

Art Treasures of America
The John F. Eulich Collection



NEW YORK 21 NOVEMBER 2017

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21 NOVEMBER 2017
SALE N09973

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Art Treasures of America

The John F. Eulich Collection

Born in Kansas City, John F. Eulich was a Dallas entrepreneur who left an extraordinary legacy in the worlds of business and culture.

With his ambition and resolve, Mr. Eulich's biography epitomizes the American success story. After graduating from the University of Kansas, he spent twelve years working as a traveling salesman for a dress company, selling to vendors in West Texas. Using his car as an office, he was on the road constantly and, thanks to his natural charm and wit, quickly became one of the firm's top salesmen. Seeing an opportunity in real estate, Mr. Eulich moved his family to Dallas and, by developing one project after another, became one of the biggest industrial and office builders in the country.

Throughout the 1980s and 1990s, Mr. Eulich set his mind to building the foremost collection of Western American Art. With an unerring eye for quality and encyclopedic scope of interest, the collection included early masterpieces by George Catlin, Albert Bierstadt and Thomas Moran, and also a splendid group of works from the early twentieth century. In May 1998 Sotheby's was honored to sell the collection of forty-five Western paintings, the result of twenty years of searching out the best of the best of the genre. The sale set a record for any single-owner collection in the category and benchmark prices were

reached for individual works. In fact, the results for John Mix Stanley's *Blackfeet Card Players*, William Tylee Ranney's portrait of Kit Carson, and Charles Schreyvogel's *The Silenced War Whoop*, remain artist records to this day.

With the sale of his collection of Western Art, Mr. Eulich's interest in art only continued, further expanding to Europe and the diverse schools and themes of the nineteenth century. By securing works of the highest quality, he joined a lineage of early American collectors who built carefully curated collections of the era's masterpieces. The list of artists that he acquired, and included in the sale today, find their origins in the great collections that are catalogued in *The Art Treasures of America*, a three volume tome published in 1879 and written by an artist named Earl Shinn (using the pseudonym Edward Strahan). Shinn chronicled the most capable and devoted American collectors in the decades following the Civil War, featuring such luminaries as William Henry Vanderbilt, Alexander Turney Stewart, John Pierpont Morgan and John Jacob Astor, among others. In the introduction to the book he writes that "this work presents... America's 'case' as an art collector. I believe it will surprise the best informed expert by showing what a proportion of the highest genius finds a home on these shores. For the art



of the old masters we have to go to the Vatican or the Louvre. But there is a great modern art, which is the development of this century... an art plainly modified by the industrial and practical spirit of the age... for this art, on which posterity will sit in equity, America will be the judgment hall, for its Vaticans and Louvres are here" (Edward Strahan, ed. *The Art Treasures of America*, Philadelphia, 1879, vol.I, p. vi).

The paintings that these ambitious collectors brought to American shores laid the foundation for American museums and inspired generations of collectors who followed them. It is in this spirit that the John F. Eulich collection was built. The diversity of his paintings reflect the joy that he found in seeking out great examples, and showcases the tremendous range of the nineteenth century's artistic traditions.

Scenes of Belle Époque Paris by Jean Béraud and Marie-François Firmin-Girard are complemented by Federico del Campo's iconic views of Venice and Gustave Jean Jacquet's masterpiece, *La Bienvenue*, once held in the collection of the Art Institute of Chicago. Examples of Sporting Art by Thomas Blinks and John Emms are featured, alongside an eclectic group of sculptures ranging from Jean-Louis Ernest Meissonier to the great symbolist Franz von Stuck.

Displayed together, *Art Treasures of America, the Collection of John F. Eulich* provides an eclectic and encyclopedic vision of nineteenth century paintings and sculpture, and recreates the private galleries of the past while affording a rare opportunity for today's collectors to experience the singular vision of a devoted connoisseur.





Louis Béroud

French, 1852 - 1916

Copyists in the Musée du Louvre

signed *Louis Béroud* and dated 09 (lower left)

oil on canvas

28½ by 36 in.; 72.3 by 91.4 cm

PROVENANCE

Sale: Sotheby's, New York, May 21, 1987, lot 126, illustrated

Private Collection (acquired at the above sale and sold,

Sotheby's, New York, April 18, 2008, lot 278, illustrated)

Acquired at the above sale

As far as nineteenth century students were concerned, the Louvre held the entirety of art history on its crowded walls and offered a bounty of choices for study; unlike most of the Academies and ateliers, however, access was open to both men and women. Viewing and copying the museum's masterpieces was an important part of an artist's education, and a practice that Louis Béroud both enjoyed and, cleverly and somewhat uniquely, used as the subject of at least twenty-six of his compositions. Indeed, the artist was such a frequent visitor to the Louvre that he is credited with sounding the alarm upon discovering the *Mona Lisa*'s theft in 1911.

After visiting the museum, an American visitor noted that "along the galleries are numerous temporary stands, easels, etc., at which artists are constantly at work copying such paintings as they may have orders for, or hope to find purchasers for" (as quoted in Barbara Stern Shapiro, *Pleasures of Paris: Daumier to Picasso*, Boston, 1991, p. 108). Stumbling across a working artist and his or her accoutrements was not a rare occurrence for the nineteenth century museum-goer (fig. 1). In the present work, these hard-working artists have taken a break from their study in front of Jean-Baptiste Greuze's *La Latière*, farthest to the left, and *La cruche cassée*, on the right, with Antoine Watteau's *L'embarguement pour Cythère* in the center. The Greuze paintings hang together in the Louvre even today, with the Watteau just a few rooms away in the Sully Wing.

\$ 20,000-30,000



Fig. 1 Winslow Homer, *Art-Students and Copyists in the Louvre Gallery, Paris, 1868*. Wood engraving



Marie-François Firmin-Girard

French, 1838 - 1921

Woman Sewing in a Garden

signed *FIRMIN-GIRARD*. and dated 1875.

(lower right)

oil on canvas

14 by 9 $\frac{3}{8}$ in.; 35.6 by 23.8 cm

PROVENANCE

Arcadia, Inc., Washington, D.C.

Private Collection

Acquired from the above in 1981 and sold,

Sotheby's, New York, May 18, 2016, lot 24,

illustrated

Acquired at the above sale

\$ 40,000-60,000

Marie-François Firmin-Girard drew his inspiration from everyday life, whether it was the bustling flower markets of Paris (as seen in *La Quai aux Fleurs*, sold in these rooms, May 9, 2014), leisurely riverside restaurants, or an intimate moment in a private garden, as seen in the present work. Firmin-Girard's canvases consistently display an artistic virtuosity that solidified his reputation as one of the premier artists of the Belle Époque.

Firmin-Girard's keen attention to detail is his trademark; as one critic described "one can count dead leaves on the ground, one can count ladybirds on dead leaves, and one can even give oneself the pleasure of counting the points on the ladybirds backs" (as quoted in Paul Girard, *Firmin-Girard par son petit-fils*, Orléans, 1998, p. 7). His talent is particularly evident in this small composition, with the artist's subject seated on a painted iron chair, surrounded by geraniums on a verdant garden path. The model wears a fashionable black dress, and the artist uses texture and trim embellishment to break up the dark color; the overskirt has scalloped edging and

is trimmed with furbelows, while the underskirt appears to have a velvet stripe pattern on it. Her hair is casually styled under a straw garden hat, decorated with flowers.

Firmin-Girard moved to Paris in the early 1850s to attend the École des Beaux Arts, and by the age of sixteen he was studying in the ateliers of Charles Gleyre and Jean-Léon Gérôme. He made his debut at the *Salon* in 1859, when three works were accepted by the Jury, and two years later he was the runner up for the *Prix de Rome*. His *Après le bal* won a third-class medal in the *Salon* of 1863 and was purchased by Princess Mathilde, resulting in greater prestige for the artist and many valuable commissions. At the 1874 *Salon*, Firmin-Girard was awarded a second-class medal and later, in 1896, he was decorated with the *Légion d'honneur*.

We are grateful to Mademoiselle Victoire Baron for confirming that this work will be included in the forthcoming catalogue raisonné of the artist's work.





**Albert-Ernest Carrier-Belleuse**

French, 1824 - 1887

L'enlèvement d'Hippodamie

signed *CARRIER-BELLEUSE* and with a title plaque inscribed
L'ENLÈVEMENT

bronze, dark brown patina with green hue

height: 25¾ in.; 65.5 cm

PROVENANCE

Sale: Sotheby's, New York, May 7, 2015, lot 43, illustrated
Acquired at the above sale

LITERATURE

June Hargrove, *The Life and Work of Albert Carrier-Belleuse*,
New York and London, 1977, pp. 257-8, illustration of another
cast pl. 244

Peter Fusco and H.W. Janson, *The Romantics to Rodin: French
nineteenth-century sculpture from North American collections*,
exh. cat., Los Angeles County Museum of Art, 1980, pp. 164-6,
illustration of another cast no. 50

June Hargrove and Gilles Grandjean, ed., *Carrier-Belleuse,
Le Maître de Rodin*, exh. cat., Grand Palais de Compiègne,
May 22-October 27, 2014, illustrated in the painting fig. 27

This dynamic sculptural group depicts a famous scene
drawn from Ovid. Pirithous, King of the Lapiths, invited the
centaurs to feast and celebrate his marriage to the beautiful
Hippodamie. The centaurs, unused to wine, allowed their wild
intuitions to get the better of them and the centaur Eurition
tried in vain to abduct Hippodamie. King Pirithous and his
comrade Theseus, incensed by Eurition's actions, led the
Lapiths to victory over the centaurs in a battle known as the
Centauromachy, a scene depicted throughout art history, from
the Parthenon to Piero di Cosimo and Peter Paul Rubens to
Giorgio de Chirico.

In Fusco and Janson's seminal 1980 catalogue *The Romantics
to Rodin*, June Hargrove speculates in a catalogue entry for the
National Gallery of Art's identical model (bequest of William
Nelson Cromwell fund, INV. 1977.58.1) that Carrier-Belleuse's
L'enlèvement d'Hippodamie was in fact partially modelled by
the young Auguste Rodin. Rodin worked in Carrier-Belleuse's
studio from 1864 until 1871, the year in which the present
model was conceived.

There is a marked difference to the materiality of the sculpture
between the gentle, smooth surface and sensuous pose of the
female nude and the bulky musculature and brute strength
of the centaur. This difference in handling was not only
employed to heighten the contrast between female and male,
civility and violence, but also suggests that the model was a
collaborative work. Hargrove notes strong similarities between
the impressionistic and powerful figure of the centaur Eurition
and Rodin's later production of the four titans that support
the *Vase of the Titans* (circa 1879-80) which was designed
and signed by Carrier-Belleuse but executed by his former
pupil, Rodin. The twisting body of the centaur and the open,
screaming mouth bring to mind the writhing, tortured figures
in Rodin's *Gates of Hell*.

\$ 20,000-30,000



Carl Ernst von Stetten

German, b. 1857 - d. 1942

Italians in Paris

signed C. von. Stetten, inscribed Paris, and dated 1888
(lower right)
oil on canvas
62½ by 40 in.; 159 by 101.5 cm

PROVENANCE

Sale: Sotheby's, New York, October 23, 2007, lot 102,
illustrated
Acquired at the above sale

EXHIBITED

Paris, *Salon des Artistes Français*, 1888, no. 2491
Munich, *Internationalen Kunstausstellung*, 1888, no. 2232
Chicago, *World's Columbian Exposition*, no. 121
Dresden, *Akademische Kunst-Ausstellung*, 1894
Berlin, *Berliner Kunst-Ausstellung*, 1894
Pittsburgh, Carnegie Art Galleries, no. 62

\$ 60,000-80,000

Carl von Stetten was a Bavarian portrait and genre painter who joined the Parisian atelier of Jean-Léon Gérôme in the 1880s. Here he became close friends with fellow artists Pascale Adolphe Jean Dagnan-Bouveret and Gustave Courtois, who would become his lifelong companion. Dagnan-Bouveret used his friends as models frequently, as seen in a painting he gifted to Gérôme, *Hamlet et les Fossoyeurs* (1884, Dahesh Museum of Art, New York, fig. 1), where Courtois is featured as Horatio and Stetten as Hamlet.

A comparable work by Stetten, *The Image Seller* (1887, whereabouts unknown), was included in the collection of George I. Seney (who is listed in Edward Strahan's *Art Treasures of America*). The auction catalogue of his collection describes the scene: "An Italian vender of plaster images has set his wares up for sale on one of the bridges crossing the Seine. A portion of his stock is displayed on the balustrade against which he leans. His extra supply is packed in a wicker basket... a steamboat, passing on the river, is seen through the balustrade, and in the distance the towers of the Trocadero are outlined against the gray sky of a Parisian autumn or spring" (*Mr. George I. Seney's Important Collection of Modern Paintings*, American Art Galleries, New York, February 11, 12 and 13, lot 254).

The two smock-clad artisans pictured on the banks of the Seine are surely *mouleurs de plâtres*, selling plaster casts of well-known sculptures. At left there is a cast of a Tanagra terracotta figure, named after the Greek town where the small sculptures that were excavated in the nineteenth century; to the right is a large plaster cast after the bronze statue *Narcissus* from the Naples National Museum (fig. 2), which was discovered in a humble Pompeiian home in 1862 and extensively copied for domestic settings (Francis Haskell and Nicholas Penny, *Taste and the Antique*, New Haven and London, 1982, p. 270); at the far right is a cast of Jean-Antoine Houdon's *Winter*, 1787.



Fig. 1 Pascal Adolphe Jean Dagnan-Bouveret, *Hamlet et les fossoyeurs*, 1884, Dahesh Museum of Art, New York



Fig. 2 *Narcissus*, Pompeii, Museo Archeologico Nazionale, Naples



Carl Ernst von Stetten

Young Sculptors in the Piazza in Rome
The old President in the Piazza in Rome



105

**Jean Alexandre Joseph
Falguière**

French, 1831 - 1900

Bust of Diana

signed *A. Falguière* and stamped *Thiebault Freres
Fondeurs Paris*
bronze, green patina, on a marble socle
height: 23½ in.; 59.7 cm

PROVENANCE

James. A. Graham & Sons, New York
Acquired from the above (circa 2000)

\$ 1,500-2,500

106

Franz von Stuck

German, 1863 - 1928

Amazon

inscribed *FRANZ VON STUCK* and impressed
GUSS. C. LEYER. MUNCHEN
bronze, black patina, on a rectangular stepped
bronze socle
height: 25¼ in.; 64 cm.

PROVENANCE

Sale: Sotheby's, New York, February 24, 1988,
lot 114, illustrated
Private Collector (acquired at the above sale)
Thence by descent (and sold, Sotheby's, New
York, November 3, 2015, lot 50, illustrated)
Acquired at the above sale

LITERATURE

Otto Julius Bierbaum, *Stuck*, Bielefeld, Germany,
1908, p. 160, no. 147-8, another cast illustrated
p. 138-9
Edwin Becker, *Franz von Stuck, 1863 - 1928,
Eros & Pathos*, exh. cat, Van Gogh Museum,
Amsterdam, September 29, 1995 - January 21,
1996, no. 21, another cast illustrated p. 56
Jo-Anne Birnie Danzker, et al., *Franz von Stuck:
die Sammlung des Museums Villa Stuck*, Munich,
1997, p. 169-171, no. 55, another cast illustrated
p. 170-1
Jo-Anne Birnie Danzker, et al., *Franz von Stuck*,
exh. cat, Frye Art Museum, Seattle, November 2,
2013 - February 2, 2014, another cast illustrated
pp. 87, 90, 92

\$ 10,000-15,000



Gustave Jean Jacquet

French, 1846 - 1909

La Bienvenue

signed G Jacquet (lower right)
oil on canvas
71 by 50½ in.; 180.4 by 128.3 cm

PROVENANCE

New York, Brandus Gallery (1898)
John Warne Gates, St. Charles, Illinois (until 1911)
Dellora Baker Gates (wife of the above, until 1918)
Dellora Frances Angell and Lester J. Norris
(bequeathed to Angell from the above, her aunt)
Art Institute of Chicago, in 1923 (long term loan
until 1970 in the name of Robert Francis Angell,
Dellora's father)
Gifted to the Art Institute of Chicago from the
above in 1970 (and sold, Sotheby's, New York,
October 23, 2007, lot 5, illustrated)
Acquired at the above sale

EXHIBITED

Paris, *Salon des Artistes Français*, 1892, no. 910

LITERATURE

"Art Topic of the Week," *The New York Times*,
December 10, 1898, p. 829
"The Brandus Gallery," *The Art Collector*, 1898,
vol. 9, no. 2, p. 22
The New York Times Illustrated Magazine,
April 30, 1899, p. 6, illustrated
The Art Institute of Chicago, Annual Report,
1970-71, p. 26

\$ 400,000-600,000

From the end of the long reign of Louis XIV and well after the Revolution, eighteenth century France celebrated and suffered a long list of battles, whether at home, throughout Europe, or as far away as revolutionary America. In such tense times, military heroes and their lives in army camps became fertile ground for daring and dramatic tales, as explored by artists in the eighteenth century such as Jean-Antoine Watteau and in the nineteenth by Jean-Louis Ernest Meissonier. Gustave Jean Jacquet joins this artistic tradition with *La Bienvenue*, depicting the end of a successful day's maneuvers rewarded by the comforts of food, wine and the company of an elegantly dressed group of women and their servants.

At the Paris *Salon* of 1892, *La Bienvenue* hung among military subjects by Édouard Detaille and Étienne-Prosper Berne-Bellecour. In comparison to these works, which detail the strategies and postures of soldiers on the battlefield, Jacquet appears less interested in describing military maneuvers in favor of the camp's accoutrements. While these myriad details may at first seem a flight of fancy, in reality each element was carefully studied by the artist. In contrast to the group's elaborately detailed costumes, weapons, and armament, the camp cuisine is served on simple pewter plates resting on a spindly-legged table, and pocketknives are the best eating implements available. Effectively capturing the make-shift nature of a military camp site, Jacquet repurposes a drum (the beats of which called the soldiers to come and eat) as an end table while a wreath, perhaps symbolizing victory and the promise of rest and relaxation, hangs from a slender tree trunk, itself a useful pole to support a tent awning.

In the 1909 sale of Jacquet's estate at the Galerie Georges Petit, over 300 lots of mid-to late eighteenth century period costumes were offered along with an elaborate assortment of period objects. Such a collection, as Robert de Montesquiou wrote in the auction catalogue, allowed Jacquet to become the "beau cavalier" who created compositions of such "grace and force of elegance and of seduction" in their "erudite and charming" assembly of "shivering satins and shining of the dresses... which seem like a refrain from a poem made up of lingerie, lace, various items of clothing... weapons,

armour, old musical instruments" (as translated from the French, *Tableaux, aquarelles, pastels, dessins par Gustave Jacquet*, Paris, 1909, p. 6). His consideration of detail, combined with technical skill and aesthetic flair, is what Montesquiou argued was Jacquet's "security in his science," and made works such as *La Bienvenue* comparable to the best by "Watteau, Degas and Boldini" (*Tableaux*, p. 11).

La Bienvenue received great praise when it appeared at New York's Brandus Gallery in 1898 alongside William Bouguereau's *Reverie*, from the *Salon* of 1897, Ary Scheffer's *The Repentance of Peter*, Adolph Schreyer's *Arab Horsemen*, and works by Jean-Baptiste-Camille Corot and Charles-François Daubigny. A writer for *The Art Collector* was immediately captivated by Jacquet's work, which he described as "an unusually large canvas. The usual woman faces, for which the artist is best known, are grouped here together, with all their belongings of satin gowns, lovely hands, dainty slippers, and form a bright and lively group.... The picturesque costumes and attitudes of the cavaliers add zest to the composition" ("The Brandus Gallery," p. 22). The painting also appeared in *The New York Times Illustrated Magazine*, pictured next to Rembrandt's *The Man with a Cane* (*Portrait of the Artist in Armenian Costume*) also available at the Brandus Gallery.

The first recorded owner of *La Bienvenue* was John Warne Gates, the American collector whose biography and collecting sensibilities follow the era's most powerful New York art patrons. A native of Winfield, Illinois, Gates went from an entry-level position selling barbed wire throughout Texas to become a mogul of industry with his Southern Wire Company. The success of his early company lead him to become a force in the steel industry, eventually merging his company with that of J.P. Morgan's to create the United States Steel Corporation. Gates' fortune was advanced by his founding of the Texas Company (which became Texaco), as well as railroads (he acquired the Kansas City, Pittsburgh and Gulf Railroad), which in turn allowed him to become a great civic leader of the town of Port Arthur, Texas, near the crossing of his train lines (James E. Hofman, ed., *The Cyclopaedia of American Biography*, New York, 1918, vol. 8, p. 61-62).





Federico del Campo

Peruvian, 1850 - 1942

Ca' d'Oro, Venice

signed *F. del Campo*, inscribed *Venezia* and dated 1885

(lower right)

oil on canvas

20½ by 34½ in.; 52 by 87 cm

PROVENANCE

MacConnal-Mason, London

Property of a Corporation

Sale: Sotheby's, New York, November 4, 2010, lot 3, illustrated

Acquired at the above sale

\$ 300,000-500,000

The Ca' d'Oro – properly known as Palazzo Santa Sofia – is among the most immediately recognizable facades on the Grand Canal. Built in the 1430s for the Contarinis – who count eight Doges and numerous ambassadors and dignitaries amongst their lineage – it is one of ten palazzos scattered throughout Venice associated to the family, though by far the grandest. Built by architect Giovanni Bon and his son Bartolomeo (who also built the Ca' Barbaro; see lot 115), the gilt and polychrome external decorations which once adorned its walls have been lost to time, but the distinctive recessed loggia, quatrefoil windows and combination of medieval and Moorish architectural elements are typical of the Venetian Gothic style.

Del Campo would have stood across the Grand Canal on the Fondamenta Riva Olivo to capture this scene. The open courtyard to the right of the Ca' d'Oro remains to this day, as does a somewhat modernized vaporetto dock in the same location that we see waiting travelers. However, Del Campo has modified the topography to suit his purposes, inserting a sharp bend into the Grand Canal where reality leads it straight.









109

Franz Richard Unterberger

Austrian, 1837 - 1902

A Market in Naples

signed *FR Unterberger* (lower right)

oil on canvas

36 by 56 in.; 91.4 by 142.2 cm

PROVENANCE

Private Collection, New York

Sale: Sotheby's, New York, October 23, 2007,
lot 24, illustrated

Acquired at the above sale

Son of an art dealer, Franz-Richard Unterberger studied painting in Munich in the 1850s, and then moved to Dusseldorf in the 1860s where he focused on mountain landscapes. He is perhaps best-known for his *vedute* of Venice, Amalfi and Naples, of which this is a particularly impressive example.

We would like to thank Dr. Sybille-Karin Moser-Ernst for kindly confirming the authenticity of this lot from a photograph.

\$ 40,000-60,000



110

Thomas Blinks

British, 1853 - 1910

Walter Winans on the Running Deer Range, Wimbledon Common

signed *Thos. Blinks* and dated 88 (lower left)
oil on canvas

27 by 45 in.; 68.6 by 114.3 cm

PROVENANCE

C. G. B. Poulter

Surrey Rifle Association, Bisley Camp (and sold: Christie's, London, November 7, 1997, lot 144, illustrated)

Private Collection (acquired at the above sale and sold, Sotheby's, New York, November 3, 2015, lot 103, illustrated)

Acquired at the above sale

\$ 80,000-120,000

Thomas Blinks' painting, *Walter Winans on the Running Deer Range, Wimbledon Common* is a celebration of English country life and a portrait of the extraordinary English gentleman, Walter W. Winans (1852-1920). Born in St. Petersburg, Russia, to American parents, Winans spent most of his life in England and Scotland. Perhaps best-known as a gifted marksman, he won a gold medal at the 1908 London Olympics and a silver medal at the 1912 Stockholm Olympics (where there was also an art competition for literature, painting, architecture, music and Winans won a gold medal in the sculpture category for his *American Trotter*). He also authored ten books, with titles as diverse as *The Art of Revolver Shooting* (1900), *The Modern Pistol: and how to shoot it* (1919), *Deer Breeding for Fine Heads* (1913) and *Animal Sculpture* (1913).

Winans was an integral member of the United Kingdom's National Rifle Association, founded in 1859 for the "promotion of marksmanship in the interests of the Defense of Realm and permanence of the Volunteer Forces, Navy military and Air" (National Rifle Association's Royal Charter, 1894). Early competitions were held on Wimbledon Common, as shown in the present work, where the founders of the association, Earl Spencer and the Duke

of Cambridge, held manorial rights. Queen Victoria fired the first shot of the inaugural competition in July 1860, which led to Annual Meetings that have drawn men and women every year (except during the World Wars). In 1878, journalist Edward Walford wrote "these annual gatherings are attended by the élite of fashion, and always include a large number of ladies, who generally evince the greatest interest in the target practice of the various competitors, whether it be for the honor of carrying off the Elcho Shield, the Queen's or the Prince of Wales's Prize, or the shield shot for by our great Public Schools, or the Annual Rifle Match between the Houses of Lords and Commons" (Edward Walford, 'Putney', *Old and New London*, vol. 6, London, 1878, p. 489-503).

As London's population continued to swell and push the boundaries of the city, the National Rifle Association felt increasing need to find an alternative site for the yearly events. The last Annual Meeting to be held on Wimbledon Common was in 1889, suggesting that the present work, dated 1888, was Blinks' tribute to the land. By 1890, the Association moved to Bisley, Surrey, where the present work was once located and where the Association remains headquartered today.



Jean Béraud

French, 1849 - 1935

La Conversation

signed *Jean Béraud* (lower right)
oil on canvas
22 by 15½ in.; 55.9 by 39.3 cm

PROVENANCE

Sale: Galerie Charpentier, Paris, June 15, 1954, lot 4, illustrated
Collection of Margaret Thompson Biddle, Paris and New York (and sold, Sotheby's, New York, May 18, 2016, lot 35, illustrated)
Acquired at the above sale

LITERATURE

Patrick Offenstadt, *Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, catalogue raisonné*, Cologne, 1999, p. 182, no. 201, illustrated

\$ 300,000-500,000

The opulent spectacle of Paris, and the city's people in particular, was Jean Béraud's subject of choice. Whether promenading on the city's grand boulevards or the banks of the Seine, in carriages in the Bois de Boulogne, or in private, intimate spaces such as in the present work, it is the endless parade of characters who animate Béraud's splendid and idiosyncratic vision of Paris, and bring the subject life. Abandoning his early ambitions to become a lawyer, Jean Béraud studied portraiture with Léon Bonnat, alongside such well-known contemporaries as Gustave Caillebotte and Henri Toulouse-Lautrec. While Béraud initially emulated his master's choice of subject and painted portraits of women and children, he was quickly drawn to representing modern urban life and developed his own inimitable style. Béraud's affection for Parisians granted him notoriety and popularity; Marcel Proust described him as "a charming creature, sought in vain, by every social circle" and he was alleged to be a perfect gentleman, impeccably dressed and above trends and fashion (as quoted in Offenstadt, p. 7). He was intrigued by all aspects of *la vie parisienne*, and once wrote to fellow artist Alfred Roll "I find everything but Paris wearisome" (as quoted in Offenstadt, p. 14).

La Conversation takes place in a well-appointed interior, furnished with white painted chairs in the Louis XVI style, a rococo carved gilt wood console table and mirror in the Louis XV style (in which the woman is beautifully reflected). The walls appear to be part of a Louis XV carved, parcel-gilt and white-painted boiserie, similar to the *salon ovale de la princesse* at the Hôtel de Soubise in Paris. The couple are in evening costume, either having just returned from a ball or party, or about to go to one. Béraud is a master of subtle gestures and he has carefully

rendered them here. With his hands grasping the back of the chair with intention, the man tilts back, somewhat awkwardly, perhaps in nervous anticipation. He cranes his head forward as if awaiting a response to his proposition as his companion looks down introspectively. Standing in her extraordinary cornflower blue gown, with a low bustle silhouette, wasp waist, peplum with basques and flounces on her skirt, the position of her hands holding an open fan may reveal a clue to her response.

With the balcony doors flung wide open, Béraud deliberately brings the humming street scene into the apartment. Carriages and café tables, lit by many streetlamps and lanterns, seem to be as integral to the scene as the lamps on the console table. In the neighboring apartments beyond, illuminated windows frame figures in silhouette, suggesting the constant activity and drama of living in the city of light.

Like many of his Impressionist contemporaries, Béraud was interested in the city's increasingly blurred boundaries of public and private, and the balcony had become emblematic of a shift towards ambiguity. A ubiquitous architectural feature of the apartments in Haussmann's Paris, the balcony was an extension of the home as well as a connection to the street, simultaneously inside and outside (David Van Zanten, "Looking Through, Across and Up, The architectural aesthetics of the Paris Street," *Impressionism, Fashion, Modernity*, exh. cat., The Art Institute of Chicago, The Metropolitan Museum, New York, Musée d'Orsay, Paris, 2012, p. 154-8). The space was a potent device for artists, notably employed by Édouard Manet in *Le Balcon* (1868-9, Musée d'Orsay, Paris, fig. 1) in which he depicts the artist Berthe Morisot, wearing a relaxed dress that suggests an intimate gathering, and violinist Fanny Claus, who is dressed to be out walking with gloves and parasol. Similarly, Gustave Caillebotte punctures interior boundaries in his painting, *Interior, Woman at a Window* (1880, Private Collection) depicting a woman dressed for a promenade and turned away from the viewer, looking through the closed door of her balcony towards the street.

The previous owner of *La Conversation* was the legendary American collector, Margaret Thompson Biddle. Upon her death, the Galerie Charpentier in Paris offered a portion of her extraordinary art collection, including masterpieces by Jean-Baptiste-Camille Corot, Claude Monet, Paul Cézanne and a still life by Paul Gauguin which sold for three times its estimate and is widely credited for launching the secondary market for Impressionist art. The catalogue's introduction was written by the renowned French politician André Cornu, and he rightly described Mrs. Thompson Biddle as an heiress, ambassadress, elegant hostess, and friend to all, a woman of great heart, charm, intelligence and beauty, American by birth, French in spirit.



Fig. 1 Édouard Manet, *Le Balcon*, 1868-9, Musée d'Orsay, Paris





112

Fritz Paulsen

German, 1838 - 1898

A Promenade

signed *F. Paulsen*. (lower left)

oil on canvas

37 $\frac{1}{8}$ by 47 $\frac{3}{8}$ in.; 94.2 by 120.3 cm

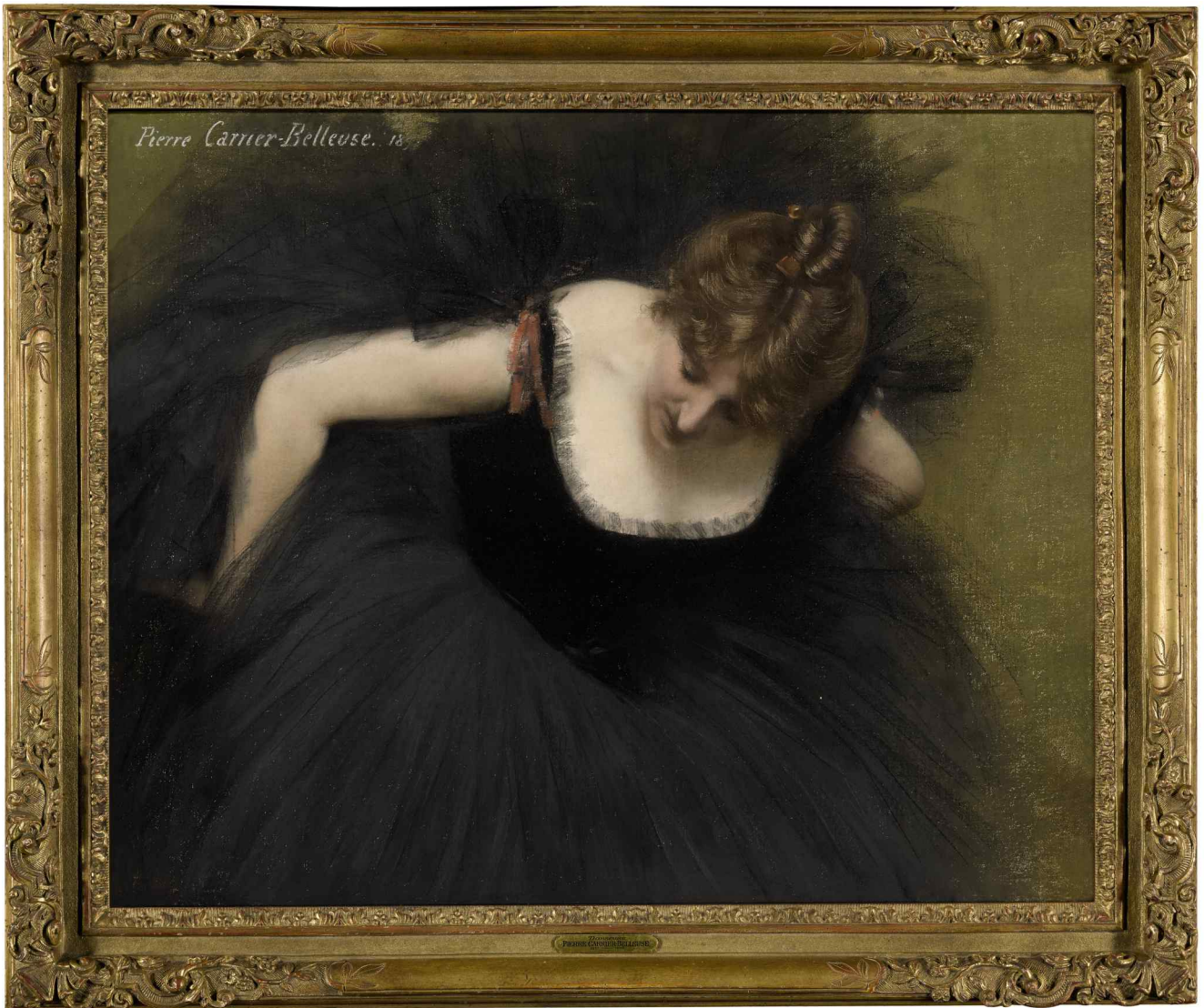
PROVENANCE

Dr. William Serri, New Jersey

Private Collection (by descent from the above and sold,
Sotheby's, New York, October 23, 2008, lot 4, illustrated)

Acquired at the above sale

\$ 25,000-35,000



113

Pierre Carrier-Belleuse

French, 1851 - 1933

Danseuse

signed *Pierre Carrier-Belleuse.* and indistinctly dated 1895
(upper left)

pastel on canvas

31½ by 39½ in.; 80 by 100.3 cm

PROVENANCE

Galerie Bernard Desroches, Montréal

Sale: Sotheby's, New York, October 17, 1991, lot 205,
illustrated

Private Collection, New York

Acquired from the above (2000)

EXHIBITED

Anvers, date and venue unknown, no. 13

Pierre Carrier-Belleuse's first studies were with his father, the sculptor Albert-Ernest Carrier-Belleuse (see lots 103 and 121), and later at the École des Beaux-Arts under Alexandre Cabanel. He is best known for his paintings of the ballet and dancers; the present composition is a unique and particularly intimate example. Rather than position his model in a formal pose, Carrier-Belleuse has seemingly caught this dancer unaware as she arranges her black tulle tutu, which dominates the composition and is conveyed through expressive, painterly mark-making.

\$ 20,000-30,000

Ambrogio Antonio Alciati

Italian, 1878 - 1929

An Elegant Woman with her Maltese

signed A.A. *Alciati* and dated 915 (lower center)

oil on canvas

83½ by 48¾ in.; 212 by 124 cm

PROVENANCE

The Pick-Mangiagalli Collection, Monaco

Sale: Sotheby's, New York, October 23, 2007, lot 99, illustrated

Acquired at the above sale

\$ 80,000-120,000

According to family lore, the sitter for the present work was a relative of Riccardo Pick-Mangiagalli (1882-1949), an Italian composer of great renown. Pick-Mangiagalli studied at the Conservatory Giuseppe Verdi as well as in Prague and Vienna; among his influential teachers was Richard Strauss. Beginning his career as a concert pianist, Pick-Mangiagalli then turned exclusively to composition. The composer's work for the piano is still performed today, as is his chamber music, including the *Ballata Sinfonica* and the *Humoresque*. Pick-Mangiagalli also gained fame from his scores for ballet and opera; his first opera, the *Salice d'Oro*, debuted at Milan's La Scala in 1913, followed by *Il carillon magico* in 1918.

While the exact identity of this elegantly dressed woman is unknown, any member of the Pick-Mangiagalli circle would be a fitting subject for society portraitist Ambrogio Antonio Alciati. As with the society portraits of Giovanni Boldini and John Singer Sargent, Alciati's expressive brushwork and rich palette were perfectly suited for those who wanted a 'modern' portrait to demonstrate their fashionable taste and refinement. Here, Alciati perfectly captures the heavy folds of the sitter's costume with its sumptuous aubergine fabric, luxuriously soft velvet gloves and the sparkling pop of white paint detailing the jewel on her finger. Equal attention is paid to the woman's pet, a fine breed, itself a symbol of status with his well-manicured, fluffy fur, pink belly, and detailed expression as carefully described as his owner's.



Ambrogio Antonio Alciati

Donato di Donato, 1872, 1873

Federico del Campo

Peruvian, 1850 - 1942

Gondoliers on the Grand Canal, Venice

signed *F. del Campo*, inscribed *Venezia* and dated *1911*
(lower left)

oil on canvas

19¾ by 29¾ in.; 50.2 by 75.6 cm

PROVENANCE

Sale: Sotheby's, New York, May 9, 2013, lot 62, illustrated
Private Collection, Lexington, Virginia and California
Private Collection, New York

Sale: Sotheby's, New York, November 3, 2015, lot 86,
illustrated

Acquired at the above sale

\$ 250,000-350,000

In the present work, Federico del Campo depicts one of the most iconic and recognizable locations in Venice, taking his view on the Ponte dell'Accademia, perched above the Grand Canal and looking towards Santa Maria Della Salute and the lagoon beyond. The harmony of water and sky, inanimate and animate, past and present, conspire to describe the ever-iconic city of Venice.

Palazzo Barbaro is the largest and most distinctive building on the left of the canal, distinguished by its Venetian Gothic façade and red-wrapped moorings. Built in 1425 by Giovanni Bon, a master stonemason, it passed through several families before being acquired by Zaccaria Barbaro, Procurator of St Mark's in 1465. The home remained in the hands of the Barbaro family until the nineteenth century, when speculators auctioned off the interiors. The palazzo itself was purchased by John Singer Sargent's relative, Daniel Sargent Curtis, in 1881. Following much-needed repairs, the Ca' Barbaro became a center of expatriate life in Venice. Beyond del Campo's luminous portrait of the place, the palazzo has provided the setting for countless cultural touchstones; from Edith Wharton to James McNeil Whistler. Anders Zorn's iconic portrait of Isabella Stewart Gardner, the Grand Canal swirling behind her, was painted on one of its balconies in 1894; Henry James used the Ca' Barbaro ballroom as the backdrop for a scene in the 1902 novel *Wings of the Dove*.



Attributed to Antonio Perini, *Panorama La Salute - Venice*, about 1855,
The J. Paul Getty Museum, Los Angeles





116

Alexander M. Rossi

British, 1835 - 1935

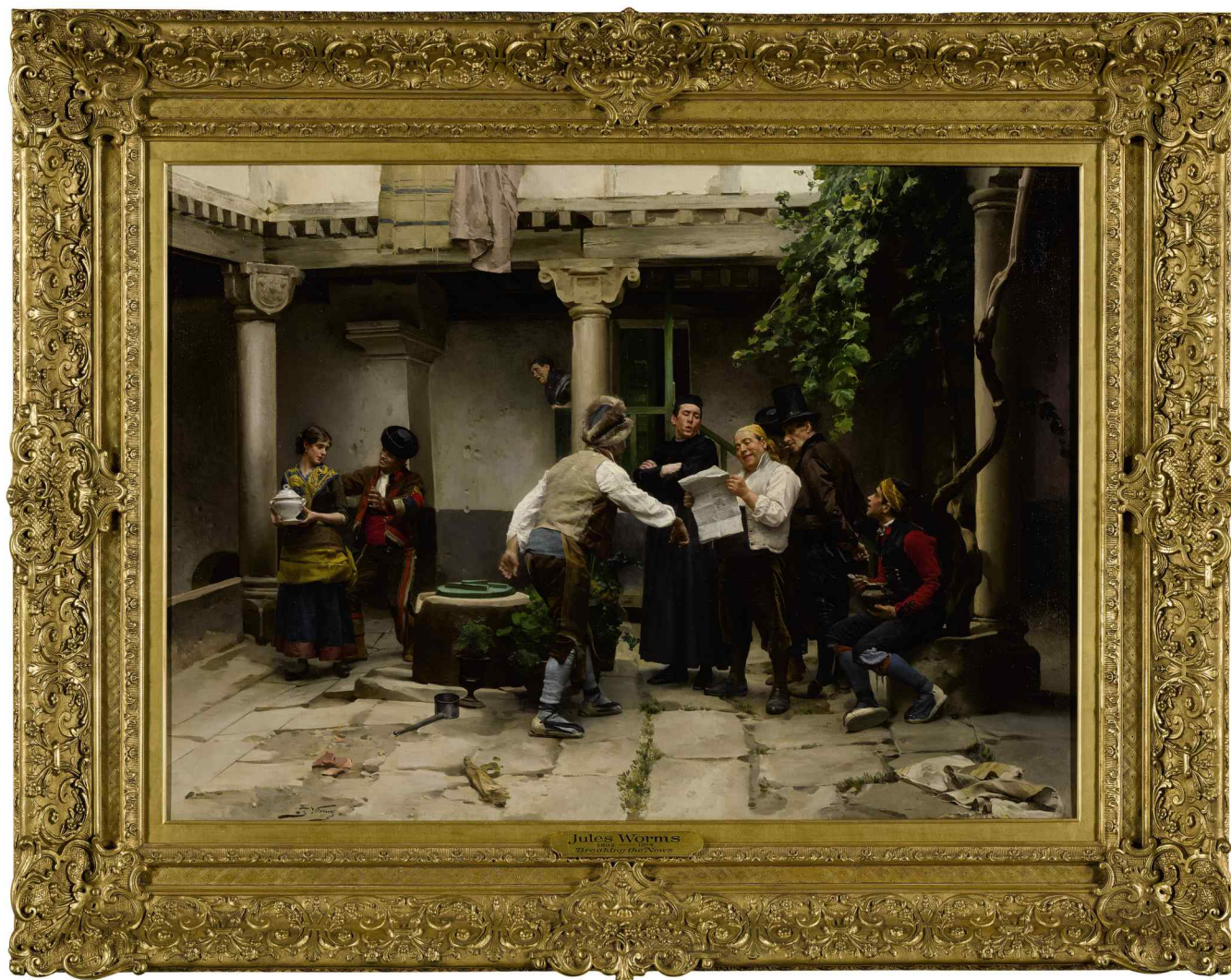
Holiday at the Pier

signed *A M Rossi* (lower left)

oil on canvas

28⅞ by 41⅞ in.; 71.4 by 104.5 cm

\$ 15,000-20,000



117

Jules Worms

French, 1832 - 1914

Breaking the News

signed *J Worms* (lower left)
oil on canvas
29 by 39¾ in.; 73.7 by 101 cm

PROVENANCE

Sale: Sotheby's, New York, February 12, 1997, lot 135, illustrated
Private Collection, New York (acquired at the above sale and sold, Sotheby's, New York, April 18, 2008, lot 21, illustrated)
Acquired at the above sale

\$ 30,000-50,000

François Alfred Delobbe

French, 1835 - 1915

Woman Sifting

signed *A Delobbe* and dated 1882 (lower center)
oil on canvas
45⅞ by 31⅞ in.; 116.5 by 81 cm

PROVENANCE

Possibly, Thomas McLean, London (according to a torn label on the reverse)

Sale: Sotheby's, New York, April 18, 2008, lot 43, illustrated

Acquired at the above sale

\$ 100,000-150,000

François Alfred Delobbe's most powerful influences were his deep connection to the French countryside and William Bouguereau, his teacher at the École des Beaux-Arts. Born in Paris and absorbed in his studies for so many years, the young artist had few opportunities to escape the city. It was not until Delobbe journeyed to Concarneau, the native home of his friend and fellow artist Alfred Guillou, that he began to explore Brittany's rocky fields and ancient villages. While the region was painted by many of Delobbe's contemporaries, most famously Jules Breton, Delobbe's Parisian upbringing perhaps made him particularly sensitive to the effects of the open skies, verdant fields, and sweeping, sandy beaches. Most of his traveling took place in spring and summer, and he used the *plein air* sketches he made to conjure more resolved compositions during the winter back in his city studio. Many of his favorite models came from the areas around Beuzec-Cap-Sizun and Lanriec, and the present *Woman Sifting* is likely from one of these coastal communities. Compositionally, *Woman Sifting* closely follows the example of Bouguereau's finely painted portraits of rural washerwomen, harvesters, seamstresses and local craftspeople, the tools of their trade held close in hand as they stand in vertical picture spaces in front of loosely painted landscapes (fig 1.). As with his mentor's

canvases, Delobbe's smooth brushwork erases the presence of the painter and creates a balance between immobile, static form and rich surface details, textures, and colors. Visual evidence that a rustic, rural way of life remained, such portraits eased late nineteenth century anxieties about France's growing industrialization. There is a naturalistic truth to Delobbe's representation of the sifter, her skin slightly reddened by rough winds and harsh sun, isolated, performing her task alone. She stands on a small, roughly constructed stool, the large sieve, nearly half the size of her body, is held high as a golden cascade of kernels (likely wheat or perhaps rapeseed) rains, almost effortlessly, from her tool to the tarp below, while next to her rests a large bag heavy with stalks. While this process was notoriously labor-intensive, Delobbe's working woman reveals little of the effort involved. With her stoic stance and calm expression the artist creates an epic figure to join the ranks of Breton's strong-armed field hand in *Peasant Woman Sifting Rapeseed* (sold in these rooms, October 24, 2006, lot 158) or the maid busy haying in Julien Dupré's *The Harvester* (figs 2, 3). In her solemnity, Delobbe's sifter becomes an icon of rural labor, her powerful strength and work never ceasing, her connection to the land monumental, yet sensitively portrayed.



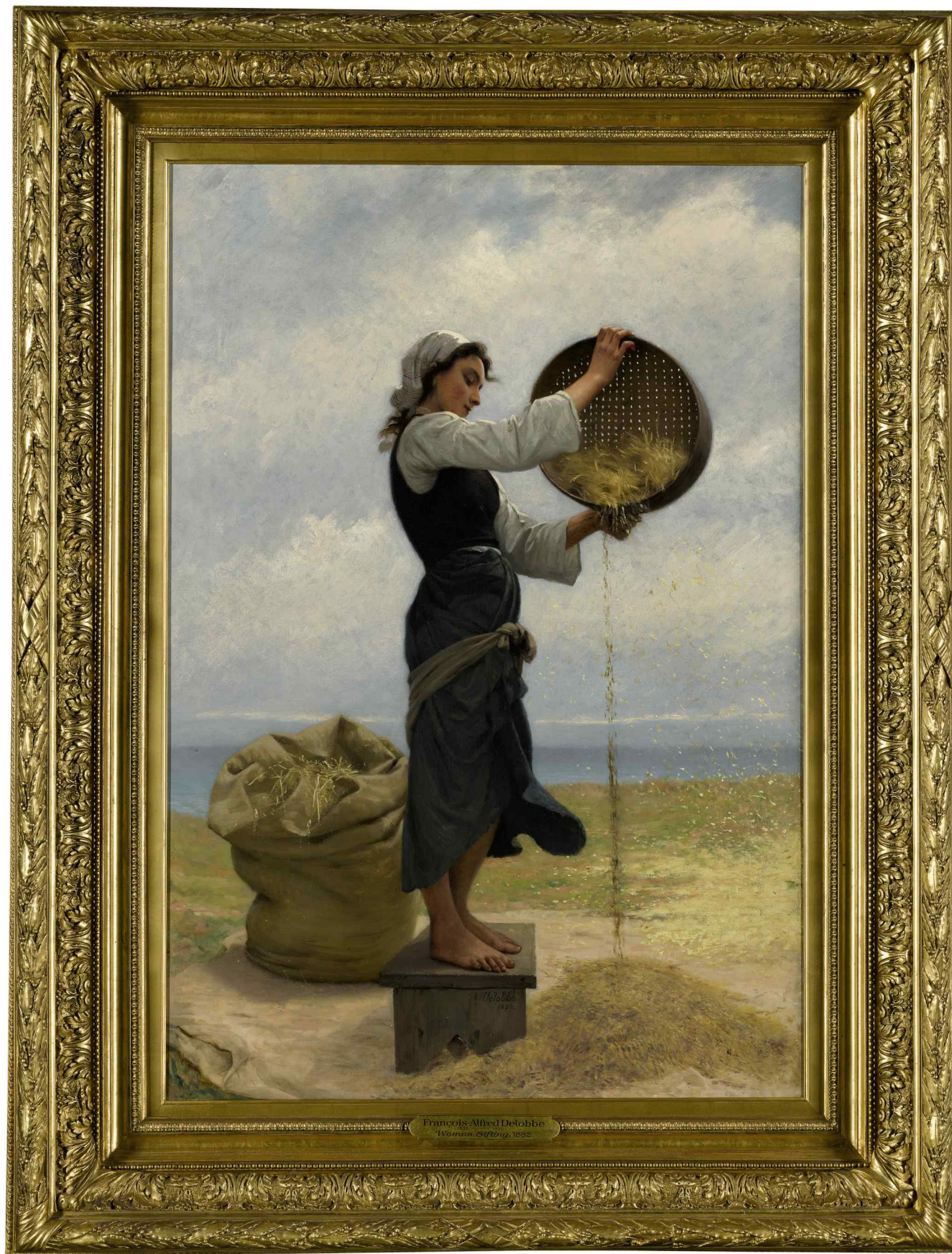
Fig. 1 William Bouguereau, *The Knitting Girl (Tricoteuse)*, 1869, Joslyn Art Museum, Omaha, Bequest of Jessie Barton Christianity



Fig. 2 Jules Breton, *Peasant Woman Sifting Rapeseed*. Sold, Sotheby's, New York, October 24, 2006, lot 158



Fig. 3 Julien Dupré, *The Harvester*, circa 1800-81, Huntington Museum of Art, Huntington, West Virginia, Gift of Herbert Fitzpatrick



François-Alfred Delobbe
Woman Sifting, 1882



119

Léon Bazile Perrault

French, 1832 - 1908

Le goûter

signed - L - Perrault and dated - 1880 (upper right)

oil on canvas

24 by 19¾ in.; 61 by 50.2 cm

PROVENANCE

Collection of Elizabeth Overton Dozier and August Busch Jr., St. Louis

Private Collection, United States (acquired from the above circa 1960 and sold, Sotheby's, New York, May 7, 2015, lot 16, illustrated)

Acquired at the above sale

\$ 50,000-70,000



120

Daniel Ridgway Knight

American, 1839 - 1924

A Halt

signed *D. Ridgway Knight*, inscribed *Paris*, and dated 1890 (lower left)

oil on canvas

45 by 58 in.; 114.3 by 147.3 cm

PROVENANCE

An English Family, 1911

Private Collection (by descent from the above and sold, Sotheby's, New York, April 18, 2008, lot 46, illustrated, as *Maidens Waiting*)

Acquired at the above sale

LITERATURE

George William Sheldon, *Recent Ideals of American Art*, New York, 1888-90, illustrated opposite p. 27

After Daniel Ridgway Knight's first artistic successes in Paris, Jean-Louis-Ernest Meissonier invited him to move to Poissy, a rural town not far outside the city limits. The renowned Meissonier was impressed with Ridgway Knight's talent and offered his protégé advice and a challenge: to paint a large picture from a recent sketch. Ridgway Knight boldly met his mentor's goal, and the resulting painting of 1875, *Les Laveuses* (sold in these rooms April 25, 2006, lot 142) set him in a new direction, informing a series of ambitious and complex multi-figural compositions, like the present work.

As a proponent of painting *en plein air*, Ridgway Knight closely studied natural light and his masterful technique can be seen in the present work, where he effectively depicts his scene under the flat overcast sky of late autumn. In *A Halt*, each detail of the landscape, field workers'

costumes, gestures, and their heavy loads of vegetables and house wares are carefully described to suggest how the efforts of "simple" tasks affected the women of Poissy. Ridgway Knight was also influenced by the works of Jean-François Millet and, while painting in Barbizon in 1874, he visited the artist. However, Ridgway Knight was not seduced by Millet's realist view of rural farm life, choosing instead to depict his peasants in more cheerful circumstances. Such an idealization of the rural laborer followed themes established earlier in the nineteenth century and popularized by Ridgway Knight's contemporaries, such as Jules Breton and even William Bouguereau.

Howard L. Rehs has authenticated this work from a photograph and will include it in his forthcoming catalogue raisonné to be published by Rehs Galleries, Inc. - www.ridgwayknight.com.

Image follows

\$ 80,000-120,000





Albert-Ernest Carrier-Belleuse

French, 1824 - 1887

L'Innocence tourmentée par les amours

inscribed *Cie des Bronzes Bruxelles / Cire Perdue*,
with a bronze plaque inscribed *Groupe par le
Sculpteur Carrier Belleuse / Fonte en bronze à
Cire Perdue d'un seul jet / Bronze Florentin*
bronze, dark brown and gilt patina
height: 61 in.; 152 cm

PROVENANCE

Sale: Sotheby's, New York, October 23, 2007,
lot 82, illustrated
Acquired at the above sale

LITERATURE

Sandor Pierron, 'François Rude et Auguste Rodin
à Bruxelles,' *La Grand Revue*, Paris, October 1,
1902, pp. 138, 62
June Hargrove and Gilles Grandjean, ed., *Carrier-
Belleuse, Le Maître de Rodin*, exh. cat., Grand
Palais de Compiègne, May 22-October 27, 2014,
no. 76, another cast illustrated

L'Innocence tourmentée par les amours is
believed to have been by Carrier-Belleuse's
star pupil and assistant Auguste Rodin, who
worked in Carrier-Belleuse's Paris studio from
1864. With the advent of the Franco-Prussian
War in 1870, the market for fine terracottas and
bronzes collapsed, and Carrier-Belleuse moved to
Brussels. Rodin followed, and it was in Brussels
that he allegedly modeled the *L'Innocence*. None
of the sculptures created by Rodin during this
period bear his signature, making attributions
difficult. However, the present model was
attributed to Rodin as early as 1902 by the
Belgian writer Sandor Pierron (Pierron, *op. cit.*
p. 154). A terracotta version of this composition,
just under 23 inches high, was accepted
by Jérôme Le Blay as executed by Rodin in
conjunction with his employer, Carrier-Belleuse,
and is to be included in their forthcoming
monograph on Rodin (see Sotheby's, New York,
May 6, 2015, lot 208).

\$ 50,000-70,000



122

Ladislaus Bakalowicz

Polish, 1833 - 1904

A Flower Market at La Madeleine, Paris

signed *Bakalowicz* and inscribed *Paris*
(lower right)

oil on canvas

32 by 59 3/4 in.; 81.3 by 151.8 cm

PROVENANCE

Private Collection, France

Sale: Sotheby's, New York, November 4, 2010,
lot 35, illustrated

Acquired at the above sale

\$ 200,000-300,000

La place de la Madeleine is named after the nineteenth century neoclassical church at the center of Paris. Since its consecration in 1845, its monumental steps have afforded one of the city's most famous panoramas. While today La place de la Madeleine is most notable for its gourmet food shops, its famous flower market has attracted crowds since its establishment in 1832. One such flower stall, set below the massive Corinthian columns of the Madeleine, is depicted in Bakalowicz's present work. Shelves full of various arranged bouquets and groups of vibrant potted plants draw the attention of fashionably dressed shoppers. Bakalowicz sets the scene in a low, long horizontal composition, allowing a series

of vignettes to play out among the blooms: a couple's quiet courtship at the left, the aggressive hand of a bargaining flower seller at center, and a smoking street urchin at the right. The present work has a kinship with the historical and literary paintings that first brought fame to Bakalowicz after his 1863 debut at the *Paris Salon*. Just as Bakalowicz had described each detail of sixteenth century lavish royal dress and the intricate social graces of courtly life with works like *Henri III, His Favorites*, and *Bussy D'Ambrose Attending the Wedding of Saint Luc* (sold in these rooms November 3, 1999, lot 90), *A Flower Market at La Madeleine, Paris* reveals the social norms of Paris via contemporary fashion and subtle gestures.

Image follows









123

Paul Friedrich Meyerheim

German, 1842 - 1915

The Wild Madonna

signed *Paul Meyerheim* and dated 91 (lower left)
oil on canvas
27 $\frac{5}{8}$ by 39 $\frac{3}{8}$ in.; 70.2 by 97.5 cm

PROVENANCE

Sale: Sotheby's, New York, April 24, 2002, lot 81, illustrated
Private collection (acquired at the above sale and sold, Sotheby's, New York, April 18, 2008, lot 94, illustrated)
Acquired at the above sale

LITERATURE

Franz Hermann Meissner, "Paul Meyerheim," *The Art Journal*, London, 1895, p. 304, illustrated p. 301

Paul Meyerheim hailed from a well-known family of German painters, going back to his grandfather Karl Friedrich. Paul studied under his father Friedrich Eduard, who taught at the Berliner Akademie, before travelling widely in Germany, Tyrol, Switzerland and Holland, and spending a year in Paris. His itinerant lifestyle is reflected in the subject of many of his paintings, including the travelling circus featured in the present work, *The Wild Madonna*.

Circus performers were a popular subject among artists and both the joy of the spectacle and the often challenging life "behind the scenes" were easily understood by audiences. Meyerheim may have also been drawn to the subject in part

because of his aptitude for painting animals, developed early in his career through observation at the Berlin Zoological Gardens. A contemporary review describes the work as a "splendidly depicted circus scene in which a comical *equestrienne* is conducting a comedy enacted by a monkey and a poodle. Their action is reflected with wonderful effect in the faces of the audience, young and old, rich and poor; and amongst these, the painter has portrayed himself, standing at the end of the row, with spectacles, and a round felt hat, his smiling face surrounded with a full beard" (*The Art Journal*, p. 304).

\$ 80,000-120,000





124

Ferdinand Victor Léon Roybet

French, 1840 - 1920

A Game of Cards

signed *F. Roybet* (lower left)

oil on panel

17¾ by 21¾ in.; 45.8 by 55.2 cm

PROVENANCE

M. Dussol (and sold, Hôtel Drouot, Paris, March 17, 1884, lot 85, illustrated)
Catharine Lorillard Wolfe, New York
The Metropolitan Museum of Art, New York (bequest from the above in 1887 and sold, Parke-Bernet, New York, March 27-28, 1956, lot 21)
Renaissance Galleries (acquired at the above sale)
Bond Street Galleries, London
Major G.L. Webb, Dorking
Private Collection, United Kingdom
Sale: Sotheby's, New York, November 4, 2010, lot 46, illustrated
Acquired at the above sale

LITERATURE

Bryson Burroughs, *Catalogue of Paintings*, Metropolitan Museum of Art, New York, 1914, p. 227

Among the earliest owners of *A Game of Cards* was Catharine Lorillard Wolfe, and at the time of her death in 1887 she was named the wealthiest unmarried woman in the United States. Her vast resources, combined with a passion for philanthropy and art collecting, allowed for her 1889 bequest of 143 paintings to The Metropolitan Museum of Art, New York, including Pierre-Auguste Cot's *The Storm*, Jean-Léon Gérôme's *Prayer in the Mosque*, and Roybet's *A Game of Cards* among other notable compositions. At the time, Wolfe's gift was the foundation for one of the most important collections of contemporary art in an American museum and inspired an increase in donations from other private collectors.

\$ 30,000-50,000



125

Paul Louis Narcisse Grolleron

French, 1848 - 1901

A Guard's Rest

signed *P. Grolleron* (lower left)
oil on canvas
13¾ by 10¾ in.; 35 by 27.3 cm

PROVENANCE

Fred and Sherry Ross (and sold, Christie's, New York, April 8,
2008, lot 40, illustrated)
Acquired at the above sale

\$ 8,000-12,000



126

François Flameng

French, 1856 - 1923

An Elite Soldier of the Imperial Guard

signed *FRANÇOIS FLAMENG* (lower right)

oil on canvas

39¼ by 28⅞ in.; 99.7 by 73.3 cm

PROVENANCE

Sale: Sotheby's, New York, April 18, 2008, lot 19, illustrated
Acquired at the above sale

\$ 30,000-40,000



127

Paul Delaroche

French, 1797 - 1856

The Field of Battle

signed *De La Roche* (lower left)

oil on canvas

26½ by 21 in.; 67.3 by 53.3 cm

PROVENANCE

W. William Hope, Paris (and sold Paris, June 4 - 16, 1855, lot 27)

James Lenox, New York (acquired at the above sale)

The New York Public Library, Astor, Lenox and Tilden

Foundations (gifted from the above and sold, Sotheby's, New

York, April 18, 2008, lot 60, illustrated)

Acquired at the above sale

\$ 40,000-60,000



128

Antonin Mercié

French, 1845 - 1916

Gloria Victis

signed A. MERCIÉ; inscribed GLORIA VICTIS and with the foundry mark F. BARBEDIENNE, Fondateur. Paris, 603 and stamped with the Collas reduction seal
bronze, dark brown patina and gilt patination
height: 43 1/8 in.; 109.5 cm

PROVENANCE

Private Collection, Middlebury, Connecticut
Private Collection (acquired from the above circa 1956
and sold: Sotheby's, New York, October 23, 2007, lot 196,
illustrated)
Acquired at the above sale

LITERATURE

Peter Fusco and H.W. Janson, *The Romantics to Rodin: French Nineteenth Century Sculpture from North American Collections*, exh. cat., Los Angeles County Museum of Art; Minneapolis Institute of Art; Detroit Institute of Art; Indianapolis Museum of Art; March 4, 1980 - April 29, 1981, p. 304, for an example of the model in the collection of the Cleveland Museum of Art

\$ 12,000-18,000

Jean Louis Ernest Meissonier

French, 1815 - 1891

Général Duroc at the Battle of Castiglione

inscribed *V^e Meissonnier*, dated 1893, and inscribed *Duroc / Campagne d'Italie 1796 Castiglione / dernière maquette de mon mari X^{bre} 1890 / mort samedi 31 Janvier 1891 Paris* (on the base)

bronze, dark brown patina
height 21½ in.; 54.5 cm

PROVENANCE

Sale: Sotheby's, New York, November 3, 2015, lot 101, illustrated
Acquired at the above sale

LITERATURE

Peter Fusco and H.W. Janson, *The Romantics to Rodin. French Nineteenth Century Sculpture from North American Collections*, exh. cat., Los Angeles County Museum of Art, Minneapolis Institute of Art, Detroit Institute of Arts, Indianapolis Museum of Art, 1980, p. 300-1

\$ 20,000-30,000

Meissonier was a celebrated and successful painter who, by the time of his death in 1891, had garnered virtually every possible public honor. His early career was characterized by his small scale paintings with meticulously rendered details. His assignment to Napoleon III's staff in 1859 led to a fascination with military and battle scenes and the history of Napoleon I, the subjects that define him in modern minds.

It is unknown when Meissonier began to sculpt, though the links between his painted canvases and sculptures attest to the significance he placed on the interplay between the two. One of only two clearly dated works, and the last made before his death, the wax model for this bronze was made in December 1890, in preparation for his unfinished canvas, *The Morning of Castiglione* (for which a preparatory oil sketch was on the artist's easel at the time of his death). Modeled in wax over wire, and often "dressed and saddled up" with cloth, leather and metal, the original sculptures functioned as aides to Meissonier in his near-obsessive desire to render horses in motion with anatomical precision.

The success of an exhibition of some of his waxes and a limited number of bronze casts persuaded his family to agree to the distinguished foundry Siot-Deceauville, reproducing further casts of his models and helping to establish Meissonier's reputation as a talented sculptor as well as painter. This bronze was cast posthumously at the direction of the artist's second wife, Elizabeth (née Besançon).









130

Giuseppe Gabani

Italian, 1846 - 1899

The Derby Reale

signed *Gabani* and inscribed *Roma* (lower right)
oil on canvas
33 by 59¼ in.; 83.8 by 150.5 cm

PROVENANCE

Santa Anita Park, Collection of the Los Angeles Turf Club (by 1955 and sold, Christie's, New York, April 8, 2008, lot 28, illustrated)
Private Collection (acquired at the above sale)
Sale: Sotheby's, New York, November 3, 2015, lot 102, illustrated
Acquired at the above sale

EXHIBITED

The Pasadena Art Museum, *English Sporting Art*, November 11 - December 11, 1955, no. 9

\$ 120,000-180,000

Born in Senigallia, on Italy's Adriatic coast, Giovanni Gabani studied with Cesare Maccari and Giuseppe Raggio and specialized mainly in history paintings, as well as landscapes and animals. Horses are often prominently featured in his works, both in his Orientalist subjects and in his depictions of a day at the races.

Within Gabani's oeuvre, *The Derby Reale* is a *tour de force*, demonstrating an ability to construct a complex composition without sacrificing attention to detail, including the rendered musculature of the horses, expressions and gestures of the crowd, and their elegant fashions. The scene takes place at the Capannelle racetrack, just outside of Rome, where the Derby Reale was founded in 1884 and continues to this day, now known as the Derby Italiano. The racetrack was a frequent subject for Gabani since he moved to Rome in 1880, the bustling activity and drama of the race allowed him to flex his artistic skill, as evidenced in the present work.



131

131

Herman Herzog

German, 1831 - 1932

After the Storm

signed *H. Herzog.* (lower right)
oil on canvas
34¾ by 54 in.; 88.3 by 137.2 cm

PROVENANCE

Jim Fowler & Son's Period Gallery, Scottsdale, Arizona
(according to a label on the reverse)
Acquired *circa* 1995

\$ 20,000-30,000

132

Joseph Jansen

German, 1829 - 1905

Alpine Waters

signed *Jos. Jansen* and inscribed *Düsseldorf* (lower right)
oil on canvas
49¼ by 42½ in.; 125.1 by 107 cm

PROVENANCE

Vose Galleries, Boston
Acquired from the above *circa* 1995

\$ 8,000-12,000





133

Henri Émilien Rousseau

French, 1875 - 1933

L'abreuvoir rustique

signed *Henri Rousseau* and dated 1906 (lower right)

oil on panel

18 by 21½ in.; 45.7 by 54.6 cm

PROVENANCE

Estate of Frederick White, Shaker Heights, Ohio

Private Collection, New York (acquired from the above)

Acquired from the above

\$ 10,000-15,000



134

Adolf Schreyer

German, 1828 - 1899

Arabian Horseman

signed *Ad. Schreyer* (lower left)

oil on canvas

23 ¼ by 37 ¾ in.; 59.1 by 95.9 cm

PROVENANCE

Estate of Frederick White, Shaker Heights, Ohio

Private Collection, New York (acquired from the above)

Acquired from the above

We would like to thank Dr. Christoph Andreas for kindly confirming the authenticity of this work.

\$ 30,000-50,000

Pierre Jules Mêne

French, 1810 - 1879

Fauconnier arabe à cheval

inscribed *P. J. MENE.* and stamped with the foundry mark *Susses Freres*
bronze, golden brown patina
height: 28¾ in.; 73 cm

PROVENANCE

Sale: Christie's, New York, October 24, 2007,
lot 8, illustrated
Acquired at the above sale

\$ 6,000-8,000



Émile-Louis Picault

French, 1883 - 1915

**The Priest and Priestess:
A Pair of Sculptures**bronze, black patina and gilding
height: 16½ in.; 41.9 cm**PROVENANCE**Sale: Christie's, New York, October 24, 2007,
lot 81, illustrated

Acquired at the above sale

\$ 8,000-12,000

Rosa Bonheur

French, 1822 - 1899

Stag in an Autumn Landscape

signed *Rosa /Bonheur* (lower left); with the *Vente Rosa Bonheur* wax seal on the stretcher

oil on canvas

32 by 25¾ in.; 81 by 65.5 cm

PROVENANCE

The artist's estate (and sold, *Vente Rosa Bonheur*, Galerie Georges Petit, Paris, May 30 - June 2, 1900, lot 323)

Sale: Sotheby's, Gleneagles, Scotland, September 2, 1998, lot 1368, illustrated

Sale: Sotheby's, New York, October 23, 2007, lot 128, illustrated

Acquired at the above sale

\$ 40,000-60,000

A precocious talent from a young age, Rosa Bonheur began copying the masters in the Louvre at the age of 14 and she first exhibited at the *Salon* in 1841, at only 19. Her meticulous draughtsmanship and deep-felt affection for the animals she portrayed made her one of the most celebrated and successful animaliers of the nineteenth century.

Bonheur's ambitious masterpiece *The Horse Fair* (1853, The Metropolitan Museum of Art) made her a celebrity. Inspired by the Parthenon marbles, the works of Théodore Géricault, and numerous studies done at the horse market near La Salpêtrière, the success of *The Horse Fair* at the Paris *Salon* led to an international tour and acclaim.

By 1860, Bonheur left Paris for a quieter life at her Château de By, on the outskirts of the Forest of Fontainebleau. As evidenced by the noble stag of the present work, Bonheur had clearly absorbed the influence of British masters such as Edwin Landseer, whose works she would have seen while on tour with *The Horse Fair* in the mid-1850s.

We would like to thank Annie-Paule Quinsac for kindly confirming the authenticity of this lot.





138

Géza Vastagh

Hungarian, 1866 - 1919

Resting Lion and Lioness

signed *Vastagh Géza* and dated 1899 (upper right)

oil on board laid down on panel

18½ by 26¼ in.; 47 by 66.7 cm

PROVENANCE

Sale: Christie's, New York, April 8, 2008, lot 93, illustrated

Acquired at the above sale

\$ 15,000-20,000



139

Rosa Bonheur

French, 1822 - 1899

Lion in a Mountainous Landscape

signed *Rosa Bonheur* and dated 1880 (lower left)
oil on canvas
15¼ by 18¾ in.; 38.5 by 47.5 cm

PROVENANCE

Sale: Sotheby's, New York: June 28, 2001, lot 275, illustrated
Sale: Sotheby's, New York, October 23, 2007, lot 127, illustrated
Acquired at the above sale

We would like to thank Annie-Paule Quinsac for kindly confirming the authenticity of this lot.

\$ 30,000-50,000

Bonheur was equally interested in the exotic as she was the native fauna of France. She travelled to the United States in the late 1880s, accompanying Buffalo Bill Cody and his Wild West Show and sketching the bison of the American West. Bonheur often visited the Menagerie at the Jardin des Plantes in Paris, which was founded in 1793 to display exotic animals to a public eager for novelty. The first inhabitants were from the recently disbanded royal menagerie; the collection grew under the careful eye of Jacques-Henri Bernardin de Saint-Pierre (1737–1814) and Étienne Geoffroy Saint-Hilaire (1772–1844) to house animals returned by French officials, ranging from elephants to zebras. Antoine-Louis Barye and Eugène Delacroix were among the first to take advantage of the new attraction, now recognized as the second oldest zoological garden in the world, and this is certainly where Bonheur would have been exposed to large cats such as the lion depicted in lot 137.



140

John Emms

British, 1843 - 1912

New Forest Buckhounds and a Terrier in their Lodges

signed JNO EMMS (lower right)

oil on canvas

24 by 30 in.; 61 by 76.2 cm

PROVENANCE

Private Collection, United States

Sale: Sotheby's, New York, May 18, 2016, lot 87, illustrated

Acquired at the above sale

In 1864, when he was living in London, John Emms came to Lyndhurst in the New Forest to work with Frederic, Lord Leighton on a fresco for St Michael and All Angels. In 1880 he married Fanny Primmer, the daughter of a Lyndhurst official, and in 1886 the couple settled in town, building an imposing house, *The Firs*, where Emms remained for the rest of his life.

Emms painted the New Forest Buckhounds and Foxhounds on numerous occasions. The size of the hounds in the present painting, and the set of steel and leather couples lying by the hunting whip on the red coat, suggest that they are Buckhounds. The couples were used for the "tufters", the small advance guard of hounds used to separate a fallow buck and set it running, before the main pack was brought out and laid on its scent.

The fluid, energetic style of the painting, which so brilliantly conveys the play of light on the hounds' coats and the rough textures of this hunt terrier, indicates a date in the 1890s. In his mature work, Emms is more concerned with atmosphere, using a subdued palette which evokes the crepuscular light of the kennel and the companionable relaxation of the hounds.

We would like to thank Annie Cairns of the British Sporting Art Trust for her contribution to this catalogue note.

\$ 125,000-175,000





141

Edmund Henry Osthaus

American, 1858 - 1928

Priscilla

signed *Edm. H. Osthaus* and dated 1901 (lower right)

oil on canvas

26⅞ by 36 in.; 66.4 by 91.4 cm

PROVENANCE

DuMouchelles, Detroit

Private Collection (until 2005)

Private Collection (acquired from the above, 2005 and sold,

Sotheby's, New York, May 18, 2016, lot 91, illustrated)

Acquired at the above sale

\$ 30,000-50,000



142

John Emms

British, 1843 - 1912

Beagles - Fathers of the Pack

signed *Jno Emms* (lower right)

oil on canvas

16¼ by 21½ in.; 41.5 by 54.6 cm

PROVENANCE

William Rodman & Co., Belfast

Private Collection, United States

Sale: Sotheby's, New York, May 18, 2016, lot 90, illustrated

Acquired at the above sale

\$ 70,000-90,000

THE COUNTRY LIFE: WORKS BY JOHN FREDERICK HERRING SR. & JOHN FREDERICK HERRING JR.

LOTS 143–151

Throughout his career, which started with painting coachmen's signs, John Frederick Herring Snr. nurtured a talent that earned him international fame as one of the great British equestrian painters of the nineteenth century. The successful and prolific artist boasted in 1848: "My pictures are no sooner seen than purchased... at prices far beyond my sanguine expectations when I was languishing at Doncaster" (as quoted in Judy Egerton, *British Sporting and Animal Paintings, 1655-1867*, London, 1978, p. 309). Herring rivaled only Sir Edwin Landseer for pre-eminence as a painter of animals, becoming the appointed artist to the Duchess of Kent, mother of Queen Victoria, in 1845 and, most notably, to Queen Victoria. His animal portraits were in great demand, and all tallied he painted eighteen winners of the Derby, thirty-three successive winners of the St. Leger, and countless other horses, whether as individuals or as part of racing groups. Over 500 of his works were made into engravings, which were as likely hung in country houses as tack rooms and brought the artist popularity and wealth.

By 1836, Herring Snr. had joined the Society of British Artists. He had exhibited at the Royal Academy, a rival to the Society's, in the past, but found a cool reception to his horse portraits. By 1840, in an effort to increase his market and broaden his horizons from racing scenes, Herring provided his pictures with more descriptive and fewer racing titles, such as *Mare and Foals* and *Going to Plough*. As illustrated by *The Rose*, with its flirtatious couple in troubadour costume, Herring also began to explore subject pictures using the Romantic poems of Byron and others as inspiration.

By the early 1850s, Herring Snr. had moved to Meopham Park, near Tonbridge, Kent, where his canon of racing subjects expanded to include scenes that he found in the nearby countryside. In 1855, he wrote to a friend of his new surroundings, which included "Piggerys, Cow House, Farm Yard and Cow Shed, a very pretty Saddle Room, and a room to paint in 21 feet square. We also have afield about 4 acres. We have 5 horses. An open and a close Carriage, 10 cows, pigs, 2 Donkeys, Geese, Peacock and hen, lots of Fowl & Ducks and 2 Dogs." (letter to 'Rosalie', dated November 11, 1855; see Oliver Beckett, *J.F. Herring & Sons*, London, 1981, p. 82). As seen in the following group of paintings, Herring's works from this period reflect his new life of rural domesticity, focusing on families of barnyard animals and idyllic surroundings. These farmyard scenes featured an expanded repertoire of animals, from fowl to shire horses, to whom he applied the same level of remarkable physical detail as he did to the expensive and famous racehorses.

The farmyard paintings, while inspired by country life around Herring's home in Meopham Park, appealed to a buying public who were increasingly urban appreciated the Herring family of artists scenes of rural life. Three of Herring's four sons followed their father's artistic path, though John Frederick Jnr. achieved the greatest recognition. Working in a similar style and subject matter to his father, his farmyard scenes continued to sell as quickly as they were painted.



143

John Frederick Herring Sr.

British, 1795 - 1865

The Rose

signed and dated *J.F. Herring, Sen.*, 1853 (lower right)

Oil on canvas

50 by 40 in.; 127 by 102 cm

\$ 40,000-60,000

PROVENANCE

Mrs. M. Dalton, Stray Lodge, Harrogate (and sold, by her executors, Christie's, London, November 15, 1991, lot 46, illustrated)

Richard Green, London

Private Western Collector (and sold, Christie's, New York, April 8, 2008, lot 29, illustrated)

Acquired at the above sale

John Frederick Herring Sr.

British, 1795 - 1865

Shire Horses, Pigs and Other Livestock by a Stable with a Cottage and Church Beyond

signed *JF Herring* (lower right)

oil on canvas

29 $\frac{7}{8}$ by 48 $\frac{1}{8}$ in.; 75.9 by 122.2 cm

PROVENANCE

Private Collection (and sold, Sotheby's, London,
May 7, 2008, lot 14, illustrated)

\$ 25,000-35,000





*Ship's Horse, Dog and other
Livestock by a Stable*
• John Frederick Herring, Jr. •
1819 1897



145

John Frederick Herring Jr.

British, 1815 - 1907

A Peaceful Farmstead

signed *JF Herring* (lower center right)

oil on canvas

28 by 36 in.; 71.1 by 91.4 cm

PROVENANCE

Sale: Christie's, New York, November 28, 1995, lot 83, illustrated

\$ 15,000-20,000



146

John Frederick Herring Jr.

British, 1815 - 1907

**Cattle, Pigs, Ducks, Chickens and
Horses in a Farmyard**

signed *JF Herring* and dated 1851 (lower left)

oil on canvas

27 $\frac{7}{8}$ by 48 in.; 70.8 by 121.9 cm

\$ 20,000-30,000

John Frederick Herring Sr. and Studio

British, 1795-1865

Stable Mates

signed *JF. Herring. Senr* and dated 1858
(lower left)

oil on canvas

25 by 38¼ in.; 63.5 by 97.2 cm

PROVENANCE

Frank H. Kelly

Mrs. Geraldine Rockefeller Dodge, Giralda,
Madison, New Jersey (acquired from the above,
March 1927)

St. Hubert's Giralda, Madison, New Jersey
(acquired from the above by 1990)

Private Collection (and sold, Sotheby's, New York,
December 2, 2005, lot 102, illustrated)

\$ 25,000-35,000







148

John Frederick Herring Jr.

British, 1815 - 1907

Returning to the Stable Yard

signed *JF Herring* (lower left)

oil on canvas

16 by 24 $\frac{1}{8}$ in.

; 40.6 by 61.3 cm

\$ 8,000-12,000



149

John Frederick Herring Jr.

British, 1815 - 1907

Horses and Sheep in a Stable Yard

signed *JF Herring* and dated 1855. (lower center left)

oil on canvas

15 by 20 in.

; 38.1 by 50.8 cm

PROVENANCE

Texas Art Gallery, Dallas (as *Untitled*, according to a label on the reverse)

\$ 8,000-12,000



150

John Frederick Herring Jr.

British, 1815 - 1907

The Passing Hunt

signed *JF Herring* (lower center left)

oil on canvas

16 by 24 $\frac{1}{8}$ in.

; 40.6 by 61.3 cm

\$ 8,000-12,000



151

John Frederick Herring Jr.

British, 1815 - 1907

The Stable Yard

signed *JF Herring* (lower right)

oil on canvas

16 by 24 in.

; 40.6 by 61 cm

PROVENANCE

Richard Green, London (as *Farmyard scene*)

Texas Art Gallery, Dallas (according to a label on the reverse)

\$ 8,000-12,000

Montague Dawson R.S.M.A., F.R.S.A.

British, 1895 - 1973

The Lofty Clipper, Clan MacFarlane

signed *Montague Dawson* (lower left)

oil on canvas

36 by 24 $\frac{3}{8}$ in.; 91.4 by 61.9 cm

PROVENANCE

Frost & Reed, London, no. 5907 (acquired directly from the artist in January 1935, no. 5907)

Cooling Galleries, London

Sale: Christie's, New York, March 1, 1990, lot 271, illustrated
(as *The Clan McFarlane on High Seas*)

Omell Galleries, London

Private Collection (acquired from the above in 1990, and sold,
Sotheby's, New York, May 7, 2015, lot 85, illustrated)

Acquired at the above sale

The *Clan MacFarlane* was built by Russel & Co., for Thomas Dunlop & Sons and launched in 1881 from Greenock, Scotland. The three-masted full-rigged iron ship was sunk with her crew by a cyclone when stationed at Nouméa, New Caledonia in 1934. The title of the present work is likely original, Dawson's addition of "lofty" emphasizing both the ships' sails and the somewhat unusual tall, vertical composition.

\$ 60,000-80,000







153

Hector Chalmers

British, 1849 - 1943

Harvest Time, Fifeshire

signed *Hector Chalmers* (lower left)

oil on canvas

39¾ by 56½ in.;; 101 by 143.5 cm

\$ 6,000-8,000



154

Eanger Irving Couse

American, 1866 - 1936

Street Scene, Étaples

signed *E-I-COUSE* (lower left)

oil on canvas

24 by 29½ in.; 61 by 74 cm

PROVENANCE

Vantage Collection of American and Western Art, Dallas, Texas
(according to a label on the reverse)

\$ 5,000-7,000

Best known for his paintings of Native Americans, the artistic origins of Eanger Irving Couse can be found in the Parisian studio of William Bouguereau. As many young aspiring American artists had in the late nineteenth century, Couse sailed for Paris, the center of the art world. He lived in France for a decade, and from 1893 and 1896 in the artist's colony of Étaples, depicted in the present work.

During Couse's time as Bouguereau's student, he developed the technical skills seen in his most celebrated American pictures, which would secure his reputation. Couse also adopted Bouguereau's affinity for the pastoral vision of the nineteenth century and the romanticization of rural life, as evocatively illustrated in the present work, with its delicate rendering of a shepherd and his flock in soft evening light.



155

Joaquín Miró

Spanish, 1849 - 1914

Market Day on the Seine, La Conciergerie in the Distance

signed *J. Miró* (lower right)

oil on board

10½ by 13½ in.; 26.7 by 34.3 cm

PROVENANCE

Estate of Frederick White, Shaker Heights, Ohio

Private Collection, New York (acquired from the above)

Acquired from the above

\$ 5,000-7,000



156

Ogden Minton Pleissner

American, 1905 - 1983

Le Pont Royale, Paris

signed *Pleissner* (lower left)

oil on canvas

21 by 36 in.; 53.3 by 91.4 cm

PROVENANCE

Sale: Sotheby's, New York, May 25, 1994, lot 150, illustrated
Private Collection, Colorado

Acquired from the above (circa 2007)

\$ 10,000-15,000

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In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in

cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code.

You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts

sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating

to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and

recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale

location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

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

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing

the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▽ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

⌚ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the

catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your

bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will

execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be

relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

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

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

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

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

Collection and Delivery

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

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

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

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

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

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and

number, city and state or city and country, the sale and lot number.

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

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

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

howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For

any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

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

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

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

Restoration and Other Services

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

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

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

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certain as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

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

Bronze Figure of a Woman, After

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

Maurice Giraud-Rivière, Bronze Figure

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

IMPORTANT NOTICES

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Scott Elam
Peter Kutscher
Bonnie Morrison
Elliot Perez
Pauline Shapiro
Ellen Warfield



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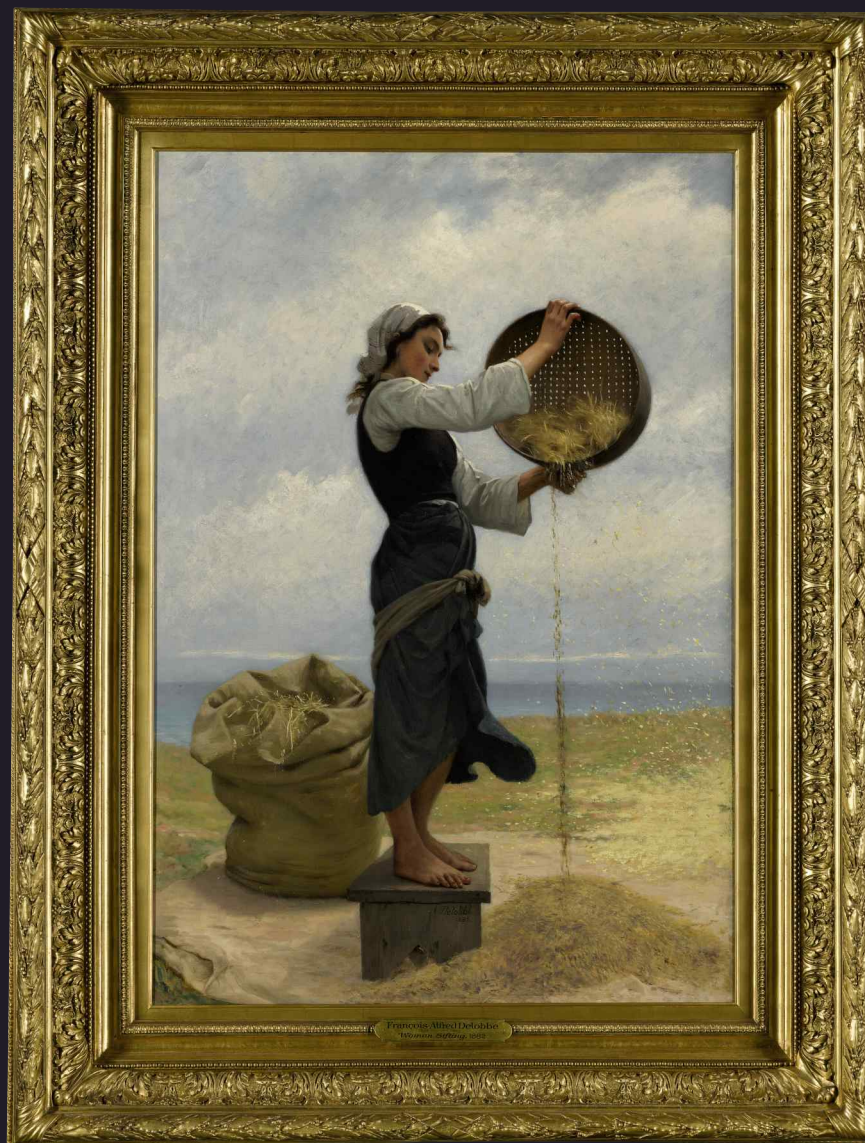
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