jaune* (Musée d'Orsay, Paris) and *La Plage au Pouldu* (Private collection), but also with the paintings and prints on display by artists such as Émile Bernard, Maurice Denis, Paul Sérusier, Jan Verkade, and many others.

I was so moved by this exhibition that, after visiting it several times, I wanted to meet the person who had organised it. Although I was a complete stranger to her, as I was to anyone else in the art world, Madame Humbert received me with the utmost courtesy and friendliness. I think she was touched by my enthusiasm. In her office and later in her home, we talked about the painters, their work, what had inspired and motivated them, Synthetism and Cloisonnism, the influence they had on other painters and, finally, the places where you could see their work and where you might be able to buy some of it.

Shortly after that, I bought my first Pont-Aven painting, a large one by Émile Bernard, from 1891, *La Faneuse de Saint Briac*, depicting a Breton landscape with a Breton woman working in the fields and another woman from whom a child is walking away. Then I acquired further

works in quick succession. I could hardly have imagined, however, when I saw the two exhibitions mentioned above, that in the space of just twenty years, I would myself own five of the paintings that I had so admired at those exhibitions.

It was never easy to find the great paintings of the Pont-Aven school. Those who owned them seemed to love them and had little desire to part with them, especially as, until recent years, the prices they could expect to fetch remained very low. However, it soon became known that there was a foreigner who came to France almost every month, who was avidly seeking paintings by the Pont-Aven school, not only in the capital but also in Brittany. As a result, dealers and intermediaries gradually began to offer me such works. Thanks to Madame Humbert, I had also met a number of the artists' descendants and friends. I was rarely able to acquire a work directly from them, but they often gave me new insights into the artists' lives and aspirations, and sometimes put me in touch with other enthusiasts who owned works.

My love of art has never been limited to a single medium. From the start, I was as interested in the prints, drawings, sculpture, and even the applied arts of the Pont-Aven school as I was in their paintings. However, I had more contact with dealers in paintings than in drawings or prints. When I visited the homes of the artists' descendants, I could see the paintings hanging on

Above:  
The certificate Sam Josefowitz received upon becoming an honorary citizen of the City of Pont Aven in 1987.  
Opposite:  
Sam Josefowitz examining the cover image for Émile Bernard's album of zincographs, *Les Bretonniers*.



the walls, but as the prints and drawings were not usually on display, it took me much longer to learn about them.

In 1957 I acquired my first Pont-Aven school print. I had happened upon the Galerie R.G. Michel, on the Quai Saint-Michel in Paris, and was allowed to browse through one of its boxes. I found a print there by Séguin that appealed to me and I bought it on the spot for a modest sum. It turned out to be a rare test print made before the plate of *La Glaneuse* was steel-faced, the latter being published in 1893 in a limited edition of 100 copies in *L'Estampe Originale*. At the time I knew very little about prints and had no idea that my proof of *La Glaneuse* was so rare.

In the 1950s, there was even less interest in the prints of the Pont-Aven school than in its paintings. However, a young American, Sam Wagstaff, spent his holidays in France looking for Séguin plates wherever he thought he could find them: print dealers, bookshops, the artists' descendants and friends, and elsewhere. I often met Sam in New York; at the time he was curator at a museum in nearby Connecticut and we would compare recent acquisitions and discuss what he called 'the Pont-Aven phenomenon'.

And finally, there were the dealers and auctioneers who, going over and above what their commercial role required of them, advised me, assisted me

in my research and often taught me to recognise the subtleties of the different prints and their condition: Huguette Bérés, James Bergquist, Nancy Bialler, Mr and Mrs Arsène Bonafous-Murat, Lucien Goldschmidt, Libby Howie, August Laube, Eberhald Kornfeld, Mrs Michel, Jeffrey Perkins, Susan Pinsky, Mr and Mrs Hubert Prouté, Paul Prouté, Jean-Claude Romand, Marc Rosen, Nicholas Stogdon, and William Weston.

Collecting prints is a secret passion, as most of these works are usually kept out of sight in boxes and drawers. There is a degree of risk involved when you put prints on public display, exposed as they are to the light for a number of months.

When, in 1889, Gauguin and Bernard showed their zincographs for the first time in public, on request, at the Café Volpini exhibition, several artists were so impressed that they were inspired to create their own great works. If, thanks to the present exhibition, even one artist benefits in this way, I shall feel amply rewarded for the contribution I have made to it.

SAMUEL JOSEFOWITZ  
Paris, November 1988

First printed in *Gauguin & l'École de Pont-Aven*, exh. cat., Bibliothèque nationale, Paris, 1989, p. 149-152, translated from the French.



\*25

PAUL SÉRUSIER (1863-1927)

Promenade dans les bois de Châteauneuf

signed and dated 'P. Sérusier - 94' (lower left)  
oil on canvas  
28¼ x 48 in. (71.8 x 122.2 cm.)  
Painted in 1894

£400,000-600,000  
US\$510,000-760,000  
€470,000-700,000

PROVENANCE:  
S.D. Collection, Avranches, by 1976.  
Philippe Cezanne, Paris.  
Acquired from the above on 15 February 1893, and  
thence by descent to the present owners.

EXHIBITED:  
Tokyo, Bunkamura Museum of Art, *Gauguin et l'École de Pont-Aven*, April - May 1993, no. 69, pp. 86 & 87 (illustrated); this exhibition later travelled to Kyoto, National Museum of Modern Art, June - July 1993; Hokkaido, Museum of Modern Art, July - August 1993; Mie, Prefectural Art Museum, September - October 1993 and Koriyama, City Museum of Art, October - November 1993.  
Sydney, Art Gallery of New South Wales, *Gauguin and the Pont-Aven School*, May - July 1994, no. 121, pp. 192 & 222 (illustrated p.174).  
Indianapolis, Museum of Art, *Gauguin and the School of Pont-Aven*, September - October 1994, no. 121, p. 152 (illustrated); this exhibition later travelled to Baltimore, The Walters Art Gallery, November 1994 - January 1995; Montreal, Museum of Fine Art, February - April 1995; Memphis, The Dixon Gallery and Gardens, May - July 1995; San Diego, Museum of Art, July - October 1995; Portland, Art Museum, November 1995 - January 1996; Boston, Museum of Fine Arts, June - September 1996 and Jerusalem, The Israel Museum, October 1996 - January 1997.

LITERATURE:  
M. Guicheteau, *Paul Sérusier*, Paris, 1976, no 101, p. 218 (illustrated; titled 'Rêverie dominicale').  
C. Boyle-Turner, *Paul Sérusier: La technique, l'œuvre peint* , Lausanne, 1988, p. 112 (illustrated p. 113).  
F. Morvan, *Les Contes de Luzel: Contes retrouvés*, Rennes, 1995 (a detail illustrated on the cover).  
*Catalogue raisonné de l'œuvre de Paul Sérusier* (www.comite-serusier.com), no. C-1894.1.Fig. (illustrated).  
Accessed 31 August 2023.







Marrying the influences of Renaissance Italy with the aesthetics of Japanese woodcuts, Paul Sérusier's *Promenade dans les bois de Châteauneuf* is a study of rural innocence and timeless tradition. By the mid-1890s, during which the painting was created, Sérusier was spending much time in Brittany, a region he had first visited several years earlier. Artists had long flocked to this western corner of France, drawn to Pont-Aven for its inexpensive rent and picturesque farmlands dappled with chapels, slate-roofed homes, and rolling hills. As John Rewald explained, 'It was not a particularly varied landscape, yet it had a character of peacefulness to which the almost superstitiously devout Catholicism of the peasants in their picturesque Breton costumes added a touch of medieval mysticism' (J. Rewald, *Post-impressionism: From Van Gogh to Gauguin*, New York, 1978, p. 167).

*Promenade dans les bois de Châteauneuf* was painted in 1894, just after the artist met Gabriella Zapolska, the Polish actress and celebrated playwright. Theirs was to be a passionate affair, but Zapolska also was an ardent supporter of both Sérusier and his fellow Nabis artists. She particularly appreciated his depiction of Breton customs and the ways in which his paintings responded to what Sérusier believed to be the mysticism of the natural world. Her vibrancy rubbed off on his paintings, and though still fascinated by Brittany, his vision of the region too transformed. Sérusier still painted the Breton peasants at work but, infatuated with Zapolska, his images became brighter, more decorative, the Breton women less melancholic and more otherworldly.

By presenting his protagonists as ethereal, Sérusier brought a sense of theatricality to his compositions, evident in works such as *Promenade dans les bois de Châteauneuf* wherein the women

assemble mage-like through the woods. Dressed in the typical costume of Breton peasants, they gather amongst the slim, leafless trees to commune. Though still employing a relatively simplified palette, here Sérusier's colours are brighter. *Promenade dans les bois de Châteauneuf* was a composite image. The artist likely drew on landscapes from both Huelgoat and the forests of Châteauneuf-du-Faou, and, as each region and village had its own style of *coiffe*, or headdress, Sérusier probably assembled figures from Pont-Aven and Le Pouldu in addition to Huelgoat.

With its graphic, planar forms, *Promenade dans les bois de Châteauneuf* also underscores the enduring influence of Japanese art on French aesthetics. The painting also recalls fresco murals that the artist may have seen during his trip to Italy in the spring of 1893. He particularly liked paintings by Giotto, Fra Angelico, and their respective followers, recognising in their art a shared love of 'large decorative schemes, flat colour application, simple compositions, and monumental figures' (*ibid.*, p. 91). The warm brown of the present work seems a nod to the golden backgrounds that fill such Renaissance works.

While Sérusier continued to be captivated by the Breton people – so much so that he moved to the region permanently in 1894 – over the course of the 1890s, he moved away from idealisation towards 'a new awareness of the actuality of Brittany' (C. Boyle-Turner, *Paul Sérusier*, Ann Arbor, 1983, p. 62). Indeed, describing the works of these years, the critic Albert Aurier wrote that Sérusier's recent canvases present 'a poetic symbolism... a beautiful and masterly synthesis of lines and colours [that] indicate an artist of the first rank' (A. Aurier quoted in *op. cit.*, 1978, p. 483).

Above:

Paul Sérusier, *Ramasseuses de champignons*, circa 1892. Ny Carlsberg Glyptothek, Copenhagen. Digital image: ak-g-images.

Opposite:

Detail of present lot.





\*26

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Danse au Moulin Rouge

lithograph in colours  
1897  
on white China paper  
signed and numbered 'T Lautrec / no. 3' in pencil (lower left)  
a fine impression of this rare print, the colours very fresh  
from an edition of twenty published by Gustave Pellet, Paris, with his monogram  
ink stamp (Lugt 1190; lower right)  
Image & Sheet 415 x 347 mm.

£120,000-180,000  
US\$160,000-230,000  
€150,000-210,000

PROVENANCE:  
Roger Marx (1859-1913), Paris (Lugt 2229); his sale,  
Hôtel Drouot, Paris, 27 April - 2 May 1914, lot 1185  
(900 fr).  
Carl Sachs (1868-1943), Breslau (Lugt 634a); his  
sale, C. G. Boerner, Leipzig, 6 November 1931, lot 369  
(1000 RM).  
Otto Gerstenberg (1848-1935), Berlin (see Lugt  
2785; Lugt 1840c).  
Walther Scharf (1923-1996), Berlin, by descent from  
the above.  
August Laube, Zurich.  
Acquired from the above on 7 December 1981, and  
thence by descent to the present owners.

LITERATURE:  
L. Delteil, *Le Peintre-Graveur Illustré: Toulouse-  
Lautrec*, Paris, vol. X, 1920, no. 208 (this impression  
cited; another impression illustrated).  
J. Adhémar, *Toulouse-Lautrec: His Complete  
Lithographs and Drypoints*, London, 1965, p. 258  
(another impression illustrated).  
W. Wittrock, *Toulouse-Lautrec: The Complete  
Prints*, London, 1985, no. 181, pp. 436 & 437 (another  
impression illustrated).  
G. Adriani, *Toulouse-Lautrec: Das Gesamte  
Graphische Werk - Sammlung Gerstenberg*,  
Cologne, 1986, no. 208, pp. 274, 276 & 277 (another  
impression illustrated).

ADDITIONAL SELECTED LITERATURE:  
R. Castleman & W. Wittrock, eds., *Henri de Toulouse-  
Lautrec, Images of the 1890s*, exh. cat., New York,  
1986, no. 180, pp. 190 & 193 (another impression  
illustrated).  
K. Koutsomallis, B. du Vignaud de Villefort, D.  
Devynck & G. Adriani, *Toulouse-Lautrec, Woman  
as Myth*, exh. cat., Andros, 2001, no. 106 (another  
impression illustrated).  
R. Thomson, P. D. Cate & M. W. Chapin, eds.,  
*Toulouse-Lautrec and Montmartre*, exh. cat.,  
Washington D.C., 2005, no. 150, p. 132 (another  
impression illustrated).  
J.A. Clarke, ed., *The Impressionist Line from Degas to  
Toulouse-Lautrec, Drawings and Prints from the Clark*,  
exh. cat., New York, 2013, no. 55, p. 128 (another  
impression illustrated; detail pp. 118 & 119).  
S. Suzuki, *The Paris of Toulouse-Lautrec: Prints and  
Posters*, exh. cat., New York, 2014, no. 15 (another  
impression illustrated).







A legendary figure in his own right, Henri de Toulouse-Lautrec's immersion in the world of the *demi-monde* of Paris reached its apex in the mid-1890s, during which he spent time living in brothels, visiting cafés, bars, and cabarets, and documenting the figures, both on and off the stage, whom he met and often befriended. Far from an ethnographer of Montmartre, he chose to capture the people who most captivated him.

*La Danse au Moulin Rouge* is an iconic depiction of lesbianism in nineteenth century art. Executed in 1897, the work vividly captures the clientele and atmosphere of the storied cabaret including some of Montmartre's most famous figures. These include: Jane Avril, the solitary figure dancing with her back turned; the Australian painter Charles Conder, wearing a Homburg hat, to her right; and at extreme left, François Gauzi, another painter and acquaintance of Lautrec's. In the foreground, facing towards the viewer, is the figure of Mademoiselle CHA-U-KA-O,

Above:

Henri Toulouse-Lautrec, *Deux femmes valsant*, pen and ink wash heightened in white, 1894.  
Musée d'Orsay, Paris.  
Digital image: © 2023 Photo Josse/Scala, Florence.

Opposite:

Detail of present lot.

featured in the series *Elles* in full stage regalia as *La Clownesse*, this time dressed casually and dancing with her female companion.

The theme of lesbianism – a source of fascination for many for the artist's contemporaries and a social taboo to the bourgeoisie – was frequently taken up by Toulouse-Lautrec during this period in works such as *Les Deux amies*, now in the collection of Tate Modern. Beyond his own practice, the subject was popular in both literature and fine art owing, in part, to a resurgence of interest in Sappho, the ancient Greek poet, in the 19<sup>th</sup> century. While male homosexuality was illegal at this time, lesbianism was not and it largely escaped unnoticed. For Lautrec, Charles Baudelaire's poem *Femmes damnées*, published in *Fleurs du mal* in 1857, was a particular inspiration, and many of the women who populated the dance halls and cabarets were lesbians including La Macarona and La Goulue. 'Most of the women,' notes David Sweetman, 'in the scenes of singers and dancers were in fact lesbians and quite a few of them were lovers. So many, in fact, that it is possible to argue that lesbianism is the hidden subtext of much of Henri's mature years. As chronicler of his age, this was perhaps inevitable given the increased visibility of the subject in the bars and cabarets of the Butte – some contemporary accounts speak of an explosion of *Saphisme*, as if half the women of Montmartre were falling into bed with

each other' (D. Sweetman, *Toulouse-Lautrec and the Fin-de-Siècle*, London, 1999, p. 358).

Still, though Lautrec was certainly more sympathetic to non-heteronormative relationships than much of society, it is hard to say how tolerant he actually was. While he depicted bourgeois men in the full-length format that was commonplace at this time, his representations of the working class women of Montmartre were less formal. Indeed, the depiction of biological and socioeconomic difference necessarily inscribed such difference and 'irregularity' into these works. (R. Thomson, 'Introducing Montmartre', in *Toulouse-Lautrec and Montmartre*, exh. cat., National Gallery of Art, Washington, D.C., 2005, p. 67). Nevertheless, there is something to be said for imaging the truth of society and to show the world as it truly was – and the spaces that allowed people to freely express themselves.

Lautrec executed *La Danse au Moulin Rouge* on four lithographic stones, one for each colour, and a keystone printed in grey-black, using tusche crayon, brush, the spatter technique and scraper. The delicate gradations of tone created by the spatter technique allowed for only a small edition of twenty, and four known proofs. Of these at least thirteen are in public collections. According to our records only four impressions have been offered at auction in the last thirty years, making the present work particularly rare.



\*27

## MAURICE DENIS (1870-1943)

### Portrait de Marthe et de Maurice

stamped with the artist's monogram and dated '96' (lower right)

oil on canvas  
26 x 35½ in. (66 x 90.2 cm.)  
Painted in 1896

£450,000-650,000  
US\$570,000-820,000  
€530,000-760,000

**PROVENANCE:**  
The artist's estate.  
Noële Maurice-Denis Boulet [the artist's daughter].  
Jean-Francois Denis, Alençon [the artist's son].  
Acquired from the above on 17 March 1989, and  
thence by descent to the present owners.

**EXHIBITED:**  
Paris, Orangerie des Tuileries, *Maurice Denis*, June - August 1970, no. 102, p. 47 (illustrated).  
Bremen, Kunsthalle, *Maurice Denis: Gemälde, Handzeichnungen, Druckgraphik: Meisterwerke des Nachimpressionismus aus der Sammlung Maurice Denis*, October - December 1971, no. 64, p. 45; this exhibition later travelled to Zurich, Kunsthaus, January - March 1972 and Copenhagen, Statens Museum for Kunst, April - May 1972.  
Paris, Musée Bourdelle, *Les Barbus*, June - September 1978, no. 130 (illustrated pl. XVI).  
Tokyo, National Museum of Western Art, *Maurice Denis*, September - October 1981, no. 40 (illustrated); this exhibition later travelled to Kyoto, The National Museum of Modern Art, October - December 1981.  
Lyon, Musée des Beaux-Arts, *Maurice Denis 1870-1943*, September - December 1994, no. 66, p. 195 (illustrated); this exhibition later travelled to Cologne, Wallraf-Richartz Museum, January - April 1995; Liverpool, Walker Art Gallery, April - June 1995 and Amsterdam, Van Gogh Museum, July - September 1995.  
Lausanne, Musée cantonal des Beaux-Arts, *De Vallotton à Dubuffet: Une collection en mouvement, acquisitions, dons, prêts*, December 1996 - February 1997.  
Le Cannet, Musée Bonnard, *Inspirantes inspiratrices: Inspiring Muses*, July - November 2018, no. 11, pp. 68, 70 & 72 (illustrated p. 73).  
Cleveland, Museum of Art, *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889-1900*, July - September 2021, no. 62, p. 122 (illustrated); this exhibition later travelled to Portland, Art Museum, October 2021 - January 2022.

**LITERATURE:**  
J.-M. Nectoux, *Harmonie en bleu et or, Debussy: la musique et les arts*, Paris, 2005, p. 80 (illustrated).

Claire Denis and Fabienne Stahl will include this work in their forthcoming Denis catalogue raisonné.







**PORTRAIT DE MARTHE ET DE MAURICE**  
by Gilles Genty

Maurice Denis's self-portrait with his wife Marthe is a painting that evokes spontaneity. When confronted with the work, one has the feeling of a picture taken in a flash – an instant captured by a camera. The painter, holding his palette in his left hand, has momentarily turned away from his work toward his beloved when the presence of a spectator surprises him. In reality, Denis cleverly organized the composition. The richness of what he tells us through this careful staging makes *Portrait de Marthe et Maurice* an essential milestone in the pictorial and personal evolution of the artist.

1896, the year *Portrait de Marthe et Maurice* was created, was one of great creative richness for Denis. He painted *Le Paravent aux colombes* (1896, Paris, Musée d'Orsay), *Jésus chez Marthe et Marie*

(1896, Saint-Petersburg, Hermitage State Museum) and he began the *Portrait d'Yvonne Lerolle en trois aspects* which he completed the following year. As he noted in a journal entry written that year, the present work and *Portrait d'Yvonne Lerolle* were conceived simultaneously, and he expressed his desire to 'draw Marthe's hands, review her pose in my mind – pure sky – the portrait of YL' (M. Denis, *Journal, volume I*, Paris, 1957, p. 114).

The many preparatory sketches that Denis made reveal the various changes to the poses of the paintings' two protagonists, and these he began as early as 1895. The drawings show that the artist had first imagined himself facing forward but relatively quickly opted for a three-quarter pose. Such alterations are visible in the first version of the painting, *Portrait de Marthe et Maurice*, which he had begun in 1896 and then abandoned, only to resume in 1898 before finally leaving it unfinished.

Above:

Maurice Denis, *Portrait d'Yvonne Lerolle en trois aspects*, 1897.  
Musée d'Orsay, Paris.  
Digital image: © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt.

Opposite:

Detail of present lot.







1896 was also a year of suffering for Denis and his wife, who had lost their firstborn a few months earlier, only to suffer a subsequent miscarriage. The dream of Marthe's 'Amours' – which Denis wrote a poem about in 1891 followed by a suite of lithographs – as well as the happiness of their honeymoon in Brittany, were now at odds with the painful reality of their everyday lives. The tension is, without a doubt, the key to understanding *Portrait de Marthe et Maurice*.

Above the couple, the artist painted the decorative frieze *L'Amour et la vie d'une femme*, inspired by the poetry of Robert Schumann and which was later exhibited at Siegfried Bing in 1895. One can recognize the panel, *La Couronne* which shows a young bride wearing a veil, depicted to the left of Marthe, in a park with scattered lilies. The scene illustrates the following lines from Schumann's *Lied*: 'Everything, at this

hour, vibrates and radiates, / Young companions, throw flowers: / But too happy, I give up / Your circle, shedding tears' (R. Schumann, *L'amour et la vie d'une femme*, trans. by A. Boutarel, Paris, p. 15).

Denis punctuates his works from 1896-1897 with reminiscences of earlier compositions to, perhaps, like a talisman, ward off his difficulties. The sofa shown in the present work, for example, is depicted in several paintings created between 1892 and 1895, including *Marthe au divan* (1892). Though Denis had softened the scrolls of the backrest to produce a harmony within the composition, the grey-silver fabric dotted with flowers is still recognisable.

Characteristic of Denis' practice, motifs echo and refer to each other, at times years apart, and their reappearances are enriched by past narratives

Above:

Left:  
Maurice Denis, *La Cuisinière*, 1893.  
Private collection.

Right:  
Maurice Denis, *Marthe au divan ou Marthe au apron orange*,  
circa 1892.  
Private collection.

Opposite:

Maurice Denis, *Le Dessert au jardin*, 1897.  
Musée Maurice Denis, Saint-Germain-en-Laye.  
Digital image: © RMN-Grand Palais (musée Maurice Denis) /  
Benoît Touchard.

and imagery. Such scenic arrangements are not random but instead are cleverly ordered, morphing into iconography. Faced with the doubts and worries of life, Denis incorporated memories of happiness – the pale silver sofa, for example – into his paintings in anticipation of more to come. As for the imagery in the upper register, it melds the artist's passion for both his wife and music, central elements of his personal poetics here embodied by Marthe, herself an accomplished pianist and singer.

For Denis, painting encompassed the spirituality of daily life; in moments of doubt, he made space for a renaissance. If he played with the motif of the artist-figure (feigning surprise at an intruder when in reality he arranged all the details of the work), Denis also rejected the essential role ascribed to artistic creation. He affirmed this in his *Journal*, writing, 'Art remains a certain refuge,

the hope of a reason in the life of this world and this consoling thought that a little beauty is thus manifested in our life, that we continue the work of creation, the harmonious law of universal life. God who has given so much perfection to the existence of beasts, and who lets us adapt to all the forces he has released in creation! So the act of artistic creation is commendable, to inscribe in the wonderful beauty of flowers, light, in the proportion of trees...and the perfection of faces, to inscribe our poor and lamentable life of suffering, hope and thought' (M. Denis, *ibid.*, p. 111). Happily for Denis 1896 would see the birth of his and Marthe's daughter Noële on June 30, 1896. The couple viewed the birth as a true renewal, which he expressed the following year in *Le dessert au jardin* (1897, Musée départemental Maurice Denis, Saint-Germain-en-Laye) – albeit in a more classicizing setting than that seen in *Portrait de Marthe et Maurice*.



\*28

JULES PASCIN (1885-1930)  
*Homme et femme (recto); Les robes claires (verso)*

stamped indistinctly with the signature 'Pascin' (Lugt 2014a; *recto* lower right);  
stamped again 'Pascin' (*verso* lower right)  
oil on canvas  
20 x 16½ in. (52 x 41 cm.)  
Painted in the United States in 1915

£80,000-120,000  
US\$110,000-150,000  
€93,000-140,000

**PROVENANCE:**  
Acquired by 1966, and thence by descent to the present owners.

**EXHIBITED:**  
Berkeley, University of California Art Museum, *Pascin*, November - December 1966, no. 9 (*recto* illustrated and titled 'The Couple'); this exhibition later travelled to Los Angeles, UCLA Art Galleries, January - February 1967; Chapel Hill, Ackland Art Center, February - March 1967; Waltham, Rose Art Museum, April 1967 and New York, Whitney Museum of American Art, May - June 1967.  
Paris, Fondation Dina Vierny - Musée Maillol, *Pascin: Le magicien du réel*, February - June 2007, pp. 101 & 231 (*recto* illustrated p. 101).

**LITERATURE:**  
Y. Hemin, G. Krohg, K. Perls & A. Rambert, *Pascin: Catalogue raisonné, peintures, aquarelles, pastels, dessins*, vol. I, Paris, 1984, nos. 215 & 216, p. 125 (illustrated).  
T. Krohg & E. Napolitano, *Pascin*, vol. I, Paris, 2017, nos. 1084 & 1087, pp. 338 & 339 (*verso* illustrated p. 338 and *recto* illustrated p. 339).



The present lot, *verso*.







In the years prior to the First World War, Jules Pascin began to investigate the problem of perspective. Turning initially to drawing, he began to employ unconventional vantage points in his compositions and restrict his colour palette. Such choices emphasised the quality of Pascin's line; he was, noted the critic Palmer D. French, a 'superlative draftsman' (P. French, 'Jules Pascin', *Artforum*, February 1967, p. 43). 'But this must be qualified since his draftsmanship was hardly flawless by academic criteria. It was of draftsmanship in the purely artistic stylistic sense – the subjectively evocative nervous sensitivity of the "kinesthetic line" – that he was an inspired master indeed' (*ibid.*). Such graphic virtuosity can be seen in his painting *Homme et femme*, 1915, which conveys a complex interplay of line and form.

Arriving in Paris some ten years earlier, Pascin quickly immersed himself in the city's avant-garde scene. It was there that he honed in on what would become the defining subject of his *oeuvre*, that of the figure. Clothed or unclothed, seated, standing, reclining, or upright, Pascin was entirely captivated by the human form. 'He grasped,' observed French, 'as few artists have, the fact that the body from the neck down can be almost as expressive of personality, mood and individual character as facial features and quite as amenable to interpretive treatment' (*ibid.*). Faceless yet ornamented, *Homme et femme* reinforces French's argument. Although absent any physical characteristics, much can be said about this jaunty couple who confidently stride through the streets.

Sensing catastrophe and attuned to the news, Pascin left Brussels in July of 1914, stopping first in London before sailing to New York on the *RMS*

*Lusitania*. He arrived on 8 October and would remain in the United States until 1920. Max Weber and Maurice Sterne helped him to adjust to life in his new home, encouraging him to paint and introducing him to several artists and critics. It was during these years that the artist met Albert C. Barnes, the influential collector who would later acquire several works by Pascin, and where he would paint *Homme et femme*.

With its angular forms, simplified lines, and simultaneous perspectives, the painting deftly draws on Cubist theories, and while in New York, Pascin completed several paintings in this style, the majority of which he destroyed. *Homme et femme* attests to the 'ease' at which Pascin embraced Cubism, resulting in what Bertrand Lorquin called a 'remarkable composition' (B. Lorquin, 'Pascin, l'efant prodigue', in *Pascin: Le magicien du réel*, exh. cat., Musée Maillol, Paris, 2007, p. 17).

When Pascin finally returned to Europe, he showed at the Salon d'Automne and the Salon des Indépendants, and had exhibitions at Bernheim-Jeune as well as Berthe Weill's new gallery on the rue Lafitte. Although aware of and respondent to many movements and artistic shifts, Pascin remained, above all, faithful to his own style. As Paul Morand wrote, 'If art has no country, no-one is more of an artist than Pascin' (P. Morand quoted in F. Fels, 'Introduction,' in *Drawings by Pascin*, Paris, 1967, p. 8).

On the reverse of *Homme et femme* is a second painting, *Les robes claires*, depicting two women leaning against a table.

Above:  
Marcel Duchamp, *Le Passage de la vierge à la mariée*, 1912. The Museum of Modern Art, New York.  
Artwork: © Marcel Duchamp, DACS 2023.  
Digital image: © 2023 The Museum of Modern Art, New York/Scala, Florence.  
  
Opposite:  
Portrait of Jules Pascin, 1927.  
Photo: © Leonard de Selva / Bridgeman Images.





λ\*29

## KEES VAN DONGEN (1877-1968)

### La Porte Dauphine

signed ‘van Dongen’ (lower left)  
oil on canvas  
39¾ x 32 in. (100 x 81.2 cm.)  
Painted *circa* 1923

£600,000-900,000  
US\$770,000-1,100,000  
€710,000-1,100,000

**PROVENANCE:**  
Jeanne Adèle Bernard (Madame Jenny), Nice,  
by whom acquired directly from the artist by 1959.  
Galerie Paul Pétridès, Paris.  
Private collection, Switzerland.  
Jean Mélas-Kyriazi, Lausanne, by whom acquired  
in 1965, and thence by descent.  
Galerie Hopkins-Custot, Paris.  
Private collection, Europe, by whom acquired in  
1995; sale, Sotheby's, New York, 7 November 2007,  
lot 63.  
Acquired at the above sale.

**EXHIBITED:**  
Paris, The artist's studio (5, rue Juliette-Lamber),  
*Paris par Van Dongen*, November - December 1923,  
nos. 5 or 6.  
Nice, Galerie des Ponchettes, *Van Dongen*, February  
- March 1959, no. 50, p. 34 (illustrated).  
Geneva, Musée de l'Athénée, *Van Dongen, 1877-1968*,  
July - October 1976, no. 28 (illustrated).  
Rotterdam, Museum Boymans-van Beuningen, *Kees  
van Dongen*, December 1989 - February 1990, no. 48  
(illustrated; dated '1924-1925').  
Paris, Musée d'art Moderne de la Ville de Paris, *Van  
Dongen, Le Peintre 1877-1968*, March - June 1990,  
pp. 187 & 259 (illustrated p. 187; dated '1924-1925').  
Paris, Centre Georges Pompidou, *La ville: art et  
architecture en Europe 1870-1993*, February - May  
1994; this exhibition later travelled to Barcelona,  
Centre de cultura contemporania, June - October  
1994.  
Monaco, Nouveau Musée National de Monaco, Salle  
d'expositions du Quai Antoine-1er, *Van Dongen*, June  
- September 2008, no. 220, p. 51 (illustrated; dated  
'1924-1925').  
Ferrara, Palazzo del Diamanti, *Gli Anni Folla. La  
Parigi di Modigliani, Picasso e Dalí*, September 2011 -  
January 2012, no. 12, p. 81 (illustrated).

**LITERATURE:**  
E. des Courières, *Van Dongen*, Paris, 1925, no. 47  
(illustrated; titled 'Porte Dauphine').  
L. Chaumeil, *Van Dongen, L'homme et l'artiste - La vie  
et l'œuvre*, Geneva, 1967, p. 327, no. XXVI (illustrated  
pl. XXVI; dated '1924').  
J. M. Kyriazi, *Van Dongen après le Fauvisme*,  
Lausanne, 1976, p. 144 (illustrated p. 51; dated '1925').  
Exh. cat., *Hidden Face, Hidden Portraits: The  
Scientific Examination of Works of Art*, Tokyo, 1993,  
p. 21 (illustrated fig. 26).

This work will be included in the forthcoming Van  
Dongen Digital Catalogue Raisonné, currently being  
prepared under the sponsorship of the Wildenstein  
Plattner Institute, Inc.







Following the First World War, Kees van Dongen became a notable figure within Paris' *beau monde*, wholly immersing himself in the decadent, exhilarating lifestyle of the city's haute bourgeoisie. He hosted raucous parties at his home, attended lavish balls in Venice, and holidayed in the fashionable seaside resorts that dotted the coast of Normandy. In addition to his portraits of the aristocracy, society ladies, and actresses, he also captured scenes of life – the swanky summer set in Deauville, the crowds outside St Mark's Cathedral, the beautiful and the dazzling. Painted in 1923, *La Porte Dauphine* captures the *bon ton* of the French capital, shown in their finest fashions strolling along the Avenue du Bois de Boulogne, today known as the Avenue Foch.

Under a serene sky, men in suits and slender, lanky women walk leisurely down the wide avenue in *La Porte Dauphine*. Lush gardens flank the road and in the background stands the Arc de Triomphe. The Avenue du Bois de Boulogne was built during the Second Empire as part of Georges-Eugène Haussmann's masterplan for the city and the impressive promenade was outfitted with ornamental gardens, exotic flowers, and rows of chestnut trees; it was immediately popular with Parisians. The titular Porte Dauphine of the present

work is the neighbourhood that encompasses much of the Avenue Foch and the Bois du Boulogne and where Van Dongen had lived in the early 1920s; the name comes from a nineteenth-century gate in the city's Thiers wall. Although not seen in the painting, it is likely that Van Dongen's cityscape was set just beyond the homonymous metro station, which first opened in December of 1900 and was bedecked, several years later, with an art nouveau canopy designed by Hector Guimard.

Van Dongen first moved to Paris at the turn of the twentieth century, but he only became a French citizen in 1920. Still, he felt extremely and exquisitely aligned with the city and is reported to have once said that 'having come to France for three days to see the Bastille Day festivities, [I] stayed for 50 years' ('Kees van Dongen, Fauvist Painter, Is Dead at 91', *New York Times*, 29 May 1969, p. 39). He quickly made a name for himself after arriving in Paris, becoming famous first for his Fauvist tendencies, specifically his 'riotous' and brilliant colour palette as well as his contributions to the 'revolt against Impressionism' (*ibid.*). Yet works such as *La Porte Dauphine* share much with the artists that Van Dongen sought to challenge. Like Édouard Manet and Edgar Degas, Van Dongen too imaged the modern city, its people and styles, and

Above:  
Left:  
Kees van Dongen, *Femme au balcon*, circa 1924.  
Musée d'Art Moderne, Paris.  
Artwork: © Kees van Dongen, DACS 2023.  
Digital image: © Paris Musées, musée d'Art moderne, Dist. RMN-Grand Palais / image ville de Paris.  
Right:  
Pierre-Auguste Renoir, *Le Pont Neuf*, 1872.  
National Gallery of Art, Washington, D.C.  
Digital image: Courtesy National Gallery of Art, Washington, D.C.  
Opposite:  
The restaurant Maxims, Paris, 1925.  
Photo: © Roger-Viollet / TopFoto.







Above:

Jeanne Adèle Bernard, known as Madame Jenny, founder of the fashion house *Jenny*, who owned the present lot. Photograph by Thérèse Bonney. Bibliothèque historique de la Ville de Paris. Photo: © Thérèse Bonney - University of California, Berkeley / BHVP / Roger-Viollet/TopFoto.

Opposite:

Detail of present lot.



as he adapted his techniques to figure painting, he was embraced by the world of fashion and cinema, becoming friends with legendary fashion designers such as Paul Poiret and Jeanne Adèle Bernard, who both collected his art; he was the toast of the international set. Indeed, it was during these years that the artist took on the name Kees. Born Cornélius Théodorus Marie van Dongen, during the 1920s, his friends and wealthy sitters nicknamed him Kiki, which he later evolved into Kees.

From his first days in the capital, Van Dongen embodied the spirit of the *flâneur* as he roved around documenting bits and fragments of what he saw. As Charles Baudelaire, who equated the *flâneur* to an artist-poet, explained, 'For the perfect *flâneur*, it is an immense joy to set up a house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the

infinite... the lover of universal life enters into the crowd as though it were an immense reservoir of electrical energy. Or we might liken him to a mirror as vast as the crowd itself; or to a kaleidoscope gifted with consciousness, responding to each one of its movements and reproducing the multiplicity of life and the flickering grace of all the elements of life' (C. Baudelaire, *The Painter of Modern Life And Other Essays*, trans. J Mayne, London, 1964, p. 9). Indeed, Van Dongen's affection for his adopted home is wonderfully tangible in *La Porte Dauphine*. This is a world that glitters and effervesces, and like the artists who came before him, he too contributed to the fantasy of the French capital. As he said, 'I love everything that shines, precious stones that sparkle, fabrics that bristle, beautiful women who inspire carnal desire. And painting gives me the most complete possession of that' (K. van Dongen quoted in *op. cit.*, 1968, p. 39).



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## FÉLIX VALLOTTON (1865-1925)

*Un soir sur la Loire*

signed and dated 'F. VALLOTTON. 23' (lower right)  
oil on canvas  
31⅞ x 25¼ in. (81.2 x 65.2 cm.)  
Painted in 1923

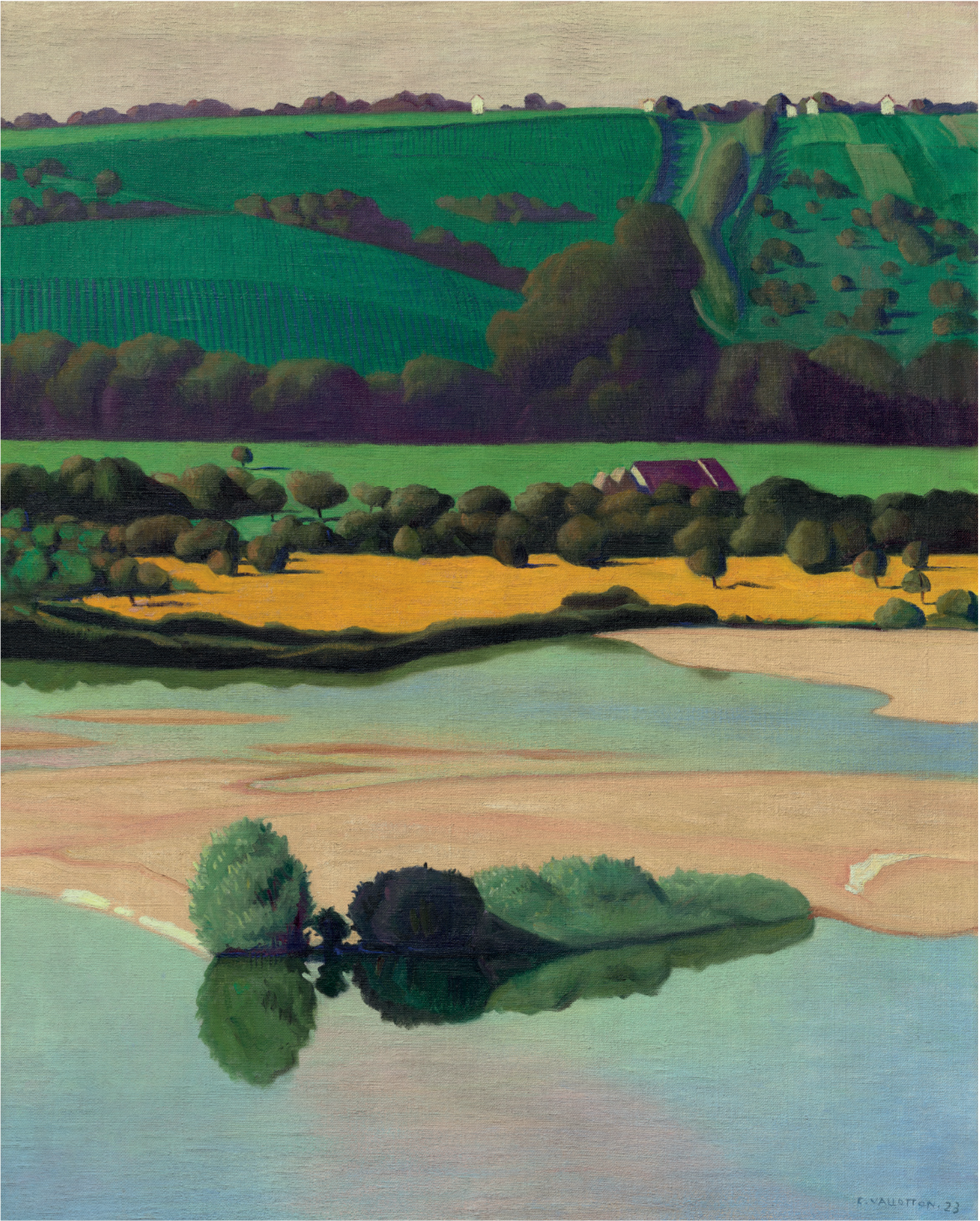
£600,000-900,000  
US\$760,000-1,100,000  
€700,000-1,000,000

**PROVENANCE:**  
Galerie Druet, Paris (no. 10231), by whom acquired from the artist on 11 October 1923.  
Galerie Paul Vallotton, Lausanne (no. 6931), by whom acquired from the above on 7 October 1927.  
Henry Vallotton, Saint-Sulpice, by whom acquired from the above in 1940 and until at least 1967.  
Private collection, Switzerland, and thence by descent.  
Anonymous sale, Galartis SA, Lausanne, 14 June 2014, lot 201.  
Acquired at the above sale, and thence by descent to the present owners.

**EXHIBITED:**  
Venice, *XIV Esposizione internazionale d'arte della Città di Venezia*, April - October 1924, *Padiglione della Francia*, no. 92, p. 181 (titled 'Sera sulla Loira').  
Gand, *XLIIIe Exposition triennale*, June - August 1925, no. 736, p. 113.  
Paris, Galerie Druet, *Cinquante tableaux de Félix Vallotton*, May 1926, no. 43.  
Bordeaux, Terrasse du Jardin Public, *Xe Salon des artistes Indépendants Bordelais*, October - November 1937, no. 491.  
Basel, Kunsthalle, *Félix Vallotton 1865-1925*, February - March 1942, no. 230, p. 26 (titled 'Bords de la Loire'; dated '1933').  
Rotterdam, Museum Boijmans Van Beuningen, *Félix Vallotton 1865-1925*, April - June 1954, no. 70 (titled 'Landschap'); this exhibition later travelled to Brussels, Palais des Beaux-arts, *Félix Vallotton*, June - July 1954 (titled 'Paysage composé').  
Basel, Kunsthalle, *Félix Vallotton*, January - February 1957, no. 141 (illustrated).  
Zurich, Kunsthau, *Félix Vallotton*, April - May 1965, no. 257, p. 99 (illustrated, pl. XXI).  
Bern, Kunstmuseum, *Félix Vallotton, les couchers de soleil*, October 2004 - February 2005, no. 84, p. 247 (illustrated p. 215); this exhibition later traveled to Martigny, Fondation Pierre Gianadda, March - June 2005.

**LITERATURE:**  
The artist's handlist, LRZ no. 1452.  
H. Breuleux, 'Félix Vallotton', in *L'illustré*, Lausanne, no. 50, December 1935 (illustrated p. 1570).  
A. Michot, 'Félix Vallotton à Bordeaux', in *La Revue*, Lausanne, 18 November 1937.  
E. Jaloux, 'Félix Vallotton', in *Formes et couleurs, Revue d'art, de littérature et de musique*, Lausanne, vol. II, nos. 4 & 5, 1940 (illustrated).  
Dr Meig, 'Félix Vallotton in der Kunsthalle Basel, III' in *Basler Nachrichten*, Basel, 5 March 1942 (titled 'bords de la Loire').  
F. Jourdain, *Félix Vallotton*, Geneva, 1953 (illustrated pl. 81).  
V. Gilardoni, 'Félix Vallotton', in *Galleria, Supplemento della rivista tecnica della Svizzera italiana*, Locarno, no. 1, January 1957 (illustrated p. 8).  
R. Barilli, 'Ai margini della surrealtà: Vallotton e Maillol' in *Il Simbolismo*, Paris, 1967, vol. II, p. 176 (illustrated).  
R. Koella, *Das Bild der Landschaft im Schaffen von Félix Vallotton, Wesen - Bedeutung - Entwicklung*, Zurich, 1969, no. 273, p. 308.  
M. Ducrey, *Félix Vallotton 1865-1925: L'œuvre peint*, vol. I, *Le peintre*, Lausanne, 2005, no. 1527, p. 305.  
M. Ducrey, *Félix Vallotton 1865-1925: L'œuvre peint*, vol. III, *Catalogue raisonné, Seconde partie, 1910-1925*, Lausanne, 2005, no. 1527, p. 803 (illustrated).  
F. Künzi, *La nature dans l'œuvre de Félix Vallotton*, exh. cat., Lausanne, 2010, p. 50 (illustrated fig. 27, pp. 51 & 203).

This work has been requested for the upcoming exhibition *Félix Vallotton. A Retrospective* to be held at Musée cantonal des Beaux-Arts, Lausanne from October 2025 to February 2026, to mark the centenary of the artist's death.







Above:

Georgia O'Keeffe, *Green Mountains, Canada*, 1932.  
The Art Institute of Chicago.  
Artwork: © Georgia O'Keeffe Museum / DACS 2023.  
Digital image: © 2023 The Art Institute of Chicago / Art Resource,  
NY/ Scala, Florence.

Opposite:

Detail of present lot.

Set in the Loire River, Félix Vallotton's *Un soir sur la Loire* depicts a landscape beyond pure truth. In melding reality with experience, the painting captures the sensation of a place. *Un soir sur la Loire* was created in 1923 during Vallotton's trip to Champtoceaux, near Nantes; there he stayed in a pension run by nuns. He had visited the region before, spending time outside of Tours, and he returned for the glorious light and to paint alongside his colleague Paul Deltombe, who lived in the Loire Valley. It was Deltombe who played such an instrumental role in organizing the purchase of Vallotton's *Femme Lisant* (Ducrey, vol. III, no. 1433) by what is now the Musée d'Arts de Nantes.

After returning from Champtoceaux, Vallotton wrote to his brother Paul of the many sketches he had made in the region and his hopes to 'draw about ten paintings from them' (F. Vallotton to P. Vallotton, 23 July 1923, quoted in M. Ducrey, *Félix Vallotton, L'oeuvre peint, Le peintre*, Lausanne, 2005, vol. III, p. 801). A month later, on 17 August, he again wrote to his brother of the 'happy' canvases he had painted (F. Vallotton to P. Vallotton, 17 August 1923 quoted in *ibid.*). *Un soir sur la Loire* was one of the thirteen canvases that Vallotton created from his sketches, and with its decadent colour palette and lyrical title, the painting evokes arcadian joy, June evenings, the first glow of summer. Across the hills Vallotton has painted are rows of dark green grapevines, and the setting sun casts purple shadows across the land beneath. The Loire River extends languidly and capaciously, and in the centre, noted the artist, sat 'a sandbank and an island of willows' (*ibid.*, p. 1923). Although far from a naturalistic depiction, *Un soir sur la Loire* captures an intensity of feeling, a sweetness of sky and blazing light.

Vallotton's graphic aesthetic developed through his printmaking practice, and though he had largely abandoned the medium by the time *Un*

*soir sur la Loire* was created, such influence is clearly discernible in the present work. Both the flat, unmodulated colours and the compression of spatial depth recall the woodblock prints he made for magazines including *La Revue blanche*. Like much of Paris, Vallotton too would have witnessed the craze for Japanese woodcuts, which reached its apex following an exhibition at the École des Beaux-Arts in 1890. The *ukiyo-e* prints were admired for their vertiginous perspectives, hidden horizons, and closely cropped imagery, inspiring artists to reconceive their perspectival systems. In *Un soir sur la Loire*, Vallotton incorporated a sense of aloof detachment into his painting, bestowing upon himself, and thus the viewer, a god-like perspective of one who sees all.

If painting once served as a portal onto the world and the principal means of representation, the advent of photography in the mid-19<sup>th</sup> century meant that painters could strive for more than simply producing truthful depictions of their surroundings. As a result, the landscape became the site for visual revolution. Once considered a lesser genre according to the Academy's hierarchy, over the course of the 19<sup>th</sup> century, landscape painting became, argues Richard Thomson, a new 'vehicle for the artist's imagination' and thus a new locus for pictorial innovation (R. Thomson, 'Pictures of Progress, Nationalism and Tradition', in *Monet to Matisse: Landscape Painting in France 1874-1914*, exh. cat., National Gallery of Scotland, Edinburgh, 1994, pp. 14-15). Long based on an illusion – the representation of the physical world contained within a flat plane – painters began to challenge this heritage and Vallotton was particularly suited to this fight. Indeed, his *paysages composés* were clear in their intentions: these are invented scenes that play with veracity and representation, reality and experience.



\*31

GUSTAVE CAILLEBOTTE (1848-1894)

Verger aux pommiers en fleurs, Colombes

signed ‘G. Caillebotte’ (lower left)  
oil on canvas  
23¾ x 32¼ in. (60.1 x 81.6 cm.)  
Painted in 1883

£550,000-800,000  
US\$700,000-1,000,000  
€650,000-930,000

PROVENANCE:  
Ambroise Vollard, Paris.  
Anonymous sale, Paris, Hôtel Drouot, 16 May 1956,  
lot 71.  
Francisco ‘Paco’ Rebes, Barcelona & New York.  
Galerie Malingue, Paris, on consignment from the  
above.  
Acquired from the above on 17 May 1984, and thence  
by descent to the present owners.

EXHIBITED:  
London, Royal Academy of Arts, *From Manet  
to Gauguin: Masterpieces from Swiss Private  
Collections*, June - October 1995, no. 161.  
Tokyo, Sezon Museum of Art, *Impressionist and  
Post-Impressionist Masterpieces from Swiss Private  
Collections*, October 1995 – January 1996, no. 3, p.  
42 (illustrated p. 43); this exhibition later travelled to  
Nagoya, Matsuzakaya Museum of Art, February –  
March 1996.  
Giverny, Musée des impressionnismes, *Caillebotte,  
peintre et jardinier*, March – July 2016, no. 50, p. 150  
(illustrated pp. 102 & 103).

LITERATURE:  
M. Bérhaut, *Caillebotte: Sa vie et son œuvre,  
catalogue raisonné des peintures et pastels*, Paris,  
1978, no. 254, p. 167 (illustrated).  
M.-J. de Balanda, *Gustave Caillebotte: La vie, la  
technique, l’œuvre peint*, Lausanne, 1988, p. 120  
(illustrated p. 121; dated ‘vers 1883’).  
J.-J. Lévêque, *Les années impressionnistes, 1870-  
1889*, Paris, 1990, p. 465 (illustrated).  
M. Bérhaut, *Gustave Caillebotte: catalogue raisonné  
des peintures et pastels*, Paris, 1994, no. 266, p. 173  
(illustrated).  
C. Shields, ed., *Impressionism in the Age of Industry*,  
exh. cat., Toronto, 2019, p. 208 (illustrated).

The Comité Caillebotte has confirmed the  
authenticity of this work.







In May 1881, Gustave Caillebotte and his brother Martial purchased a house on the banks of the river Seine, just a few kilometres from Paris. The family estate at Yerres, which had inspired so many of the artist’s early works, had been sold in 1878. In search of a new retreat from the commotion and hum of Parisian life, the brothers set their eyes on the quiet, rustic hamlet of Petit-Gennevilliers. Situated roughly half an hour from the capital by train, this stretch of the Seine had become a popular destination for Parisians during the late-19<sup>th</sup> century, drawn to the region’s mixture of bucolic countryside and pleasure boating.

While Caillebotte may have become familiar with the area through his fellow Impressionist Claude Monet, it is likely that his own passion for yachting was what made Petit-Gennevilliers so attractive. Indeed, the Caillebotte brothers were likely drawn to the property’s proximity to Argenteuil, then a hub for sailing regattas. Continued infighting amongst the founding members of Impressionism further encouraged the artist’s withdrawal from the artistic world of Paris. Though he continued to paint in the

Impressionist style – and enjoyed his *plein air* motifs – he increasingly retreated to the countryside. For six or so years, Caillebotte divided his time between the French capital and Petit-Gennevilliers before purchasing his brother’s share of the property and moving there permanently in 1887.

At his home in Petit-Gennevilliers, Caillebotte could pursue his twin interests in sailing and gardening, and gradually, he made the landscape his principal subject. Like his friend Monet, Caillebotte, too, was a dedicated gardener and devoted many hours to cultivating dahlias, chrysanthemums, irises, and a whole assortment of other plants in his greenhouse and various beds, giving him the reputation of a ‘wise lover of gardens’ (G. Geffroy, *Claude Monet, sa vie, son oeuvre*, 1924, quoted in M. Berhaut, *Gustave Caillebotte, Catalogue raisonné des peintures et pastels*, Paris, 1994, p. 45). Just as Monet did at Giverny so too did Caillebotte transform Petit-Gennevilliers into his own artistic crucible, a space which he both shaped and painted at the same time.

Above:  
Gustave Caillebotte, *garden* at Petit Gennevilliers, February 1892.  
Digital image: Bridgeman Images.

Opposite:

Left:  
Claude Monet, *Le Pommier*, 1879.  
Private Collection.

Right:  
Gustave Caillebotte, *Arbres en Fleurs, Petite Gennevilliers*, circa 1885.  
Brooklyn Museum.  
Digital image: © Brooklyn Museum / Bequest of William K. Jacobs, Jr. / Bridgeman Images.



While the floral abundance of Petit-Gennevilliers was to become a principal subject for the artist, he did not limit himself to the boundaries of his property. Rather, as in Normandy where he had roamed the cliffs and hillsides around Trouville, spending countless hours painting the verdant, flowering landscapes of northern France, he too continued to explore all that the Val-d'Oise had to offer. Painted in 1883, *Verger aux pommiers en fleurs, Colombes* was created just a short ways down the river Seine.

*Verger aux pommiers en fleurs, Colombes*, which Marie-Josèph de Balanda called an ‘extraordinarily graceful’ painting, was painted just to the south of Petit-Gennevilliers outside the village of Colombes (M. de Balanda, *Gustave Caillebotte : La vie, la technique, l’œuvre peint*, Lausanne, 1988, p. 120). Apple trees sway ever so slightly beneath a luminous blue sky, their white, radiant blossoms redolent of spring. Tree branches arc eloquently, and the ‘subtlety’ of Caillebotte’s brushwork ‘makes the light vibrate across the trembling leaves whose violet shadows move in concert with the soil and air’ (*ibid.*). This explosion of spring has been translated

as an exuberant flurry of rapid brushwork and bright, intoxicating colour. As the acclaimed 19<sup>th</sup> century art critic Jules-Antoine Castagnary wrote of *Verger aux pommiers en fleurs, Colombes*, ‘The fragrances, colours, and sounds respond to one another’ and in this way, Caillebotte has rendered ‘not simply the scenery but the sensations produced by the landscape’ (*ibid.*).

As in so many of Caillebotte’s paintings, the human figure is absent from *Verger aux pommiers en fleurs, Colombes*, but in the background there is a small church which serves as a reminder of larger society. Both its sharp steeple as well as those of the various posts jutting out from the soil introduce more severe verticals into a composition otherwise replete with whimsical rhythms and soft touches. Indeed, the linear diagonal suggested by the posts is a hallmark of Caillebotte’s work, what Peter Galassi and Kirk Vardenoe called his ‘looming foregrounds, tiny backgrounds, and exaggerated convergences’ (K. Varnedoe and P. Galassi, ‘Caillebotte’s Space’, in K. Varnedoe, *Gustave Caillebotte*, New Haven, 1987, p. 20).





The subject of the blossoming fruit tree was one which had long captivated other Impressionist artists, including Monet, Camille Pissarro, and Alfred Sisley, and in his choice of motif, Caillebotte followed in their footsteps. Yet he remained faithful to his dizzying perspectives and rolling horizons and was becoming increasingly attuned to colour's properties and potentials. In this way, *Verger aux pommiers en fleurs, Colombes* should be placed in dialogue with Vincent van Gogh's series of orchard paintings he made not long after his arrival in Arles in 1888. Witnessing first-hand the bright sun and vivid green shoots of grass, Van Gogh intensified his palette to fully convey the atmosphere that spread out before him. It was this sensitivity to landscape that lent Van Gogh's orchards such an intensity of feeling, the same specificity of place that marks *Verger aux pommiers en fleurs, Colombes*. The painting is a resplendent study of springtime, its glorious crystalline light and joyful optimism. Caillebotte vividly captures the sensation of the changing seasons, and in the apple tree's cheerful blossoms reside the painter's joy at seeing the blooming world.

Above:  
David Hockney, *Early Blossom, Woldgate*, 2009.  
Private Collection.  
© David Hockney

Right:  
Vincent van Gogh, *Vergers en fleurs, vue d'Arles*, 1888 - 1889.  
Van Gogh Museum, Amsterdam.  
Digital image: © 2023 Album/Scala, Florence.

Opposite: Detail of present lot.





\*32

A WOOD SCULPTURE OF A STANDING JIZO  
BOSATSU (BODHISATTVA KSHITIGARBHA)

JAPAN, KAMAKURA PERIOD (13TH CENTURY), DATED 24TH DAY OF THE  
NINTH MONTH OF THE FOURTH YEAR OF THE SHOO ERA (1291), SIGNED  
*HOGEN INTAN*

Carved and assembled from Japanese cypress wood in *yosegi zukuri* technique  
as Bodhisattva Kshitigarbha standing, the left hand holding a wish-fulfilling jewel  
and right hand holding a staff, wearing robe open at the torso and falling in pleats,  
the robe pattern decorated in *kirikane* (cut-gold leaf), inlaid jewel on the forehead  
(*urna*), the inlaid rock crystal eyes painted with black pupils ringed in red, standing  
on a lotus base; dated and signed on the wooden tenons attached to the bottom  
of the feet

Height including base: 54½ in. (138.5 cm.)

£2,000,000-4,000,000  
US\$2,600,000-5,100,000  
€2,400,000-4,700,000

**PROVENANCE:**  
Inosuke Setsu, Setsu Gatodo, Tokyo  
Acquired from the above on 8 January 1962, and  
thence by descent to the present owners.

**EXHIBITED:**  
New York, Metropolitan Museum of Art, on long term  
loan, from 2012-2022. Loan number L.2012.3.1a–c.

**LITERATURE:**  
K. Mizuno, ed., *Nihon chokoku shi kiso shiryo shusei:*  
*zozo meiki hen*, vol. 14 (Tokyo: Chuo Koron Bijutsu  
Shuppan, 2018), text volume (*kaisetsu hen*), no. 403,  
pp. 154–56. Text by Kensuke Nedachi; research by  
Kensuke Nedachi, Takayuki Seya & Ai Seya.







Acquired by Sam Josefowitz in 1962, and most recently on long term loan at The Metropolitan Museum of Art, New York, the present lot is one of the most significant early Japanese sculptures to come to auction in a generation. That the name of its sculptor – Intan – is identified underscores its clear art historical importance; there are few extant sculptures that date from this period whose origins are known today and which remain in private collections. The survival of such a finely and intricately carved and decorated wooden sculpture over more than seven centuries is a testament to its undisputed importance.

**A WOOD SCULPTURE OF A STANDING JIZO BOSATSU (BODHISATVA KSHITIGARBHA)**  
by Julia Meech

The bodhisattva Jizo is worshipped as a saviour who will wander through the six realms of rebirth to save beings – gods, titans, humans, animals, hungry ghosts and those in hell. Famous for saving the dead from the Buddhist hells, the merciful and compassionate Jizo appears as a gentle, youthful monk, with a shaved head and wearing a patchwork surplice (*kesa*) over his robe. He holds a monk's staff (*shakujō*) in his right hand. In his left is the jewel of wisdom that grants all wishes. His divinity is indicated by his long earlobes and the *urna* on his forehead.

In the present work, Jizo tilts his head down, as though in welcoming descent. As Hank Glassman has written in his study of Jizo, by the 13<sup>th</sup> century, under the influence of a Buddhist theory of decline (*mappō*) and notions about the diminishment of human capacities, there came to be a trend in Japan toward more streamlined or selective practices aimed at efficient paths to salvation. And so there emerged an enthusiasm for the exclusive worship of one deity over others, that is, the adoption of a personal savior. The iconography of welcoming descent came to be employed for the representation of certain bodhisattvas as sole individuals – especially Jizō and Kannon, but also Fugen and others. By the late Kamakura period, representation of Jizō in solitary welcoming descent, or Jizō *dokuson raigō*, became very popular in Nara, the former capital to the south of Kyoto, through the dedication of monks of the powerful Kōfukuji, the family temple of the Fujiwara. All activities of the temple were closely intertwined with its partner Shintō institution, the Kasuga Shrine.

Who was Intan, the sculptor? By the end of the 13<sup>th</sup> century, there was a lot of borrowing of characters back and forth for names. “In” implies In school, and “tan” implies a Tankei connection. Tankei was a sculptor of the Kei school, which flourished in the Kamakura period; he was the student of and eldest son of the master sculptor Unkei.

Above:

Kaikei, *Jizo Bosatsu* (*Bodhisattva Kshitigarbha*), Japan. Kamakura Period, circa 1202.  
The Metropolitan Museum of Art, New York.  
Digital image: The Metropolitan Museum of Art, Mary Griggs Burke Collection,  
Gift of the Mary and Jackson Burke Foundation, 2015, 2015.300.250a, b.  
Opposite:

Detail of the present lot.







Small round heads with delicate features are characteristic of late-13<sup>th</sup>-century sculpture, regardless of school. Increasingly there were fewer stylistic distinctions among In, En and Kei school sculptors. While the Kei school is well known and has received the most attention, the Josefowitz statue will spur a revival of interest in the In school (Inpa). For a Jizo by Kaikei, see the example in the Metropolitan Museum of Art, dated *circa* 1225-1226 (2015.33.25a, b). For further comparison, there is an example of a Jizo Bosatsu by Zen'en of the En school, dated *circa* 1252, and commissioned by monks at Kofukuji Temple, Nara, in the Rockefeller Collection at Asia Society, New York.

We know very little about Intan. Two other sculptures are associated with him. In 1294 (Ei'nin 2. 9.24), he was one of three In-school sculptors who carved another statue of Jizo, a seated figure, for the Joki-in temple on Mount Koya, south of Osaka, now designated an Important Cultural Property. The inscription on the Joki-in statue indicates that Inshu, who had the rank of Hoin, had three assistants working on that piece: Intan and Insho, both with the rank of Hogen, and Inryo, with the rank of Hokkyo. 大仏師法印院修作者、法眼院湛、法眼院昌、法橋院亮、永仁二年甲午九月二十四日

The name Intan appears in a statue traditionally said to be Gūze Kannon at Akishinodera, an eighth-century temple in Nara with a Kamakura-period main hall registered as a National Treasure.

The name of the patron in the inscription is 'Kyōganbō Daisōzu [Senior high priest] Rin'ei'. A monk of the same name was involved in an event in 1308 in which sacred wood of Kasuga was taken to Kyoto, the capital. Thus, the two are probably the same person. Likely he was a monk at Kōfukuji Temple, Nara. The name of the other patron, Jitsu'ei Enshunbō – because he shares the same “ei” character as Rin'ei – was probably a Kōfukuji monk, as well.

Sam Josefowitz visited Japan at least twice in the early 1960s, purchasing several Japanese statues, including the Jizo offered here, from premier galleries in Tokyo. The dealer who sold the Jizo was Inosuke Setsu. Setsu loved antiques and created one of the leading art businesses in Japan in a single generation. He purchased many works from the family of Takashi Masuda, the famous collector and entrepreneur who was the first director of the Mitsui Trading Company. Setsu had exceptional collectors as clients – people who were at the forefront of Japan's economic world, as well as American clients, including Sherman E. Lee at the Cleveland Museum of Art. Setsu's receipt for payment for this Jizo is dated 8 January 1962, addressed to Sam in Manhattan. In Japan, Sam relied on the connoisseurship and advice of the American collector/dealer Harry G. C. Packard, who lived in Tokyo. In 1975, Packard sold his own collection of over 400 Japanese works of art to The Metropolitan Museum of Art.

Above:  
*Jizō Bosatsu (Bodhisattva Kshitigarbha)*, second half 13th century. The Metropolitan Museum of Art, New York. Digital image: The Metropolitan Museum of Art, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975. 1975.268.166a-d  
  
Opposite:  
Detail of present lot.





\*33

## HENRI DE TOULOUSE-LAUTREC (1864-1901)

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- iv. Femme au plateau - Petit déjeuner (W. 157)
- v. Femme couchée - Réveil (W. 158)
- vi. Femme au tub - Le tub (W. 159)
- vii. Femme qui se lave - La toilette (W. 160)
- viii. Femme à glace - La glace à main (W. 161)
- ix. Femme qui se peigne - La coiffure (W. 162)
- x. Femme au lit, profil - Au petit lever (W. 163)
- xi. Femme en corset - Conquête de passage (W. 164)
- xii. Femme sur le dos - Lassitude (W. 165).

PROVENANCE:  
Private collection, Japan.  
Anonymous sale, Christie's, New York, 16 November  
1982, lot 351 (illustrated on the cover).  
Acquired at the above sale, and thence by descent to  
the present owners.

EXHIBITED:  
Paris, Galeries nationales du Grand Palais, *Toulouse-  
Lautrec*, February - June 1992, nos. 141A-K (with their  
labels).

LITERATURE:  
L. Delteil, *Le Peintre-Graveur Illustré: Toulouse-  
Lautrec*, Paris, vol. X, 1920, nos. 179-189 (other  
impressions illustrated).  
J. Adhémar, *Toulouse-Lautrec: His Complete  
Lithographs and Drypoints*, London, 1965, pp. 200-  
210 (other impressions illustrated).  
W. Wittrock, *Toulouse-Lautrec: The Complete Prints*,  
London, 1985, nos. 155-165, pp. 374-399 (other  
impressions illustrated).  
G. Adriani, *Toulouse-Lautrec: Das Gesamte  
Graphische Werk - Sammlung Gerstenberg*, Cologne,  
1986, nos. 171-181, pp. 222-243 (other impressions  
illustrated).

ADDITIONAL SELECTED LITERATURE:  
R. Castleman & W. Wittrock, *Henri de Toulouse-  
Lautrec, Images of the 1890s*, exh. cat., New York,  
1985, nos. 139-158, pp. 170-179 (other impressions  
illustrated).  
P. Gassier, *Toulouse-Lautrec*, exh. cat., Martigny,  
1987, nos. 138-150, pp. 200-152 (other impressions  
illustrated).  
C. Frèches-Thory, A. Roquebert & R. Thomson,  
*Toulouse-Lautrec*, exh. cat., London, 1992, nos. 141A-  
K, pp. 436-453 (no. 141F, this impression illustrated;  
otherwise other impressions illustrated).  
P.D. Cate, G. B. Murray & R. Thomson, *Prints Abound,  
Paris in the 1890s*, exh. cat., Washington, 2001,  
nos. 51-55, pp. 117-119 (other impressions, partially  
illustrated).  
K. Koutsomallis, B. du Vignaud de Villefort, D.  
Devynck & G. Adriani, *Toulouse-Lautrec, Woman  
as Myth*, exh. cat., Andros, 2001, nos. 75-85 (other  
impressions illustrated).  
J. Döring, *Toulouse-Lautrec und die Belle-Époque*,  
exh. cat., Hamburg, 2002, pp. 186-195 (other  
impressions, partially illustrated).  
R. Thomson, P.D. Cate & M.W. Chapin, *Toulouse-  
Lautrec and Montmartre*, exh. cat., Washington,  
2005, nos. 259a-l (other impressions illustrated).  
F. Roos Rosa de Carvalho, *Printmaking in Paris,  
The rage for prints at the fin de siècle*, exh. cat.,  
Amsterdam, 2012, pp. 102-105 (other impressions,  
partially illustrated).  
J. A. Clarke, ed., *The Impressionist Line from Degas  
to Toulouse-Lautrec, Drawings and Prints from the  
Clark*, exh. cat., New York, 2013, pp. 128-131 (other  
impressions, partially illustrated).  
S. Suzuki, *The Paris of Toulouse-Lautrec: Prints and  
Posters*, exh. cat., New York, 2014, nos. 49-58 (other  
impressions, partially illustrated).

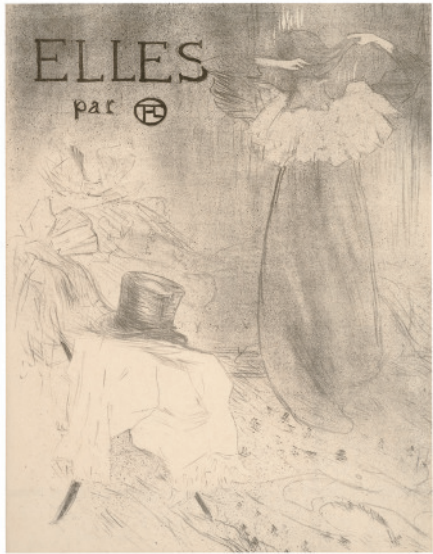
Opposite:

La clownesse assise (part lot, detail)





HENRI DE TOULOUSE-LAUTREC, *Elles*  
The complete set of 12 lithographs, including the cover & frontispiece  
(The present lot, illustrated in full).



i.



ii.



iii.



iv.



v.



vi.



vii.



viii.



ix.



x.



xi.



xii.





Henri de Toulouse-Lautrec’s *Elles* is one of the most celebrated and sought-after series in the history of printmaking and a masterpiece of 19th century lithography. The prints are the culmination of the artist’s exploration of the medium, demonstrating his versatility and mastery of the lithographic technique.

In the years preceding the creation of *Elles*, between 1892 and 1895, the artist became well acquainted with the prostitutes who lived and worked at the brothels of rue des Moulins, rue d’Amboise and rue Joubert. As an aristocrat, a regular visitor and, at times, long-term guest of these so-called *maisons closes*, the artist lived both at the centre and at the margins of Parisian life, flitting between but never fully erasing the boundaries of these opposing social worlds. The women of the demi-monde fascinated Toulouse-Lautrec and his contemporaries, most notably Edgar Degas, and their work proved to be a catalyst for the young Pablo Picasso, who arrived in Paris in 1901, the year of Toulouse-Lautrec’s death.

Many of the images in *Elles* depict scenes of everyday life within a *maison close*, intimate observations of the women getting ready to

receive their clients or being looked after by the Madame. Toulouse-Lautrec was particularly interested in depicting his subject’s daily routines, at the wash table or dozing in bed. The familiarity and sense of ease of the women with the artist enabled him to capture these moments of unguarded preoccupation. The artist’s depiction of these women is sympathetic and un-intrusive, despite their varying states of undress, as he explores the complexities of living as a woman and a prostitute rather than eroticizing or sensationalising their profession.

‘They were his friends as well as his models,’ remarked his friend Jane Avril. ‘He in turn had an uplifting effect on them. In his presence they were just women, and he treated them as equals. When he ate with them, often bringing a party of friends, they held their knives and forks daintily, restrained their conversation, had the feeling of being women of some standing. Lautrec’s almost womanly intuition and sympathy shone like a light for them’ (J. Avril quoted in D. Sweetman, *Toulouse-Lautrec and the Fin-de-Siècle*, London, 1999, p. 341).

Above:

Left:  
One plate, from: *Seiro juni toki tsuzuki* (*The twelve hours in the pleasure quarter*), colour woodcut, circa 1794.  
Private Collection.

Right:  
Edgar Degas, *Femme nue se chauffant*, monotype, circa 1880 - 1885.  
Sam Josefowitz Collection.

Opposite:

Part lot illustrated (detail).



*La Clownesse assise*, the most famous lithograph in the series, depicts a stage performer, not a prostitute, the dancer Mademoiselle CHA-U-KA-O . A performer at the Nouveau Cirque and the Moulin Rouge, she is shown in full costume, in a bright yellow pleated ruff, resting back stage. Mademoiselle CHA-U-KA-O claimed to be Japanese, yet her name is in fact a phonetic transcription of the French words *chahut*, an acrobatic dance derived from the *cancan*, and the chaos she caused whenever she came on stage. CHA-U-KA-O began her performing life as a lithe and supple gymnast, as evident in a photograph taken by Toulouse-Lautrec’s close companion Maurice Guibert, for whom she would pose. By 1895 however, the agile, slender dancer had metamorphosed into that of the ageing, slightly overweight clownesse. The arc of CHA-U-KA-O ’s life, ending in physical ruin, was bound to attract Toulouse-Lautrec. Fascinated as he was by decadence and decline, it is his ability to empathize with his subjects and his willingness to show them in all their human frailty and vulnerability – off-stage rather than in the spotlight – that sets him apart from most of his contemporaries. We feel the performer’s aching feet and heavy limbs, see her

wry, crooked little smile, and understand, this is a woman who hasn’t given up, but knows her glamorous days have passed.

The influence of Japanese *ukiyo-e* woodcuts on Toulouse-Lautrec and the French avant-garde in general has often been pointed out. Inspired by the vivid, flat colours, strong contours and non-linear perspective, artists turned to colour lithography as a truly modern medium, thereby changing the course of Western art. In the case of the *Elles* series, Toulouse-Lautrec seems to have found inspiration in a specific masterpiece of Japanese printmaking, Kitagawa Utamaro’s *Seiro juni toki tsuzuki* (*The twelve hours in the pleasure quarter*), first published circa 1794. In twelve images - one for each of the traditional Japanese hours of the day - the series depicts the activities of the women in a brothel, a so-called ‘green house’. Utamaro had spent considerable time with the women of Yoshiwara, the amusement district of Edo, and for a while had even lived with them, as Lautrec had in Paris. Just as the French artist would do one hundred years later, Utamaro depicted the women in quiet, domestic scenes – dressing, washing, resting, but never with their customers. The connections between the two print series

run deep, both formally and in spirit, and it seems that Toulouse-Lautrec modelled the *Elles* very consciously on the Japanese master’s example.

*Elles* was first exhibited in 1896 in the gallery of the literary and artistic periodical *La Plume* at 31 rue Bonaparte on 22 April 1896. The following year three of the prints were shown at the Salon des Indépendants and the complete set was exhibited again at *La Libre Esthétique* in Brussels. The art dealer and publisher Ambroise Vollard then exhibited the series in June of 1897 at his gallery at 41 rue Lafitte, where it was offered complete at 300 francs or individual lithographs at 25 francs each. The considerable price at the time reflected the high production value of the portfolio as well as the esteem in which Vollard held Toulouse-Lautrec as a printmaker. Despite the publicity and notoriety that the prints attracted, very few complete sets were sold at the time, making the present work a rare and important example. Many of the prints from the series were sold individually by the publisher over the course of the next two decades. Of the surviving sets that remain extant, the majority are in public collections. Only six other sets have been offered at auction in the last three decades.



\*54

DIEGO GIACOMETTI (1902-1985)

*La table berceau aux renards*

stamped 'DIEGO' and stamped again with the monogram 'DG' (on a crossbar)  
bronze with brown patina  
Height: 21¾ in. (54.5 cm.)  
Width: 45¼ in. (115 cm.)  
Depth: 27 in. (68.5 cm.)  
Conceived *circa* 1975; this example cast in the early 1980s

£400,000-600,000  
US\$510,000-760,000  
€470,000-700,000

PROVENANCE:  
Acquired directly from the artist in the early 1980s,  
and thence by descent to the present owners.

LITERATURE:  
M. Butor, *Diego Giacometti*, Paris, 1985 (another  
example illustrated p. 147; a detail illustrated pp. 144  
& 145).





\*35

GUSTAVE CAILLEBOTTE (1848-1894)

Portrait d'Eugène Daufresne lisant

signed and dated 'G Caillebotte 1878' (lower left)  
oil on canvas  
39½ x 32 in. (100.1 x 81.2 cm.)  
Painted on Rue de Miromesnil, Paris in 1878

£1,000,000-1,500,000  
US\$1,300,000-1,900,000  
€1,200,000-1,800,000

PROVENANCE:  
Eugène Daufresne [the sitter], Paris.  
Martial Caillebotte [the artist's brother], Paris,  
by descent from the above circa 1896.  
Private collection, by descent from the above.  
Galerie Lorenceau, Paris, by whom acquired from  
the above in 1966.  
Acquired from the above on 22 July 1966,  
and thence by descent to the present owners.

EXHIBITED:  
Paris, *Quatrième exposition de peinture [The Fourth Impressionist Exhibition]*, April - May 1879, no. 18 (titled 'Portrait de M.E.D').  
Paris, Galeries Durand-Ruel, *Exposition rétrospective d'œuvres de G. Caillebotte*, June 1894, no. 66 (incorrectly titled 'Portrait de M. E. B.').  
Toronto, Art Gallery of Ontario, on long term loan from 1979 until at least 1995.  
Washington D.C., National Gallery of Art, *The New Painting: Impressionism 1874-1886*, January - April 1986, no. 69, pp. 266 & 274 (illustrated); this exhibition later travelled to San Francisco, The Fine Arts Museum, April - July 1986.  
London, Royal Academy of Arts, *Gustave Caillebotte: The Unknown Impressionist*, March - June 1996, no. 24 (illustrated p. 124).  
Lausanne, Fondation de l'Hermitage, *Caillebotte: Au cœur de l'Impressionnisme*, June - October 2005, no. 31, p. 183 (illustrated p. 76).  
Paris, Musée Jacquemart-André, *Dans l'intimité des frères Caillebotte, peintre et photographe*, March - July 2011, no. 21, p. 94 (illustrated p. 95); this exhibition later travelled to Québec, Musée national des beaux-arts, October 2011 - January 2012.  
Frankfurt, Schirn Kunsthalle, *Gustave Caillebotte: An Impressionist and Photography*, October 2012 - January 2013, no. 117, p. 236 (illustrated p. 159).  
Tokyo, Bridgestone Museum of Art, Ishibashi Foundation, *Gustave Caillebotte: Impressionist in Modern Paris*, October - December 2013, no. 9, pp. 70, 257 & 258 (illustrated p. 71).

Washington D.C., National Gallery of Art, *Gustave Caillebotte: The Painter's Eye*, June - October 2015, no. 24, p. 277 (illustrated p. 173); this exhibition later travelled to Fort Worth, Kimbell Art Museum, November 2015 - February 2016.

LITERATURE:  
Bertall, 'Exposition des Indépendants, Ex-Impressionistes, demain Intentionists,' in *L'Artiste*, Paris, 1 June 1879, p. 193.  
M. Bérhaut, *Rétrospective Gustave Caillebotte*, exh. cat., Paris, 1951, no. 71 (titled 'Portrait de M. D...').  
M. Bérhaut, *Caillebotte: Sa vie et son œuvre, Catalogue raisonné des peintures et pastels*, Paris, 1978, no. 80, p. 109 (illustrated).  
K. Adler, *Unknown Impressionists*, Oxford, 1988 (illustrated pl. 71.)  
A. Jolles, ed., *Gustave Caillebotte: Urban Impressionist*, exh. cat., Paris, 1994, p. 181 (illustrated fig. 3).  
M. Bérhaut, *Gustave Caillebotte: Catalogue raisonné des peintures et pastels*, Paris, 1994, no. 109, p. 114 (illustrated).

The Comité Caillebotte has confirmed the authenticity of this work.







Gustave Caillebotte's *Portrait d'Eugène Daufresne lisant* captures the artist's evolving politics of social representation. Set in the Caillebotte family home at 77 rue de Miromesnil in Paris' 8<sup>th</sup> arrondissement, *Portrait d'Eugène Daufresne lisant* was painted in 1878. Eugène Daufresne was a cousin of Caillebotte's mother and a devoted collector of his work; he owned, in addition to this portrait, nine other paintings by the artist including *Les raboteurs de parquet* (Berhaut, no. 34), now in the collection of the Musée d'Orsay. Seated in an ornate *bergère* chair, Daufresne is calm and peaceful in the present work, illuminated by a soft light shining through an unseen window. This is a fashionable room whose lavish décor, sumptuous textiles and subtle *boiserie* all point to bourgeoisie comfort. Though this initially appears to be a fairly traditional portrait, in fact, in its interrogation of economic and social class, *Portrait d'Eugène Daufresne lisant* is a wholly modern portrait that captures the truth of a person and their milieu.

Caillebotte's father, Martial, had purchased the plot of land on which the house stood in 1866 for nearly 150,00 francs, and taking up much of the site was the four-story *hôtel* whose construction he oversaw. It had two carriage entrances, private stables, a billiard room, library, gallery, central heating, and electric call buttons situated throughout. This was the family's first real home and it served as the setting for several paintings created by the artist including *Jeune homme à sa fenêtre* (Berhaut, no. 32; private collection) and *Jeune homme au piano* (Berhaut, no. 36), now in the collection of the Artizon Museum, Tokyo.

Daufresne was not known to be a regular presence at 77 rue de Miromesnil, yet his relaxed pose reveals that he is a welcomed visitor. Owing to the date of the work, it is likely that *Portrait d'Eugène Daufresne lisant* was executed either just before or directly after Madame Caillebotte's death on 20 October 1878; the Miromesnil property was put up for sale in February the following year. Such

Above:  
Gustave Caillebotte, *Les raboteurs de parquet*, 1876.  
Musée d'Orsay, Paris.  
Digital image: © 2023 Photo Scala, Florence.



Above:  
Left:  
Gustave Caillebotte, *Portrait de Madame Martial Caillebotte*, 1877.  
Private Collection.  
Digital image: Bridgeman Images.  
Right:  
Gustave Caillebotte, *Portrait d'homme*, 1880.  
Cleveland Museum of Art.  
Digital image: Cleveland Museum of Art, Bequest of Muriel Butkin.

timing might also explain Caillebotte's decision to pose Daufresne in the same chair where he had painted his mother one year earlier. In *Portrait de Madame Martial Caillebotte* (Berhaut, no. 58; Private collection), the painting's triangular compositional device depicts its protagonist frontally at work at her needlepoint. The painting conflates ideas around labour and 'luxury crafts', a duality underscored by the juxtaposition of affluency with the sewing basket and scissors (G. Groom, 'Portrait of Mme Martial Caillebotte', in *Gustave Caillebotte: Urban Impressionist*, exh. cat., The Art Institute of Chicago, 1995, p. 196). Although the pose was evidently premeditated – a scholarly conjecture further supported by the suggestion that she is embroidering a pattern of the artist's own design – Caillebotte's application of paint varies from meticulous to loose and experimental, as seen, for example, in the patterning of the seatback cushion. By the time he painted *Portrait d'Eugène Daufresne lisant*, labour had been entirely replaced by leisure.



As the title indicates, Daufresne, in *Portrait d'Eugène Daufresne lisant*, is reading, engrossed by the novel he holds in both hands. The small book's yellow cover would have been instantly identifiable to contemporaneous audiences as one distributed by Bibliothèque Charpentier, the principal publisher of naturalist novels. Naturalism as a movement developed in reaction to Romanticism, gaining popularity during the late-19<sup>th</sup> century, and its authors, led by Émile Zola and Joris-Karl Huysmans, sought to truthfully represent reality without passing moral judgement. Naturalism's tenets spread to the fine arts, and Caillebotte's paintings were seen as particularly emblematic of the movement. As Michael Marrinan observed, Caillebotte was 'at home among an international group of writers who... called for an art that not only recorded the visible, but also spoke to the invisible workings of inner life that could not be seen' (M. Marrinan, *Gustave Caillebotte: Painting The Paris of Naturalism, 1872-1887*, Los Angeles, 2016, p. 5).





Above:

Edouard Vuillard, *Portrait de Thadée Natanson dans le fauteuil*, 1906.  
Musée d'Orsay, Paris.  
Digital image: © 2023 Adagp Images, Paris, / SCALA, Florence.

Opposite:

Detail of present lot.



Caillebotte endeavoured to show the reality of his world, the banal and the opulent. The art critic Louis Emile Edmond Duranty wrote that 'in actuality, a person never appears against neutral or vague backgrounds,' a sense that is acutely apparent in *Portrait d'Eugène Daufresne lisant* wherein the precisely rendered details locate the sitter in his socioeconomic milieu' (L. Duranty, 'The New Painting: Concerning the Group of Artists Exhibiting at the Durand-Ruel Galleries', 1876, in *The New Painting: Impressionism 1874-1886*, exh. cat., The Fine Arts Museums of San Francisco, 1986, p. 44). Selfhood, as Duranty observed, is far from static, and understanding a person's social class and way of being is always contingent upon a myriad of factors that range from the sartorial to the linguistic. Neutrality in portraiture is far from useful or even possible. As Duranty went on to write, 'In real life views of things and people are manifested in a thousand unexpected ways. Our vantage point is not always located in the centre of a room whose two side walls converge toward the back wall; the lines of sight and angles of cornices do not always join with mathematical regularity of symmetry' (*ibid.*, p. 45). In the example of *Portrait d'Eugène Daufresne lisant*, these trappings point to a life of comfort and privilege; here, Caillebotte says, is a bourgeois gentleman.

The portraits that Caillebotte painted between 1877 and 1885 were critically successful in part owing to the 'quiet radicalism' that manifested Duranty's theories on representation (M. Morton, 'Caillebotte in Contemporary Criticism', in M. Morton and G. Shackleford, *Gustave Caillebotte: The Painter's Eye*, exh. cat., National Gallery of Art, Washington, D.C., 2016, p. 64). Critics noticed the varied colour palette that the artist employed, specifically his use of blue-purples, and the relationship between sitter and seat. As Charles Albert d'Arnoux, known as Bertall, observed, 'They sit on strange couches in fantastic poses,' (Bertall, 'Exposition des indépendants Ex-Impressionistes, demain intentionistes', 1879, reprinted in *op. cit.*, 1996, vol. 1, p. 212). In response to *Portrait d'Eugène Daufresne lisant* specifically, he wrote of '...an uncle seated in an armchair that threatens to collapse' (*ibid.*). Following their presentation in the Fourth Impressionist Exhibition in 1879, these paintings, including *Portrait d'Eugène Daufresne lisant*, were applauded for their truthfulness: they represented 'not just heads but lives, souls, feelings' (Bachaumont, 'Notes parisiennes', 1879 reprinted in *ibid.*, vol. 1, p. 210).





As these works predominantly featured Caillebotte’s family and close friends – mostly urbane, upper middle class men – the ease between artist and subject is unmistakable. He often depicted his sitters within the domestic sphere of the urban apartment, a ‘strategy’ argues Mary Morton, ‘more common in portraits of women’ (M. Morton, ‘Viewing Others: Portraits’, in *op. cit.*, 2016 p. 163). The motif of a figure seated in a chair is one with a long art historical precedent used by artists from Jean-Auguste-Dominique Ingres to Édouard Manet and Lucian Freud. It was a means of positioning a subject against a neutral, albeit romanticised setting.

Caillebotte’s paintings, however, do not flatter or pander; their aim is not to idealise but to suggest an intimacy born out of frank observation. Instead of reproducing the strict dictums that had for so long governed portraiture, Caillebotte incorporated a psychological dimension into his portraits that was hitherto unseen. Whereas academic portraitists could at times deaden

their subjects, Caillebotte animated his sitters by painting them naturally and without artifice. Moreover, though the standards of portraiture by the 1870s had loosened, many still advocated for more conventional configurations wherein a subject was positioned against a neutral ground. In his efforts to capture both a personal closeness and a social awareness, Caillebotte did no such thing and instead chose to place his sitters within the world from which they came.

Far from neutral likenesses, Caillebotte’s portraits instead interrogated ‘the social anxieties of his milieu’, a theme the artist would return to again in two years’ time with his second series of interior views (E. Benjamin, ‘All the Discomforts of Home: Caillebotte and the Nineteenth-century Bourgeois Interior’, in *ibid.*, p. 86). Caillebotte was frequently required to move between multiple worlds, a negotiation which offered him a unique perspective on class and social standing. These shifting registers are present in *Portrait d’Eugène Daufresne lisant*

Above:  
Édouard Manet, *Portrait d’Émile Zola*, circa 1867 - 1868.  
Musée d’Orsay, Paris.  
Digital image: © RMN-Grand Palais (musée d’Orsay) / Hervé Lewandowski.  
  
Opposite:  
Lucian Freud, *Man in a String Chair*, 1988 - 1989.  
Private collection.  
Artwork: © The Lucian Freud Archive.  
All Rights Reserved 2023 / Bridgeman Images.



in which Caillebotte, argues Michael Marrinan, replaced the ‘bourgeois industriousness of his mother with the gripping imaginary experience conjured up by a work of strictly non-bourgeois literature’ and in doing so, ‘turn[ed] his back on all that his father’s house and property represented in the world of upper-class Paris’ (*op. cit.*, 2016, p. 201). Interestingly, Caillebotte chose to paint Daufresne not in his own apartment, where he would be surrounded by his belongings, but rather at 77 rue de Miromesnil, a choice which indicates how comfortable the subject was amongst the opulence of the Caillebotte family home.

By making the bourgeois interior – and thus bourgeois life – an important motif of his practice, Caillebotte elevated the subject and argued for its importance alongside and in addition to other scenes of contemporary life. This was to remain an important subject throughout his practice, and a means in which the artist challenged conventions and more

firmly aligned himself with Naturalism. As Kirk Varnedoe has written, ‘The intriguing circumstances of Caillebotte’s life as a wealthy young man in the midst of a contested avant-garde struggle, and certainly his comprehension of the complexities of Paris in his day, must lie behind and bear on all the pictures he made’ (K. Varnedoe, ‘Odd Man In’, in *op. cit.*, 1995, p. 13).

Following the sale of 77 rue de Miromesnil, Caillebotte and his brother Martial moved into a larger apartment at 31 boulevard Haussmann which overlooked the Opéra. Yet despite this world of extravagance, what makes Caillebotte and his practice so intriguing is exactly this: that he could occupy different spaces and so seamlessly. That is, Caillebotte brought to the fore that which lay beneath the surface, no matter how painful, broken, or beautiful. He created thoroughly modern pictures, works that did not shy away from their economic or social position. Caillebotte’s paintings, in short, told the truth of the world.



\*36

PAUL SÉRUSIER (1863-1927)

Le faucheur Breton

oil on canvas  
36 x 20¼ in. (91.5 x 51 cm.)  
Painted circa 1893

£150,000-250,000  
US\$200,000-320,000  
€180,000-290,000

PROVENANCE:  
Marguerite Sérusier [the artist’s wife].  
Acquired by 1966, and thence by descent to the  
present owners.

EXHIBITED:  
London, The Tate Gallery, *Gauguin and the Pont-Aven  
Group*, January - February 1966, no. 193, p. 39.  
Toronto, Art Gallery of Ontario, on long term loan  
from October 1974 until at least 1991.  
Tokyo, The Bunkamura Museum of Art, *Gauguin  
et l’École de Pont-Aven*, April - May 1993, no. 65,  
p. 83 (illustrated); this exhibition later travelled  
to Kyoto, The National Museum of Modern Art,  
June - July 1993; Hokkaido Museum of Modern Art,  
July - August 1993; Mie Prefectural Art Museum,  
September - October 1993 and Koriyama City  
Museum of Art, October - November 1993.  
Indianapolis, Indianapolis Museum of Art, *Gauguin  
and the School of Pont-Aven*, September - October  
1994, no. 117, pp. 148 & 149 (illustrated p. 149); this  
exhibition later travelled to Baltimore, The Walters  
Art Gallery, November 1994 - January 1995; The  
Montreal Museum of Fine Art, February - April 1995;  
Memphis, The Dixon Gallery and Gardens, May -  
July 1995; San Diego Museum of Art, July - October  
1995; Portland Museum of Fine Arts, November  
1995 - January 1996; Boston, Museum of Fine Arts,  
June - September 1996.  
Toronto, Art Gallery of Ontario, *Impressionism in the  
Age of Industry*, February - May 2019, pp. 203 & 242  
(illustrated p. 203).

LITERATURE:  
M. Guicheteau, *Paul Sérusier*, Paris, 1976, no. 90,  
p. 214 (illustrated p. 215).  
C. Boyle-Turner, *Sérusier et la Bretagne*, Douarnenez,  
1995, p. 80 (illustrated).  
*Catalogue raisonné de l’œuvre de Paul Sérusier* (www.  
comite-serusier.com), no. H-020.Fig. (illustrated).  
Accessed 31 August 2023.







In the summer of 1888, Paul Sérusier travelled from Paris to the rural town of Pont-Aven, in Brittany, where he met Paul Gauguin. The encounter would profoundly transform his practice, resulting in *Le faucheur Breton*, a striking example of how the artist linked the Nabis and Pont-Aven school. Sérusier had, since 1886, studied at the Académie Julian, and he went to Brittany because some of his colleagues were staying in the small town. For these artists, the region served as a dramatic foil to the sooty factories and roaring trains of *la vie moderne*. The Breton culture – with its well preserved traditions and rites – seemed to offer a purer, more essential way of being; Brittany was, as Guy de Maupassant wrote, a ‘proud, wild region still shrouded in superstition... One has only to set foot there to live the life of times gone by’ (G. de Maupassant quoted in D. Wildenstein, *Gauguin: A Savage in the Making, Catalogue Raisonné of the Paintings*, Milan, 2002, vol. II, p. 365).

Sérusier took a room at the Pension Gloanec where Gauguin was also residing, but it was not until the end of his stay that the two finally met. Gauguin, struck by the younger artist’s work, offered to give him a painting lesson, and they met in the Bois d’Amour, just a short distance from the pension. There, Gauguin encouraged Sérusier to paint the experience of the colours he saw in the wood. ‘What colour do you see that tree?’ he said. ‘Is it green? Then use green, the finest green in your palette. And that shadow? It’s blue, if anything? Don’t be afraid to paint it as blue as possible’ (M. Denis quoting P. Gauguin in *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890-1930*, exh. cat., The Art Institute of Chicago, 2001, p. 17).

Once back in Paris, Sérusier shared the ideas and painting techniques that he had exchanged with Gauguin with his friends Maurice Denis, Pierre Bonnard, and Édouard Vuillard, who

Above:  
Paul Sérusier, *Le Talisman*, 1888.  
Musée d’Orsay, Paris.  
Digital image: Bridgeman Images.

Opposite:  
Vincent van Gogh, *Le moissonneur (d’après Millet)*, 1889.  
Private collection.



together made up the Nabis. Derived from the Hebrew word for prophet, the Nabis ‘rejected painting as an illusionistic window onto nature – a concept primarily associated with easel painting – in favour of art as *décoration*,’ stressing the continuity between art and design (N. Watkins, ‘The Genesis of a Decorative Aesthetic’, in *ibid.*, p. 1). As Sérusier remarked to Denis, ‘I dream of a future brotherhood, purified, composed only of artists, dedicated lovers of beauty and good, putting into their work and way of conducting themselves, the undefinable character that I would translate as “Nabi”’ (P. Sérusier quoted in *ibid.*, p. 32).

Over the next several years, Sérusier frequently returned to Brittany, working alongside Gauguin, Émile Bernard, and Meyer de Haan. He served, accordingly, as the link between the Nabis and the Pont-Aven, a relationship embodied in *Le faucheur Breton*, the present work. Painted during a time when Sérusier was living in Huelgoat, the

work’s vertical format and pared down imagery suggest that it was likely intended to be used as a decorative panel. The plunging perspective and lack of spatial depth recall the Japanese prints that were, at this time, all the rage. Likewise, the impact of Vincent van Gogh’s *oeuvre* is noticeable. In 1892, Sérusier visited the widow of Theo van Gogh while on a trip to Holland. Upon his return to France, he worked on several painterly homages to Van Gogh, and the manner in which he applied paint in the present work echoes that of the Dutch artist. Indeed, Sérusier spent much of this period exploring several dissimilar albeit not incompatible influences, and their impact can be seen in the flat, broad swathes of paint and limited palette of *Le faucheur Breton*. As Caroline Boyle-Turner notes, ‘Séruser was searching for his own style’ and in his devotion to Brittany – its history and culture, beauty and landscape – he found it (C. Boyle-Turner, *Paul Sérusier*, Ann Arbor, 1983, p. 77).



\*37

AUGUSTE RODIN (1840-1917)

Age d’Airain, grand modèle

signed ‘Rodin’ (on the right of the base); stamped with the foundry mark ‘Alexis Rudier Fondateur Paris’ (on the back of the base)  
bronze with dark brown and green patina  
Height: 71½ in. (181.5 cm.)  
Conceived in 1875-1876; this example cast in bronze in April 1929

£2,000,000-3,000,000  
US\$2,600,000-3,800,000  
€2,400,000-3,500,000

PROVENANCE:  
Musée Rodin, Paris, by August 1929.  
François Ducharne, Paris, by whom acquired from the above in 1929, and thence by descent.  
Anonymous sale, Palais Galliera, Paris, 30 May 1967, lot E.  
Acquired at the above sale, and thence by descent to the present owners.

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This work will be included in the forthcoming *Auguste Rodin catalogue critique de l’oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2009-2422B.







The conception and creation of *Âge d'airain* was the decisive moment in Auguste Rodin's career, catapulting him out of obscurity and into fame. It was in this work that he first embraced wholeheartedly the naturalism that would become the hallmark of his *œuvre*, bestowing upon him the reputation of greatest modern sculptor. In *Age d'Airain, grand modèle*, Rodin sought to embody 'the entire truth' rather than the superficial or contrived, and in doing so, ultimately depicted life itself, presenting it as dignified, beautiful, tender, true (A. Rodin quoted in C. Farge et al, *Rodin and the art of ancient Greece*, exh. cat., British Museum, London, 2018, p. 100).

Following the Franco-Prussian War of 1870, Rodin began his sculpture as a tribute to the suffering of the French people. Although not a political refugee himself, he nevertheless felt the effects of the conflict: the resulting economic downturn had forced him to leave France for work in Belgium, and he had no idea as to when he would return home. In Brussels, Rodin worked for Albert-Ernest Carrier-Belleuse as an ornamental sculptor, understanding all the while that the recent war could prove professionally expedient as many of the sculptures that had succeeded in the recent Salons were patriotic in tone and formally rigorous. Indeed, artists were abandoning the decorative, light-hearted style of the Second Empire in favour of, what the art critic Jules-Antoine Castagnary called, 'something exact, sincere, and complete' (J. Castagnary quoted in R. Butler, 'Rodin and the Paris Salon', in A. Elsen, ed., *Rodin Rediscovered*, exh. cat., National Gallery of Art, Washington, D.C., 1981, p. 24).

This still-untitled work was to be Rodin's first full size sculpture intended for the Salon, and he devoted great care and energy to its creation – more perhaps than to any other sculpture he would go on to create. In 1875, in the midst of its development, Rodin travelled to Italy, spending time in Rome and Florence, amongst other cities, where he studied Michelangelo's and Donatello's sculptures. 'Seeing them for the first time,' he wrote, 'it is impossible to make a rational analysis. You won't be surprised if I tell you that, from my first hour in Florence, I have been studying Michelangelo, and I believe that the great magician is letting me in on some of his secrets... I have made sketches in the evening, in my room, not directly of his works but of their structure; the system I'm building in my imagination in order to understand him. Well enough, I think that I've succeeded, in my own fashion, in giving them that élan, that indefinable something, which he alone knew how to produce' (A. Rodin quoted in F.V. Grunfeld, *Rodin: A Biography*, New York, 1987, p. 95). Later, he would tell Antoine Bourdelle that it was Michelangelo who 'liberated me from academicism' (*ibid.*).

Upon his return to Brussels, Rodin resumed work on his sculpture, initially calling it *Le Vaincu*, and drawing on the lessons he learned in Italy. He passed hours in the studio with his model Auguste Neyt, a young Belgian soldier who later recounted his sessions with the artist: 'Rodin did not want any exaggerated muscle, he wanted naturalness. I worked two, three, and even four hours a day and sometimes an hour at a stretch. Rodin was very pleased and would encourage me by saying:

Above:

Marble relief (Block XLVII) from the North frieze of the Parthenon, 438 B.C. - 432 B.C.  
British Museum, London.  
Digital image: Bridgeman Images.

Opposite:

Michelangelo, *Schiavo Morente*, 1513 - 1515.  
Musée du Louvre, Paris.  
Digital image: Luisa Ricciarini / Bridgeman Images.







Above:

Installation image of the 1880 Paris Salon. Rodin's *Âge d'airain* is second from the left.

Right:

*Doryphoros*, Roman copy of a Greek original by Polykleitos. National Archaeological Museum, Naples. Digital image: © 2023 DeAgostini Picture Library/Scala, Florence.

Opposite:

Detail of present lot.



"just a little longer" (A. Neyt, *Grand Artistique* 4, April 1922, reprinted in R. Descharnes and J. Chabrun, *Auguste Rodin*, New York, 1967, p. 49). To help with the long hours spent immobilised, Neyt supported himself with a staff, and in an early drawing of the finished sculpture, Rodin sketched his figure clutching a spear, a pose which suggests a moment of defeat. Soon thereafter, however, it was removed.

Without the spear, Rodin's sculpture embodies the stirring of consciousness rather than a direct response to any specific act. Touching his head as if shaken awake from a terrible nightmare, the man appears to have been prised from life, and the all too human representation shocked critics and the public when the work was first exhibited at the Cercle Artistique in Brussels in 1877. The press accused Rodin of having moulded the body directly from the model as it was seen as too perfect to have been made by an artist. Critics were also unhappy with the subject, which they saw as too ambiguous, and taken aback by the extraordinary naturalism of Rodin's work. Similar accusations followed after the sculpture – now known as *Âge d'airain* – was shown at the Salon in Paris.

It was the removal of the spear that so challenged the logic of the sculpture for the artist's contemporaries: as Ruth Butler has argued, 'For a twentieth century audience the







psychological implications of a work suggesting ambivalence and permitting more than one interpretation are compelling. For a nineteenth century audience it presented major difficulties’ (*op. cit.*, Washington, D.C., 1981, p. 34). Absent a historical or mythological allegory, they could not contend with such a direct confrontation with the naked body.

Rodin was deeply wounded by the accusation that he had cast his sculpture directly from the body of his model and in response sent the directors of the Salon a dossier of evidence to use in his defence, including a series of photographs taken by Gaudenzio Marconi of both the plaster sculpture and Neyt. At the time, photography, then just a few decades old, was thought to accurately document reality, and Rodin’s understanding of the new medium aligned with prevailing attitudes of the day: that the camera’s merits were not artistic. As he rather dismissively told the journalist Charles Chincholle, ‘For me modern sculpture cannot be photography. The artist must work not only with his hand but above all with his brain’ (A. Rodin quoted in A. Elsen, *In Rodin’s Studio: A photographic record of sculpture in the making*, Oxford, 1980, p. 12). With regards to the controversy surrounding *L’Âge d’airain*, Rodin’s reliance on photography makes clear his belief in the new medium’s truth-telling capabilities. Ironically, photography would prove essential to cementing his reputation internationally in the years to come.

Amongst those who saw the sculpture at the Salon, *L’Âge d’airain* was ‘condemned by the professors, while the students, connoisseurs and independent spirits loved it’ (A. Rodin quoted in *op. cit.*, New York, 1987, p. 103). Its sheer vivacity and daring were tremendously exciting, and in the sculpture, Rodin challenged not simply the aesthetics of the era but the entire history of three-dimensional representation. He sought, argued Albert Elsen, nothing more than ‘to show the way a single living human body looks’, an issue which would continue to resonate amongst Modern artists (A. Elsen, *Rodin*, exh. cat., The Museum of Modern Art, New York, 1963, p. 23).

Various artists wrote to the État aux Beaux-Arts on the artist’s behalf and Neyt even proposed to travel to Paris and pose next to the sculpture so that the jury itself could make a comparison; unfortunately, the Belgian army did not grant him leave. The scandal surrounding *L’Âge d’airain* sadly remained with Rodin, and it wasn’t until 1880 that he was cleared of all suspicions. In 1879, Edmond Turquet – a supporter of the artist’s work – was named undersecretary to the État aux Beaux-Arts. The following year, Rodin again submitted his evidence and received at last a positive verdict. By way of compensation, the French state acquired a bronze cast of *L’Âge d’airain* which was installed in the Luxembourg gardens in 1884, and within three years of that notorious spring Salon, Rodin received the first of several major commissions, *La Porte de l’Enfer*, supported by Turquet.

Above:  
Left:  
Egon Schiele, *Stehender männlicher Akt mit erhobenem Arm, Rückansicht*, 1910.  
The Museum of Modern Art, New York.  
Digital image: © 2023 The Museum of Modern Art, New York/Scala, Florence.  
Right:  
Pablo Picasso, *Fusain*, 1905.  
The Metropolitan Museum of Art, New York.  
Artwork: © Succession Picasso/DACS, London 2023.  
Digital image: © 2023 The Metropolitan Museum of Art/Art Resource/Scala, Florence.  
Opposite:  
Reverse of present lot.





\*38

## ANTONIO POLLAIUOLO (1431 OR 1432-1498)

### *Battle of the Nudes*

engraving  
circa 1470-1475  
on laid paper, without watermark  
a clear, even impression of this rare and highly important print  
second, final state  
Sheet 405 x 578 mm.

£250,000-400,000  
US\$320,000-510,000  
€300,000-470,000

**PROVENANCE:**  
With Hill-Stone Inc., New York.  
Acquired from the above in 1985, and thence by  
descent to the present owners.

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A. Wright, *The Pollaiuolo Brothers, The Arts of Florence and Rome*, London, 2005, pp. 176-183 (another impression illustrated).







Antonio Pollaiuolo's *Battle of the Nudes* is arguably the most important and influential Italian print of the 15<sup>th</sup> century. Against a backdrop of tall rushes, trees and vines, ten naked men, some adorned with a head-band, are engaged in mortal combat. They are fighting each other, seemingly at random, with swords, daggers, axes and bow and arrow. Their strained bodies are seen in a variety of positions, from the front, back and the sides, standing, crouching and reclining. Their taut muscles are methodically defined with shading, the faces distorted in anguish. Some weapons and shields have fallen to the ground. In a tree on the left hangs a plaque inscribed OPVS ANTONII POLLAIOLI FLORENTINI.

The *Battle of the Nudes* is the work of Antonio Pollaiuolo, pupil of Lorenzo Ghiberti, and one of the leading artists of the Florentine Renaissance. Despite his considerable and varied artistic productivity, as painter, sculptor, draughtsman, goldsmith and engraver, only a relatively small number of his works survive to the present day. Although a handful of other prints have been tentatively associated with him, the *Battle of the Nudes* is the only engraving that can be attributed to Pollaiuolo with certainty. Signed with his full name and the city of his birth, it is the first signed print in the history of Italian art.

Above:

Roman Marble relief panel, Antonine period, circa 160 A.D. Battle between the Lapiths and the Centaurs, in high relief.

Below:

Antonio Pollaiuolo, *Hercules and Antaeus*, circa 1478. Museo Nazionale del Bargello, Florence.

Opposite:

Left: Michelangelo, *The Drunkenness of Noah* (detail from the Sistine Chapel ceiling), Fresco, 1509. Vatican Museums. Digital image: © 2023 Photo Scala, Florence.

Right: Albrecht Dürer, *Hercules killing the Stymphalian Birds*, tempera on canvas, 1500. Germanisches Nationalmuseum, Nuremberg, on loan from Bayerischen Staatsgemäldesammlungen, Munich. Digital image: © 2023 Photo Scala, Florence.

Following pages:

Detail of the present lot.



Dated around 1470-75, the *Battles of the Nudes* stands at the beginning of the re-engagement with the classical human figure, so central to ancient Greek and Roman art, and prepared the ground for many of the great works of the High Renaissance, both north and south of the Alps. Echos of it reverberate from the *ignudi* of Michelangelo's *Sistine Chapel* and Albrecht Dürer's famous engraving of *Adam and Eve*, and many other depictions of the male nude body, in any medium, of the late 15<sup>th</sup> and 16<sup>th</sup> centuries and thereafter. The figures of the naked fighters have been copied, borrowed or re-interpreted in a variety of media, either as individual figures, groups or entire battle scenes, by countless artists of subsequent generations. Some 15<sup>th</sup> century printed copies exist, and as early as around 1500, Dürer used the archer on the upper left as a model for both a drawing (Hessisches Landesmuseum, Darmstadt, inv. no. AE 383) and a painting of *Hercules shooting the Stymphalian Birds* (Germanisches Nationalmuseum, Nuremberg, inv. no. GM 166). He presumably also borrowed the tablet device in his *Adam and Eve* from Pollaiuolo's signature plaque.

While the influence of Pollaiuolo's creation on European art is undisputed and manifold, the origins and meaning of the print itself are subject to scholarly interpretation, as it lacks any mythological or historical references. The relative flatness of the space, with the dense vegetation in the background, is reminiscent of ancient Roman

stone reliefs, as found on sarcophagi, which the artist had undoubtedly seen.

The study of the art of antiquity and of classical nudes was a chief concern for Pollaiuolo's generation of artists, as for example his own bronze sculpture of *Hercules and Antaeus* (circa 1478, Museo Nazionale del Bargello, Florence) demonstrates.

It seems curious that the artist did not try to disguise the fact that he had used the same model for each of the fighters. We see his body and face repeated ten times, albeit in a variety of positions and with different expressions. Therein may in fact lie the main purpose of the image: as a study of the male body in motion and from many viewpoints. As such, it may have been intended as a visual argument for the superiority of *disegno* over *scultura* (by depicting the same object from several sides at once), and as a working example for pupils and artisans.

While it may have been created for – and certainly did serve – this practical purpose, *The Battle of the Nudes* is also an expression of tremendous artistic confidence. The majestic scale of the plate, the daring subject, the classical manner, the mastery of observation and execution, and the self-assured declaration of the artist's identity all make this engraving a landmark of early European printmaking.

In the creation of it, as Alison White wrote, 'the *maestro di disegno* seems deliberately concerned to show how an engraving could be raised to the category of a masterwork' (A. Wright, *The Pollaiuolo Brothers: The Arts of Florence and Rome*, London, 2005, p. 179). But more than that, Pollaiuolo must have been aware of the power of multiplication when he chose the new medium of engraving to manifest his brilliance and advance his fame.

The *Battle of the Nudes* is known in two states. Although the first state only survives in a unique example at the Cleveland Museum of Art (inv. no. 1967.127), early printed copies of the subject suggest, as Shelley Langdale points out, that multiple impressions of the first state were taken and distributed. The plate was then reworked, possibly by Pollaiuolo himself or his workshop with the intention of printing a larger edition, by strengthening or adding some shading to the figures (see S. Langdale, *Battle of the Nudes: Pollaiuolo's Renaissance Masterpiece*, exh. cat., Cleveland Museum of Art, 2002, pp. 33-35). Of this second state, a total of 49 impressions were known, three of which have been destroyed or lost in World War II (Darmstadt, Gotha, and Bremen), and only four are still in private hands, including the example at Chatsworth (Duke of Devonshire Collection), and the present one, the sale of which offers a rare opportunity to acquire this milestone of the Italian Renaissance.





OPVS  
ANTONII POLLAIOLI  
FLORENTINI



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### VIEWING

12-20 Octobre 2023  
9, Avenue Matignon  
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### CONTACT

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Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



# 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. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens to the extent there is a conflict between the ‘London Conditions of Sale Buying at Christie’s’ and ‘Additional Conditions of Sale – Non-Fungible Tokens’, the latter controls.

Unless we own a **lot** (Δ symbol), Christie’s acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie’s is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie’s is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie’s.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed ‘Important Notices and Explanation of Cataloguing Practice’ which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called ‘Symbols Used in this Catalogue’.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold ‘as is’, in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** 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 or, 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 or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving 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 on +44 (0)20 7839 9060.

#### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie’s directly, 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.

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the ‘ultimate buyer(s)’) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

#### 6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit [www.christies.com/register-and-bid](http://www.christies.com/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 at [www.christies.com/christies-live-terms](http://www.christies.com/christies-live-terms).

(c) Written Bids

You can find a Written Bid Form at any Christie’s office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid 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 CONDUCTING 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**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

#### 3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(ii), F(4) and J(1).

#### 4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and

(c) 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

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie’s LIVE™) may show bids in some other major currencies as well as sterling. 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 post 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, TAXES AND ARTIST’S RESALE ROYALTY

#### 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 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% of that part of the

hammer price above £4,500,000. VAT will be added to the **buyer’s premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the ‘VAT refunds: what can I reclaim?’ section of ‘VAT Symbols and Explanation’ for further information.

#### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie’s ships or delivers to the United States, sales or use tax may be due on the hammer price, **buyer’s premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments/deliveries to those states for which Christie’s is not required to collect sales tax, a successful bidder may be required to remit use tax to that state’s taxing authorities. Christie’s recommends you obtain your own independent tax advice with further questions.

#### 3 ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the Δ symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller’s behalf.

The artist’s resale royalty applies if the hammer price of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist’s resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

### E WARRANTIES

#### 1 SELLER’S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If one or more 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 five 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:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the

sale and only if, 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.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) Books. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

a. the absence of bindings, 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;

b. drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

c. books not identified by title;

d. **lots** sold without a printed **estimate**;

e. books which are described in the catalogue as sold not subject to return; or

f. defects stated in any **condition** report or announced at the time of sale.

(ii) 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 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the ‘**SubHeading**’). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

#### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lot**(s), you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

### F PAYMENT

#### 1



amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

#### 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

(a) You must collect purchased **lots** within thirty 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).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
- (ii) 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.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

#### H TRANSPORT AND SHIPPING

##### 1 TRANSPORT AND 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 before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransportlondon@christies.com](mailto:arttransportlondon@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of any **lot** you purchase.

(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 on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots** made of 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 export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol α and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h)

below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(d) **Lots** of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. 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**.

(h) Handbags

A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

#### 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) we do not 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 (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### J OTHER TERMS

##### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

#### 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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

#### 10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are hammer price plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

#### K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**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 section E2 of this agreement.

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

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

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

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

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two. hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**SubHeading**: 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 section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**. **saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## STORAGE AND COLLECTION

#### COLLECTION LOCATION AND TERMS

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ.

At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

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. Collection from Momart is strictly by **appointment only**.

We advise that you inform our Christie's Client Service Collections Team [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com) at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:  
Tel: +44 (0)20 7426 3000

Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk).

#### PAYMENT OF ANY CHARGES DUE

**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

#### SHIPPING AND DELIVERY

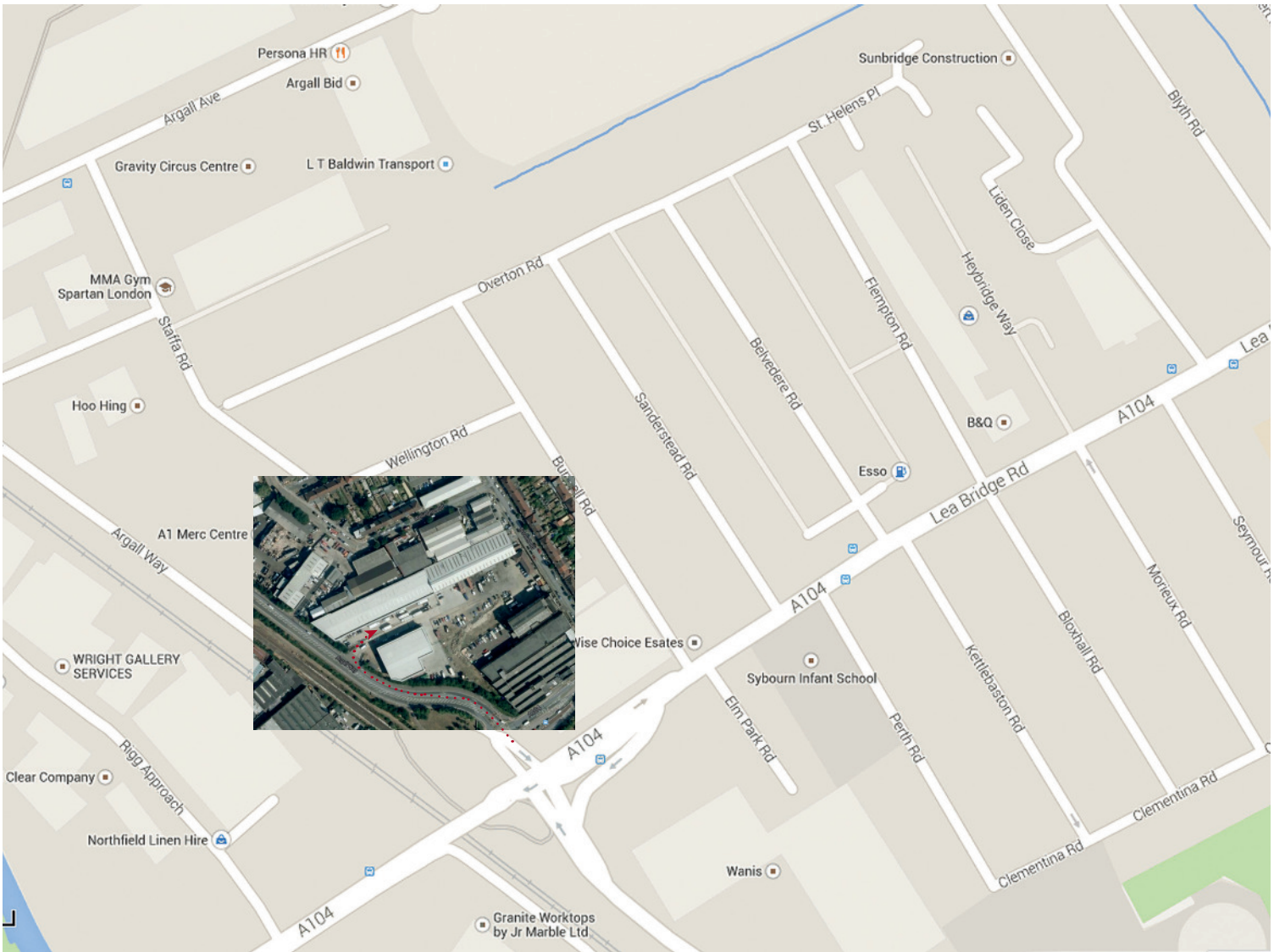
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.



# MOMART

Moved by Art

Units 9-12, E10 Enterprise Park,  
Argall Way, Leyton,  
London E10 7DQ  
Tel: +44 (0)20 7426 3000  
Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk)





# VAT SYMBOLS AND EXPLANATION

**Important Notice**  
The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable	
Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the <b>buyer's premium</b> .
★	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	★ and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:  
a) have registered to bid with an address outside of the UK; and  
b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for ★ and †lots. All other **lots** must be exported within 90 days of the sale.  
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.  
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.  
6. Private buyers who choose to export their purchased **lots** from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.  
7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable

VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.  
8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take

professional advice if you are unsure how this may affect you.  
9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.  
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

◦	Christie's has a direct financial interest in the <b>lot</b> . See Important Notices in the Conditions of Sale for further information.	λ	Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.		Non-Fungible Tokens in the Conditions of Sale for further information.
◦♦	Christie's has provided a minimum price guarantee and has a direct financial interest in this <b>lot</b> . Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed <b>lot</b> is sold. See the Important Notices in the Conditions of Sale for further information.	•	<b>Lot</b> offered without <b>reserve</b> .	♢	<b>Lot</b> contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.
Δ	Christie's has a financial interest in the <b>lot</b> . See Important Notices in the Conditions of Sale for further information.	~	<b>Lot</b> incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.		
Δ♦	Christie's has a financial interest in this <b>lot</b> and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed <b>lot</b> is sold. See the Important Notices in the Conditions of Sale for further information.	≈	Handbag <b>lot</b> incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.	✦	With the exception of clients resident in Mainland China, you may elect to make payment of the <b>purchase price</b> for the <b>lot</b> via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the <b>lot</b> notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.
✦	A party with a direct or indirect interest in the <b>lot</b> who may have knowledge of the <b>lot's reserve</b> or other material information may be bidding on the <b>lot</b> .	∞	<b>Lot</b> incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.	ψ	<b>Lot</b> incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.
		▶	<b>Lot</b> is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale –	†, Θ, ★, Ω, α, ‡	See VAT Symbols and Explanation in the Conditions of Sale for further information.
				■	See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ next to its **lot** number. 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.

#### ◦ 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 **lot**. 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 who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid.

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**.

#### Δ♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ♦ next to the **lot** number. Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### ▣ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ▣. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

#### Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

#### QUALIFIED HEADINGS

"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.





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