





EUROPEAN ART

ONLINE | 1-12 APRIL 2022

AUCTION

Friday April 1 2022 at 10:00 - open for bidding Tuesday April 12 2022 at 10:00 AM - auction close

> 20 Rockefeller Plaza New York, NY 10020

VIEWING

Friday 8 April 10:00 AM - 5:00 PM Saturday 9 April 10:00 AM - 5:00 PM Sunday 10 April 1:00 PM - 5:00 PM Monday 11 April 10:00 AM - 5:00 PM

AUCTION LICENSE

Christie's (#1213717)

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FRONT COVER

INSIDE FRONT COVER

Lot 51

OPPOSITE Lot 18

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INSIDE BACK COVER

Lot 53

BACK COVER
Lot 27

CHRISTIE'S

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1

RUDOLF VON ALT

(AUSTRIAN, 1812-1905)

The Death of Torquato Tasso at Sant'Onofrio al Gianicolo, Rome

signed and dated 'Rudolph Alt 1837' (lower left) oil on canvas $20\% \times 26\%$ in. (52.8 \times 66.4 cm.)

\$30,000-50,000

£23,000-38,000 €28,000-45,000

PROVENANCE:

The artist.

His estate sale; Galerie H. O. Miethke, Vienna, 12-13 February 1906, lot 12, as *Tasso in einer Säulenhalle bei Rom* and erroneously catalogued with the artist's signature spelled 'Rudolf.'

Adolf Wendlinger (d. 1933) and Ernestine Wendlinger (d. 1921), Vienna, by 1911. Greta Petschek Gellert (1894 - 1980).

By descent to the present owner.

LITERATURE

'Neuigkeiten vom Kunstmarkte', *Der Kunstmarkt*, Leipzig, 2 February 1906, p. 101, as *Tasso in einer Säulenhalle bei Rom*.

U. Thieme and F. Becker, eds., *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1907, vol. 1, p. 344, as *Tasso in einer Säulenhalle bei Rom*.

L. Hevesi, Altkunst-Neukunst, Vienna, 1909, p. 128, as Tasso.

L. Hevesi and K. Kuzmany, *Rudolf Alt: Sein Leben und Sein Werk*, Vienna, 1911, pp. 13, 156, as *Tasso im Klostergang bei Sant'Onofrio*.

M. Hussl-Hörmann and H. Giese, Rudolf von Alt: die Ölgemälde, Vienna, 2011, p. 173, no. 11.22, as Tasso im Klostergang bei San Onofrio in Rom, 1837.

Located on the Janiculum in Trastevere, Sant'Onofrio al Gianicolo offers extra ordinary views of Central Rome from the west. The church was built in 1439 on the site of an ancient hermitage, and the attached cloister was added in the mid-15th century. Among the church's most famous historical events is the death of the renowned late Renaissance poet Torquato Tasso, which took place at the church on 25 April 1595. Having written his masterpiece, *Gerusalemme Liberata*, at the age of 31, Tasso's later life was defined by his itinerant wanderings, mental illness, and ultimately confinement to an asylum. His arrival in Rome just before his death was due to a promise from Pope Clement VIII to crown him Poet Laureate. however he died at Sant'Onofrio al Gianicolo

the day before receiving the laurel wreath and the pension that were to come with this honor. As a result he continues to be—particularly to non-Italian-speaking audiences—a symbol for the ideal 'tortured artist' who suffered for his art. The seated figure in the present work, clearly ill and crowned with the laurel wreath he was never able to wear in real life, is von Alt's own reverential apotheosis of the great poet.

Tasso's epic Gerusalemme Liberata combined the style of the Virgilian epic with a historical narrative of the Crusades, interspersed with lyrical, Romantic passages unique in Italian literature which were Tasso's own literary innovation. The restlessness of the poet's life, his mental illness, his supposed romantic loves, and his alleged persecutions all made him a legendary figure to later artists including Goethe, who made Tasso's life and descent into madness the subject of a play in 1790. Goethe's play cemented the artist's legacy in the minds of Romantic poets and writers of the eighteenth and nineteenthcenturies in northern Europe, for whom he would become a popular subject. This may indeed be why von Alt similarly took up this subject, though he may have also found inspiration directly from his travels. Von Alt is known to have visited Sant'Onofrio al Gianicolo personally, and the monastery houses a collection of Tasso's manuscripts, as well as the poet's death mask, which may have also inspired the artist's interest in this subject.

A watercolor by von Alt from 1835 of this same view from the cloister but featuring different staffage is in the collection of the Leopold Museum in Vienna.



PROPERTY FROM A CALIFORNIA COLLECTION

2

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910) The Dogana with Santa Maria della Salute, Venice

signed with the artist's monogram 'AB.' (lower right) oil on panel

9¼ x 15% in. (23.5 x 39.1 cm.)

\$15,000-20,000

£12,000-15,000 €14,000-18,000

PROVENANCE:

with Rayner MacConnal, London, by 1945.

Anonymous sale; Christie's, London, 5 May 1989, lot 224.

with MacConnal-Mason, London.

Acquired directly from the above by the present owner, 30 August 1989.

Born in Miskovice in Bohemia, a part of the Austro-Hungarian Empire in what is now Czechia, in 1848, Antonietta Brandeis traveled to Venice with her widowed mother in 1860. In 1867, she enrolled in the *Accademia di Belle Arte*, where she graduated at the top of her class as one of only two female students. Much of her *oeuvre* is devoted to small scale Venetian *vedute*, which were the perfect *momenti* for both American and European visitors to Venice on the Grand Tour. Her works were hotly sought-after for their luminous and colorful palette as well as her keen eye for detail, demonstrated in the crisp rendering of iconic Venetian settings and for the lively array of individual figures that often animate her scenes.







PROPERTY FROM A CALIFORNIA COLLECTION

•3

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

Piazza San Marco, Venice

signed 'ABrandeis.' (lower left) oil on board 5 x 8% in. (12.7 x 21.3 cm.)

\$6,000-8,000

£4,600-6,000 €5,500-7,200

PROVENANCE:

with MacConnal-Mason, London.

Acquired directly from the above by the present owner, 19 September 1991.

PROPERTY FROM A CALIFORNIA COLLECTION

•4

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

Ca' Vendramin Calergi from the Grand Canal, Venice

signed 'ABrandeis.' (lower right) oil on board 6½ x 9½ in. (16.5 x 23.2 cm.)

\$7,000-10,000

£5,300-7,500 €6,400-9,100

PROVENANCE:

with MacConnal-Mason, London.

Acquired directly from the above by the present owner, 30 August 1989.

10

CORNELIS SPRINGER

De Vijzelstraat te Enkhuizen

(DUTCH, 1817-1891)

signed and dated 'Springer./1866' (lower right); inscribed, dated and signed 'De ondergetekende verklaart/dat deze schilderij voorstellende/Gezicht naar de Zuiderkerk/te Enkhuizen, Provincie Noord-Holland/door hem is vervaardigd/Amsterdam/6 June 1866 C Springer' (on a label attached to the reverse, with the artist's seals)

oil on panel 19% x 25% in. (49.3 x 65.2 cm.)

\$100.000-150.000

£76,000-110,000 €91,000-140,000

PROVENANCE:

The artist.

with C. H. Nieuwenhuys, London, acquired directly from the above, 18 June 1866.

with Leslie Smith Gallery, Wassenaar and Amsterdam, by 1994.

EXHIBITED:

Enkhuizen, Zuiderzeemuseum, Door het oog van Cornelis Springer, 1817-1891 : Een ontdekkingstocht langs de steden rondom de Zuiderzee, 12 December 2015-10 April 2016, no. 80, as De Vijzelstraat in Enkhuizen.

LITERATURE

W. Laanstra, H. C. de Bruijn, J. H. A. Ringeling, *Cornelis Springer* (1817-1891), Utrecht, 1984, no. 66-7.

W. Laanstra, *Cornelis Springer, Geschilderde Steden*, Amsterdam, 1994, p. 63, illustrated.

W. Laanstra, Cornelis Springer en het getekende stadsgezicht, pp. 49, 58, no. 6.

Cornelis Springer is considered to be one of the most important and influential Dutch architectural painters of the 19th century. Born into an Amsterdam family of building contractors and architects, he became the townscape painter *par excellence* of his time. He began his artistic education under the tutelage of the well-known and celebrated architectural painter Kasparus Karsen, and in the two years that Springer was Kersen's apprentice, he would learn how to create *capriccio* city views intertwined with topographically correct elements. It was the contemporary trend for painters in his circles to idealize the past and especially the Dutch national heritage. However, from the 1850s onwards, Springer moved towards more realistic subject matter. He chose to abandon the fantasy elements within his work and concentrated on capturing topographical locations in exacting detail.

The present lot is an excellent example of Springer's realistic and topographically correct style. Although Springer most often depicted his hometown Amsterdam, he also painted several other Dutch towns, such as Haarlem, Enkhuizen, Zwolle, Kampen and Monnickendam. Depicted here is Enkuizen, which was one of the most powerful cities in the Netherlands in the 17th century. Together with the city of Hoorn, Einkuizen amassed considerable power and influence as a member of the Dutch East India Company. After 1864 Springer regularly visited Enkuizen and many drawings and preparatory sketches for his later compositions are known. The subject painting is a view towards the Zuiderkerk, also called Sint-Pancraskerk. Construction on the church began in 1422 or 1423 and while the structure was mostly finished by 1458, the upper part of the 75-meter tall tower was not completed until 1524. The church and the tower still dominate the cityscape today.

In the present composition, Springer draws the spectator into the sunlit street, where the townspeople are engaged in their daily activities. A young mother and her child walk down the center of the street while a peddler leans over her barrow. Groups of people on either side of the street anchor the composition, one bathed in light and other softened in the shadows. Even in the shadowy areas of the composition the effects of indirect light are captured in detail. The brilliant play of strongly contrasting light and shadows, the detailed rendering of the historical gables, an abundance of architectural details, as well as his lively staffage clearly demonstrate all the artistic and technical skills for which Cornelis Springer is famous.





THOMAS MILES RICHARDSON, JR., R.W.S. (BRITISH, 1813-1890)

The Town and Lake of Nemi, South Italy

signed and dated 'Richardson/1880' (lower right) watercolor and gouache on paper on panel 30% x 26% in. (78.3 x 68 cm.)

\$7,000-10,000

£5,300-7,500 €6,400-9,100

PROVENANCE:

with Hewson & Forster, Sheffield, UK.
David Jardine (1818-1856), Hong Kong and China.

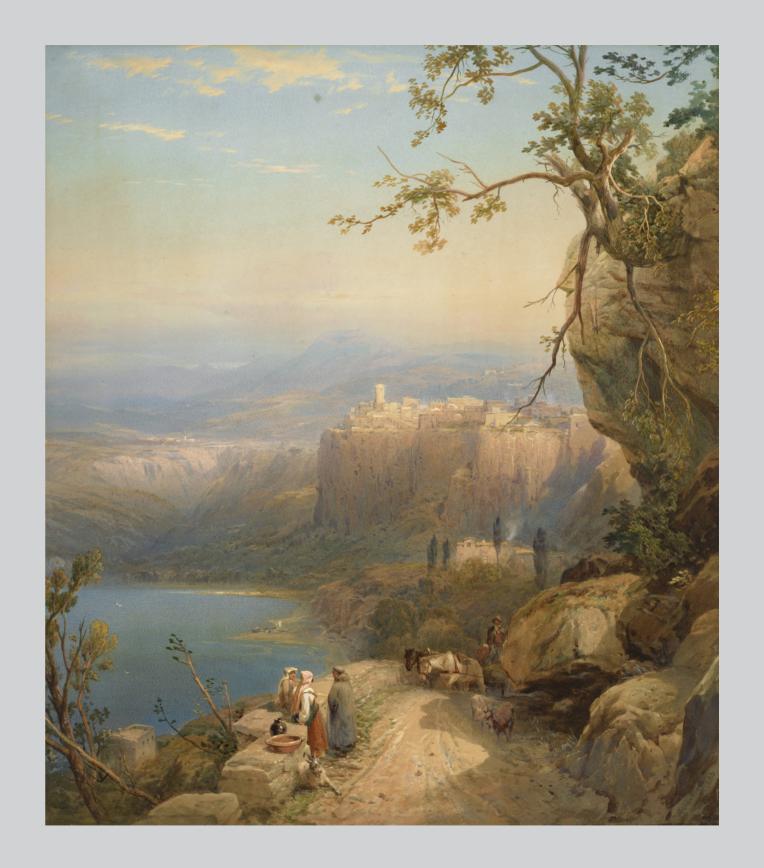
By descent to his heirs.

Their sale; Christie's, London, 16 March 1917, lot 47, as *The Town and Lake of Nemi.* with William Walker Sampson, The British Galeries, London, acquired at the above sale.

Anonymous sale; Christie's, London, 21 July 1981, lot 175. with Oscar & Peter Johnson, Ltd., London.
Acquired directly from the above by the present owner, *circa* 1982.

EXHIBITED

London, Lowndes Lodge Gallery, *The Art of English Watercolour*, 27 April-19 May 1982, p. 12, no. 20, illustrated on the cover.



PROPERTY FROM THE COLLECTION OF ALBERTO ROSALES-ORELLANA

7

SOPHUS JACOBSEN (NORWEGIAN, 1833-1912) A Lighthouse on the Coast, Norway

signed and dated 'S. Jacobsen. 55.' oil on canvas 22% x 32 in. (57.5 x 81.3 cm.)

\$15,000-20,000

£12,000-15,000 €14,000-18,000

PROVENANCE:

with Alfred Anderson A/S, Bergen, Norway.
Ricardo Salazar, Ahuachapan, El Salvador, by 1977.
By descent to the present owner.





PROPERTY OF A PRIVATE COLLECTOR

•8

FÉLIX ZIEM (FRENCH, 1821-1911) L'Escaut à Anvers

signed 'Ziem.' (lower right) watercolor on paper 81/4 x 121/2 in. (21 x 31.8 cm.)

\$4,000-6,000

PROVENANCE:

Private collection, France.

Triton Collection Foundation, The Netherlands, acquired directly from the above 2000

Their sale; Christie's, London, 28 February 2018, lot 229. Acquired at the above sale by the present owner.

LITERATURE

£3,100-4,500

€3,700-5,400

P. Miquel, Felix Ziem, vol. II, Maurs-la-Jolie, 1978, no. 1721, p. 234, illustrated.

We are grateful to the *Association Félix Ziem*, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, for confirming the authenticity of this work.



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

9

LOUIS-GABRIEL-EUGÈNE-ISABEY (FRENCH, 1803-1886)

Pêcheurs à marée basse

signed with the artist's initials and dated 'EI. 55.' (lower right) oil on panel $\,$

7% x 12 in. (19.7 x 30.5 cm.)

\$5,000-7,000

£3,800-5,300 €4,600-6,300

20 21



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

10

A. BATACCHI (ITALIAN, LATE 19TH/EARLY 20TH CENTURY)

Psyche

signed and inscribed 'A. Batacchi/Florence' (on the reverse) marble

43% in. (111.1 cm.) high Executed *circa* 1900.

\$25,000-35,000

£19,000-27,000 €23,000-32,000

PROPERTY OF A WEST COAST COLLECTOR

11

FRANÇOIS-ALFRED DELOBBE (FRENCH, 1835-1920)

Les sœurs

signed and dated 'A. Delobbe. 1896' (lower left) oil on canvas 51½ x 32½ in. (130.8 x 82.6 cm.)

\$25,000-35,000

£19,000-26,000 €23,000-32,000

PROVENANCE:

Frank Simon, California.

Acquired directly from the estate of the above by the present owner, 14 April 2021.



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GYULA TORNAI

(HUNGARIAN, 1861-1928)

Japán Masszirozónő (The Blind Masseuse)

signed and inscribed 'TORNAi. GY, TOKiO' (lower right) oil on canvas 67 x 27¾ in. (170.2 x 70.5 cm.)
Painted *circa* 1905-1906.

\$70.000-90.000

£53,000-68,000 €64,000-81,000

PROVENANCE:

with Grill Gergely R.T., Budapest. with Bizományi Kereskedőház és Záloghitel Rt, Budapest.

EXHIBITED:

London, Goupil Gallery, *Japan and India*, May-June 1907, no. 69, as *The Blind Masseuse*.

Paris, Galerie Georges Petit, Exposition Gyula Tornai, 3-16 January 1908, catalogue no. unknown, as Masseuse aveugle.

Budapest, Műcsarnok, Japán és India, October 1909, no. 138.

LITER ATLIRE

P. Hepp, 'Concours et expositions,' *La chronique des arts et de la curiosité*, Paris, 11 January 1908, p. 11, as *Masseuse aveugle*.

Born in 1861 in Görgö, Gyula Tornai began his artistic education at the academies in Vienna, Munich and in Guyla Benczur's studio in Budapest. While in Munich, the young artist studied with Hans Makart, and his mature style was heavily influenced by Makart's aestheticism and tonality known as *Makartstil*. Makart's vibrantly colored and theatrical, large-scale paintings had a lasting effect on Tornai and is clearly evident in the present work.

Tornai exhibited in London, Paris and in the Budapest Art Gallery in 1909 and in the National *Salon* in 1917. He began his career painting



A color retouched photograph of a goze, first half of the 20th century.

the genre scenes which were so poplar in the last quarter of the 19th century, but after he began his foreign travels to India, China, Japan and Morocco his themes changed to depictions of the varied and exotic locations and customs of those destinations. Tornai stayed in Tangier from 1890 to 1891, and in 1900 he exhibited pictures in the *Exposition universelle* in Paris to great acclaim.

In 1904, Tornai offered a significant number of works from these journeys for sale in Budapest in order to finance an artistic adventure to India and Japan. The sale of the paintings was a great success and in the summer of 1905, the artist set off for the Far East. He began his Japanese foray by painting a portrait of the former Japanese prime minister Count Okuma, and through the auspices of this influential patron, the artist was allowed access to aspects of Japanese life often hidden from Europeans at the time. This immersion into Japanese culture kindled an interest in the world of Buddhism and Shintoism. Over the next sixteen months, Tornai traveled throughout the Land of the Rising Sun and visited Nara, Kyoto, Nikko and Nagoya.

Upon his return from this two year journey which included a tour in India, the artist gathered together sixty large canvases and several studies and sent them on exhibition through several major European cities, including London, Paris, Hamburg, Dresden, Leipzig and finally Budapest in the autumn of 1909. The present work was included in this exhibition as number 69 and was explained in the artist's own words: 'Regular massage was an ancient Japanese treatment, mostly carried out by blind men or women'.

The present works depicts a *goze*, or a visually impaired Japanese woman. *Goze* mostly supported themselves as musicians and masseuses, spending a good portion of the year on the road touring from village to village. From the Edo period onwards, *goze* were closely regulated and the women were required to be part of organizations and adhere to a strict set of rules. By belonging to these organizations, these women were allowed a degree of independence, and because the *goze* were members of an officially sanctioned group they were also afforded a degree of protection during their tours.

Tornai was interested in chronicling everyday life in Japan in addition to capturing the likenesses of royalty and the nobility. Although the present work does not depict a member of the upper echelons of Japanese society, Tornai has monumentalized his subject through the sheer size of the painting, and further enhanced the importance of his subject by designing a frame for the work. In addition, he has chosen to completely fill the picture plane with the image of the blind musician, and depicting her with precise attention to detail, while rendering the background more indistinctly.

The goze stands fully frontal, holding her staff in one hand and a blue enameled teapot in the other, her shamisen slung across her back. Her clothing, though not richly embroidered nor of expensive cloth, is patterned and her hair is wrapped in a pastel patterned scarf. She appears to be calling out, perhaps offering her services to passers-by. Around her neck hangs her certificate, which validates her association with the Institute for the Blind. With Japán Masszirózonő (The Blind Masseuse), Tornai has given the viewer a world totally foreign to the European sensibility and has captured a moment lost in time in an exotic and faraway land.





FÉLIX CHARPENTIER (FRENCH, 1858-1924)

La chanson

signed 'Felix Charpentier' (on the base) marble

42½ in. (108 cm.) high

\$10,000-15,000

£7,600-11,000 €9,100-14,000 PROPERTY FROM A PRIVATE NEW YORK COLLECTION

GIUSEPPE LAZZERINI, THE YOUNGER

(ITALIAN, D. 1895)

Flora

 \Box 14

signed and inscribed 'PROFE. G. LAZZERINI/ CARRARA' (on the reverse) marble

42½ in. (108 cm.) high

\$25,000-35,000

£19,000-26,000 €23,000-32,000





PROPERTY OF A NEW ENGLAND COLLECTOR

15

DANIEL RIDGWAY KNIGHT (AMERICAN, 1839-1924)

Interesting News

signed and inscribed 'Ridgway Knight Paris' (lower left) oil on canvas 21% x 18½ in. (55.3 x 46.4 cm.)

\$30,000-50,000

£23,000-38,000 €28,000-45,000

PROVENANCE:

with Dudensing Galleries, New York.
Private collection, Cleveland.
with Hammer Galleries, New York.
Acquired directly from the above by the present owner, 1977.

We are grateful to Howard L. Rehs for confirming the authenticity of this work, which will be included in his forthcoming Daniel Ridgway Knight *catalogue raisonné*. A photo certificate of authentication from Howard L. Rehs dated 10 March 2022 accompanies this lot.



PROPERTY FROM A PENNSYLVANIA COLLECTION

16

VICTOR GABRIEL GILBERT (FRENCH, 1847-1933) La Place du Théâtre Français

signed 'Victor Gilbert' (lower left) oil on canvas 15 x 18 in. (38.1 x 45.7 cm.) Painted *circa* 1895-90.

\$15,000-20,000

PROVENANCE:

with Berko Fine Paintings, Knokke-Heist and Paris. Acquired directly from the above by the present owner.

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

0 £12,000-15,000 €14,000-18,000

28 29

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

17

VICTOR GABRIEL GILBERT

(FRENCH, 1847-1933)

At the Flower Market

signed and dated 'V. Gilbert/1878.' (lower left) oil on panel 17% x 21% in. (45.1 x 55 cm.)

\$50,000-70,000

£39,000-53,000 €46,000-63,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 17 June 1975, lot 50, as *Am Blumenstand*. Private collection, Europe.

Anonymous sale; Christie's, New York, 23 April 2002, lot 9.

Acquired at the above sale by the present owner.

EXHIBITED:

San Diego, San Diego Museum of Art, on loan, 8 July 2019-12 February 2020.

Victor Gilbert was considered the foremost painter of the *place de marché* during the final decades of the 19th century. Gilbert came from a family of modest means who lacked the financial resources to send the young man to the *École des Beaux-Arts* and he was apprenticed to Eugène Adam as an artisan painter and decorator. His only formal artistic education was evening classes with Pierre Levasseur at the *École de la ville de Paris*. Despite his lack of formal training, Gilbert's admissions to the *Salons* of 1873 and 1874 were well received by audiences and critics alike. He was represented at this time by the dealer Paul Martin, who was also an early advocate of the artists of the budding Impressionist movement.

By the middle of the 19th century, there was a proliferation of daily markets throughout the French capital which were needed to both feed the growing city and cater to the whims of the growing middle and upper classes. Fresh fruits, vegetables and especially flowers flowed daily into Paris to please the tastes of its inhabitants. Many of Gilbert's compositions capture the hustle and bustle of the largest such marketplace in Paris, *Les Halles*.

At the Flower Market, in contrast to many of Gilbert's compositions, is set in one of the smaller flower stalls in the French capital. In the center of the composition, an elegant young lady deliberates over her choices for the day, testing the fragrance of pink roses, watched and perhaps encouraged by the stall's proprietor. To the right and set on the ground are neatly arranged bright bouquets wrapped in white paper to set off their brilliant colors. Pots of brilliant red geraniums dot the foreground, while a small vegetable stand defines the background to the left. This vibrant image is enhanced by Gilbert's virtuoso technique, realistic sense of detail and close observation of nature. In At the Flower Market, Gilbert beckons the viewer to enter a time gone by, where the fragrance of flowers still lingers.

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



PROPERTY OF A GENTLEMAN

18

JOSEPH EDWARD SOUTHALL, R.W.S. (BRITISH, 1861-1944)

Notre-Dame and the Seine

signed with the artist's monogram and dated 'JES/1932' (lower left) watercolor and pencil on paper on card 12¼ x 15½ in. (31.1 x 38.4 cm.)

\$12,000-18,000

£9,100-14,000 €11,000-16,000

PROVENANCE: with The Fine Art Society, London. Private collection, Texas.



PROPERTY FROM A CALIFORNIA COLLECTION

19

JEAN-FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

Saint-Étienne-du-Mont, Paris

signed 'J F RAFFAËLLI' (lower left) oil on canvas 25% x 22% in. (64.5 x 57.5 cm.)

\$80,000-120,000

£61,000-90,000 €73,000-110.000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28 October 1982, lot 66, as St. Étiennedu-Mont. near the Panthéon. Paris.

Anonymous sale; Sotheby's, New York, 23 May 1989, lot 97. with Galerie Michael, Beverly Hills.

Acquired directly from the above by the present owner, 20 December 2000.

A true Renaissance man, Jean-François Raffaëlli was an accomplished actor, musician, printmaker, draftsman, sculptor and author as well as an innovative painter. Though Raffaëlli did not consider himself a part of any one movement and rejected all attempts to classify his art, he was above all a realist whose central belief was that an artist's duty was to render the essence of the contemporary society in which he lived. 'My subject is all Paris, I aim to paint the beauty of Paris as well as its wretchedness' ('A Talk by Mr. Raffaëlli,' *The Art Amateur*, April 1895, p. 135).

In 1880 and 1881, at the urging of Edgar Degas, Raffaëlli exhibited in the Impressionist exhibitions despite having little affinity with the movement. Even though his work was for the most part either overlooked or not understood within the context of the exhibition,



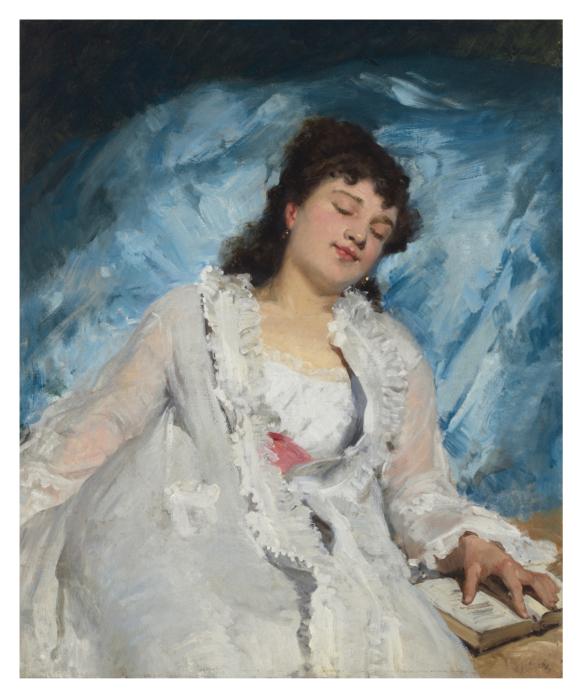
The west front of St-Étienne-du-Mont viewed from Place du Panthéon in Paris, France, Photo by DAVID ILIFF. License: CC BY-SA 3.0.

not everyone found Raffaëlli's singularity within the Impressionist exhibitions undesirable. In reviewing the 1881 Impressionist exhibition, *Le Petit Parisien* noted, 'M. Raffaëlli seems to us to differ noticeably from the artist known as Impressionists: he paints with an extreme meticulousness, leaves out no detail...', while the reviewer for *L'Art* commented that the artist 'does not content himself with the approximate. He pursues to the very end what he undertakes' (quoted in M. Young, 'Heroic Indolence: Realism and the Politics of Time in Raffaëlli's *Absinthe Drinkers,' Art Bulletin*, June 2008, vol. XC, no. 2, pp. 237-238). It is in fact this distinction which so startled participants, viewers and critics of the Impressionist exhibitions that in time led to Raffaëlli's enduring appeal. Indeed, Raffaëlli's inclusion in the 1881 exhibition upstaged the works of those artists who had helped found the new movement and regarded themselves as *bona fide* Impressionists.

In the early 1890s, Rafaëlli produced numerous views and street scenes of the French capital, many of which were exhibited at the Salon between 1890 and 1907. Each is painted with verve and finesse, providing a showcase for the artist's confident brushwork and sophisticated palette. The present painting depicts the church of Saint-Étienne-du-Mont on the Montagne Sainte Geneviève in the 5th arrondissement near the Panthéon. The painting depicts the square in front of the ancient church, regarded as one of the most beautiful in Paris, and the open space serves as an outdoor stage for the artist upon which the denizens of Paris, from the elite and fashionable to the lower working classes, play out an endless pantomime. In the forefront, and slightly to the right of the composition, an elegant woman dressed in a rich, brown costume strolls toward the viewer, followed by her maids, one holding her umbrella. To the left, a street cleaner trudges toward the sidewalk, his shovel resting on his shoulder. A rag picker with her bundle moves across the square while just behind her, a group of schoolgirls walk in their lines, preceded by the schoolmistress and accompanied by two nuns. Raffaëlli is clearly using the church square as a metaphor for the divisions and intersections of the social strata of Parisian life. Dominating the composition is the imposing façade and soaring tower of the church itself and the elegant facades of the buildings to either side. With Raffaëlli, the viewer always knows where he is in Paris. Unlike Pissarro's views from above, Raffaëlli has chosen a vantage point at ground level, in order to more completely focus on specific landmarks and to draw the viewer into the spirit and mood of all aspects of life in the French capital.

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





PROPERTY FROM AN ARIZONA COLLECTION

20

VICTOR GABRIEL GILBERT (FRENCH, 1847-1933)

Doux repos

signed 'V. Gilbert' (upper left) oil on canvas 22 x 181/4 in. (55 x 46.4 cm.)

\$5,000-7,000

£3,900-5,300 €4,600-6,300

PROVENANCE:

Private collection, Phoenix. Acquired directly from the above by the present owner.

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



PROPERTY FROM A SOUTHERN COLLECTION

•21

TOM EDWIN MOSTYN, R.O.I., R.W.A. (BRITISH, 1864-1930)

Vanity

signed and dated 'Tom Mostyn 03/04' (lower left); titled, signed and inscribed 'VANITY/TOM MOSTYN/Melina Place/St John's Wood/London.' (on the reverse) oil on canvas

69½ x 50½ in. (176.5 x 128.3 cm.)

\$12,000-18,000

£9,100-14,000 €11,000-16,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 July 1984, lot 280. with Christopher Wood, London. Acquired directly from the above by the present owner, 1984.

EXHIBITED:

London, Royal Academy, 1904, no. 498.

London, The Christopher Wood Gallery, Ye Ladye Bountifulle, Images of Women and Children in Pre-Raphaelite and Victorian Art, 7-30 November 1984, no. 38, illustrated.

Royal Academy Pictures of 1904, London, 1904, p. 81, illustrated. C. Wood, Dictionary of British Art Volume IV, Victorian Painters, vol. 2, Historical Survey and Plates, Aberdeen, 1995, p. 331, illustrated.

36

ÉMILE-AUGUSTE HUBLIN (FRENCH, 1830-1891)

Fillette à l'oiseau

signed and dated 'E. Hublin/1872' (center right) oil on canvas 46½ x 29¾ in. (118.1 x 75.6 cm.)

\$50,000-70,000

£38,000-53,000 €46,000-63,000

PROVENANCE:

Private collection, acquired *circa* 1908-1920.

By descent through their family, until 2015.

Anonymous sale; Sotheby's, New York, 3 November 2015, lot 1.

A painter best-known for peasant genre scenes rendered in a Neoclassical style, Émile-Auguste Hublin was born and raised in Angers, the historic capital of the northwestern French province of Anjou. In the late 1840s or early 1850s, he moved to Paris, where he trained with François-Édouard Picot, a student of Jacques-Louis David who also taught Alexandre Cabanel, Jean-Jacques Henner, and Isidore Pils. The influence of neoclassicism is clearly evident in Hublin's *oeuvre*, harkening back to the sculptural forms of Jacques-Louis David more thoroughly than most of his contemporaries.

Although *Fillette* à *l'oiseau* depicts a conventional genre scene of a young woman with her pet bird, the artist's composition is grounded in the late portraiture of David. The opaque and darkened background creates a flat plane which concentrates the viewer's eye on the idealized rendition of the young girl and this subdued color palette further focuses attention on the interaction between the young girl and her pet, which has settled on her arm. This style of painting became the artist's hallmark; the figures of his young women are fully three-dimensional in form, and the costumes are more akin to the worn and more ragged clothing of Courbet's *Stonebreakers* than the prettified peasant garb of Jules Breton and William Bouguereau. Hublin's work is thus an unusual blend of neoclassicism, mid-century realism and academic tradition.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

23

JEAN BÉRAUD

(FRENCH, 1849-1935)

Jeune femme au bouquet de fleurs

inscribed and signed 'à m° Albert Audouin/souvenir affectueux/ Jean Béraud' (lower right) oil on canvas $11\% \times 8\% \text{ in. } (30.2 \times 21.9 \text{ cm.})$

\$15,000-20,000

£12,000-15,000 €14,000-18,000

PROVENANCE:

The artist.

Maître Albert Audouin, Paris, gifted by the above.

Anonymous sale; Nouveau Drouot, Paris, 4 February 1991, lot 152, illustrated on the cover.

Anonymous sale; Christie's, New York, 28 October 2015, lot 34.

Acquired at the above sale by the present owner.

XHIBITED

Paris, Musée Carnavalet, *Jean Béraud et le Paris de la Belle Époque*, 29 September 1999-2 January 2000, no. 54.

LITERATURE:

P. Offenstadt, Jean Béraud 1849-1935, The Belle Époque: A Dream of Times Gone By, Catalogue Raisonné, Cologne, 1999, pp. 292-93, illustrated, no. 404.



PROPERTY OF A NEW YORK COLLECTOR

24

ORESTE CORTAZZO

(ITALIAN, 1836-1910)

La séance interrompue

signed and dated 'Cortazzo_1870' (lower right) oil on canvas $18 \times 27\%$ in. $(45.7 \times 69.9 \text{ cm.})$

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

The artist.

with Goupil et Cie., Paris, acquired directly from the above, 25 June 1870, as *Une séance interrompue*.

with M. Knoedler & Co., New York, acquired directly from the above, 27 June 1870. Fairman Rogers (1833-1900), Philadelphia, by 1875.

His sale; Chickering Hall, New York, 28-29 January 1886, lot 55,

as The Interrupted Sitting.

Abraham Disbecker (d. 1900), New York, acquired at the above sale. His sale; American Art Association, New York, 1 April 1898, lot 17, as *The Interrupted Sitting*.

EXHIBITED:

Paris, Salon, 1870, no. 652.

Cincinnati, Cincinnati Industrial Exposition, *Exhibition of Paintings, Engravings, Drawings, Aquarelles, and Works of Household Art*, 8 September-9 October 1875, no. 25, as *The Interrupted Sitting*.

Philadelphia, Philadelphia Academy of Fine Arts, Exhibition of Choice Paintings Loaned From Private Galleries of Philadelphia, January 1877, no. 248, as The Interrupted Sitting.

Cincinnati, Seventh Cincinnati Industrial Exposition, 10 September -11 October 1879, no. 203, as The Interrupted Sitting.

LITERATURE

L'Univers Illustré, 4 June 1870, p. 360, illustrated with a print.

D. C. M., 'Loan Collection at the Philadelphia Academy of Fine Arts,' *The Art Journal*, New York, 1877, vol. 3, p. 90, as *The Interrupted Sitting*.

E. Shinn, The Art Treasures of America Being the Choicest Works of Art in the Public and Private Collections of North America, Philadelphia, 1880, vol. I, pp. 176-177, illustrated with the engraving, as The Interrupted Sitting.

'Memento pour le Salon de 1870,' L'echo des beaux-arts, Paris, 1 May 1870, p. 2.



42 43





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

25

CONSTANT TROYON (FRENCH, 1810-1865) Mill Stream with Fishermen

signed 'C. Troyon.' (lower left) oil on panel 1634 x 2014 in. (42.6 x 51.4 cm.)

\$20,000-30,000

(possibly) Anonymous sale; Hôtel Drouot, Paris, 5 May 1860, lot 77, as Moulin à eau.

(possibly) Anonymous sale; Hôtel Drouot, Paris, 27 March 1868, lot 78, as Moulin à eau (Normandie).

Anonymous sale; Christie's, New York, 27 May 1992, lot 160. with Galerie Michael, Beverly Hills, CA.

Acquired directly from the above by the present owner.

£16,000-23,000 €19,000-27,000

(possibly) L. Soullié, Constant Troyon, Paris, May 1900, p. 61, as Moulin à eau (Normandie).

PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

26

HENRI-JOSEPH HARPIGNIES (FRENCH, 1819-1916) Une vue près de Saint-Privé

signed and dated 'hjharpignies. 84.' (lower left) oil on canvas 23 x 30¾ in. (58.4 x 78.2 cm.)

\$12,000-18,000

PROVENANCE:

Museum Singer, Laren, The Netherlands.

Their sale; Christie's, Amsterdam, 10 April 1978, lot 370, as *River Landscape* Near Fontainebleau.

(probably) The Forbes Collection.

Anonymous sale; Sotheby's, London, 27 November 1984, lot 73, as Near Fontainebleau.

with Stoppenbach & Delestre Ltd., London.

Acquired directly from the above by the present owner, 11 July 1985.

£9,100-14,000 €11,000-16,000

PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

27

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

Saint-Quentin-des-Prés (Oise), près de Gournay-en-Bray

signed 'COROT' (lower left) oil on canvas 17¼ x 12¾ in. (43.8 x 32.4 cm.) Painted *circa* 1855-1870.

\$120,000-180,000

£91,000-140,000 €110,000-160,000

PROVENANCE:

Émile de Nevers, Saint-Quentin-des-Prés, until at least 1881.
Private collection, Norway, before 1978.
Anonymous sale; Christie's, New York, 24 June 1998, lot 1, illustrated.
Anonymous sale; Sotheby's, New York, 29 October 2002, lot 140, illustrated.
Acquired at the above sale by the present owner.

EXHIBITED:

Versailles, Exposition d'Art Rétrospectif, 1881, no. 522, as Paysage de Normandie.
Oslo, Henie-Onstad Art Center, June-August 1978.

LITERATURE:

A. Robaut, L'Œuvre de Corot: catalogue raisonné et illustré, Paris, 1905, vol. III, pp. 58-59, no. 1415, illustrated.

W. Collins, *Il Cottage Nero*, L'Aquila, 2015, illustrated on the cover with the image inverted.

Saint-Quentin-des-Prés (Oise), près de Gournay-en-Bray is a prime example of the tranquil and reassuring images that contributed greatly to Corot's fame. Pictures of tidy rural villages, farms, barnyards and kitchen yards appear frequently in the last twenty years of the artist's life, almost always populated with peasants going about their daily lives. These visions of timeless rural contentment appealed strongly to the French sensibility, and their rustic simplicity offered an alternative to the bustle of modern life. These rural scenes were a specialty of the painters of the Barbizon school, and it is with scenes such as Saint-Quentin-des-Prés (Oise), près de Gournay-en-Bray that Corot most nearly approached the artistic temperament of his contemporaries. There is also a similarity with the painters of the French Realist tradition in the depiction of a simpler way of life. It is perhaps in these paintings that Corot comes closest to the essence of the paintings of Jean-François Millet. While Millet monumentalized the peasant and the nobility of his labor, Corot here has emphasized the peace and serenity of a way of life. Although the emphasis is different, the sentiment remains the same.

The device of a path or track leading upward and backward into the composition, often with a gentle turn to punctuate the recession, was a recurring motif in Corot's *oeuvre*. It was also a device adopted by Camille Pissarro, who was a frequent visitor to Corot's studio in the early 1860s. Pissarro was greatly influenced by the older masters and in the *Salon* of 1864, Pissarro went so far as to register himself as the pupil of Corot (élève de Corot).

According to Robaut, (op. cit., p. 58), Corot painted this picture as an affectionate souvenir of a romantic area surrounding a stretch of the river Oise that particularly appealed to him. Corot christened the area Vallon des nymphes, and the original owner of the work was Émile de Nevers, a close friend of Corot and the proprietor of a small mill situated on the river where Corot would often go and stay to paint and rest.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

28

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

Un coin de rivière avec maison et peupliers

signed 'COROT' (lower left) oil on canvas 12½ x 8¾ in. (31.8 x 22.6 cm.) Painted *circa* 1850-55.

James Staats Forbes, London, by 1891.

\$50,000-70,000

£39,000-53,000 €46.000-64.000

PROVENANCE:

(possibly) Mr. von Schwabach, Berlin. with Hirschl & Adler Galleries, New York. with M. Knoedler & Co., New York, acquired directly from the above, 3 October 1953. Henry Robinson (1898-1967), and Clare Boothe Luce (1903-1987), Connecticut, acquired directly from the above, March 1955.

Connecticut, acquired directly from the above, March 1955.
The Armand Hammer Foundation.
San Diego Museum of Art, gifted by the above, 1973.

Their sale; Sotheby's, New York, 13 October 2020, lot 15.
Acquired at the above sale by the present owner.

EXHIBITED:

(possibly) Brighton, Public Art Galleries, *Exhibition of Pictures from the Collection of the late J. Staats Forbes.* 7 July-August 1908, no. 87, as *Bend of River.*Memphis, Brooks Memorial Art Gallery, *The Armand Hammer Collection*, 2 October-30 December 1969, no. 11, illustrated, as *A Bend in the River with Houses and Poplars.*

LITERATURE:

A. Robaut, L'Œuvre de Corot: catalogue raisonné et illustré, Paris, 1965, vol. II, p. 226-227, no. 654, illustrated p. 227 (with incorrect dimensions).

J. D. Morse, Old Master Paintings in North America, New York, 1979, p. 62.

M. E. Petersen, J. Dunn ed., San Diego Museum of Art, San Diego, 1993, p. 105.

Art Quarterly, Spring 1976, p. 101-112, illustrated, as A Bend in the River with House and Poplars.

The actual location of *Un coin de rivière avec maison et peupliers* has not been identified as a specific place; however, it is clearly meant to depict the countryside in the north of France. Corot visited La Rochelle in 1851 and made numerous studies which he brought back to his Paris studio, and his enhanced understanding of the influence of light on water and atmosphere is clearly evident in the present work, which was executed in the years following his return.

The present work bears much in common with the La Rochelle studies, with its cool, diffuse light and the extraordinary symphony of whites, lavenders, grays and blues in the sky. The house nestles together

with its barns along the banks of a quiet river, and their white and gray facades topped by darker grey roofs serve as an anchor to create the solid middle ground of the painting. The buildings are almost abstract in their simplicity. The foreground with the riverbank and the reflections of the trees and houses in the still water presage the exquisite passages which are found in Corot's later landscapes. The tufts of greenery in foreground are painted with such delicate *impasto* that they shimmer softly in any light; the gentle river deep enough to reflect the houses as well as the cloudy sky.

In *Un coin de rivière avec maison et peupliers*, Corot has captured perfectly an early morning in the French countryside. The atmosphere is almost palpable; the cool, silvery light is filtered through the almost completely overcast sky. The overall effect is one of quiet – the surface of the water is still, and no figures populate the landscape. All the shadows are softened by the cloudy sky, and the landscape almost dissolves into its own reflection in the water.

Charles Baudelaire, one of the great writers of the 19th century and a fervent admirer of Romantic art, wrote in his *Salon* review of 1845: 'Obviously this artist loves nature sincerely, and knows how to look at her with as much knowledge as love. The qualities by which he excels are so strong - because they are qualities of heart and soul - that M. Corot's influence is visible today in almost all the works of the young landscape painters - in those, above all, who already had the good sense to imitate him and to profit by his manner before he was famous and at a time when his reputation did not extend beyond the world of the studios'. (C. Baudelaire, *Art in Paris*, 1845 - 1862. Salons and Other Exhibitions, ed. J. Mayne, London, 1965, p. 24).

Un coin de rivière avec maison et peupliers was once in the collection of Henry Robinson Luce and his wife, Clare Boothe Luce. Mr. Luce was the publisher of *Time*, *Life* and *Fortune* magazines, and Clare Boothe Luce was the managing editor of *Vanity Fair*, an acclaimed playwright and author, who was also a respected war journalist during World War II.



JULES BRETON

(FRENCH, 1827-1906)

Enfant de chœur

signed with the artist's initials 'J.B.' (lower right) oil on canvas $14\% \times 10\%$ in. (35.9 x 27.3 cm.) Painted in 1856.

\$40,000-60,000

£31,000-45,000 €37.000-55.000

PROVENANCE:

The artist.

Donated by the above to a charity auction.

Peter Alfred Gross (1849-1914), Paris, before 1905.

Guilford G. Hartley (1853-1922), Duluth, MN, acquired directly from the above, March or April 1905.

Irma Hartley Claypool (1887-1989) Duluth, MN, his daughter, by descent. By descent to the present owner.

Jules Breton's first official recognition as an artist came in 1855 for *The Gleaners*. Further awards followed for *The Blessing of the Wheat in Artois* (Musée des Beaux-Arts, Arras) in 1857 which earned him a silver medal at the *Salon* and was purchased by the French State (fig. 1). The present painting is a sketch for the figure of the altar boy holding the censer in the center of the painting.

It was Breton's usual practice to execute a preparatory oil sketch of the principal figures of his finished paintings. The fact that many of these sketches were signed is evidence that Breton considered them works of art in their own right. It is also likely that some sketches were done as remembrances of completed canvases rather as studies for them. Late in his career, Breton even exhibited a small number of oil sketches and drawings at the Universal Expositions and on a few occasions, at the *Salon*.

Executed in swift, heavy brushstrokes laden with pigment, *Enfant de chœur* demonstrates Breton's prodigious abilities as a colorist. Mere daubs of paint in green, red and brilliant white create the image of the young boy holding the holy censer by a chain, gripped carefully with both hands. He stands alone in the sketch; there is no indication of the bishop and other priests behind him as they appear in the finished work. Breton has worked the background to reflect only landscape, with broad strokes of green to depict the clover in the field and a

darkened upper half to indicate the dark robes of the line of priests behind the boy. The artist here concentrates all on the figure of the child, and with a few deft strokes catches the essence of the sunlight on his white vestments and the reflections of light on the silver censer.

In the oil sketches, Breton demonstrates a spontaneity not apparent in the finished paintings and in many, such as *Enfant de chœur*, the artist uses the same color juxtapositions and short, choppy brushstrokes in a technique close to that of the Impressionists. The thick, vigorous impasto, the concentration on color harmonies and the effects of light indicate that Breton, when relying solely upon his intuitive response to nature, could create vibrant sketches that in atmosphere and execution suggest ties with the more adventuresome landscape artists of the century.

Throughout the ensuing decades, Breton received numerous awards and critical acclaim for his work and his paintings found a ready market both in Europe and abroad. His paintings were particularly sought-after in America after the Civil War, and he quickly became the most popular of French artists across the Atlantic. In 1877, Samuel G. W. Benjamin wrote that 'popular and artistic opinion is more united in favor of the merits of Jules Breton than upon any other living painter' (S. G. W. Benjamin, *Contemporary Art in Europe*, New York, 1877, p. 92).

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

We are grateful to Annette Bourrut Lacouture for confirming the authenticity of this work, which will be included in her forthcoming Jules Breton *catalogue raisonné*. The work is also accompanied by a letter from the artist to Peter Alfred Gross confirming the work's authenticity, dated 28 February 1905 (fig. 2).



Jules Breton, The Blessing of the Wheat, 1857, Musée des Beaux Arts, Arras.



A letter from the artist.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

30

LÉON AUGUSTIN LHERMITTE

(FRENCH, 1844-1925)

Moissonneuse le soir à Mont-Saint-Père

signed 'L. Lhermitte' (lower left) pastel on paper on board 17¼ x 13¾ in. (43.8 x 34.9 cm.) Executed in September 1886.

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

The artist.

Reuille, aquired directly from the above, March 1886.

with Wildenstein & Co., Buenos Aires.

Private collection, Argentina.

with Galerie Michael, Beverly Hills, CA.

Acquired directly from the above by the present owner.

EXHIBITED:

Paris, Exposition des Pastellistes, 1886, no. 103.

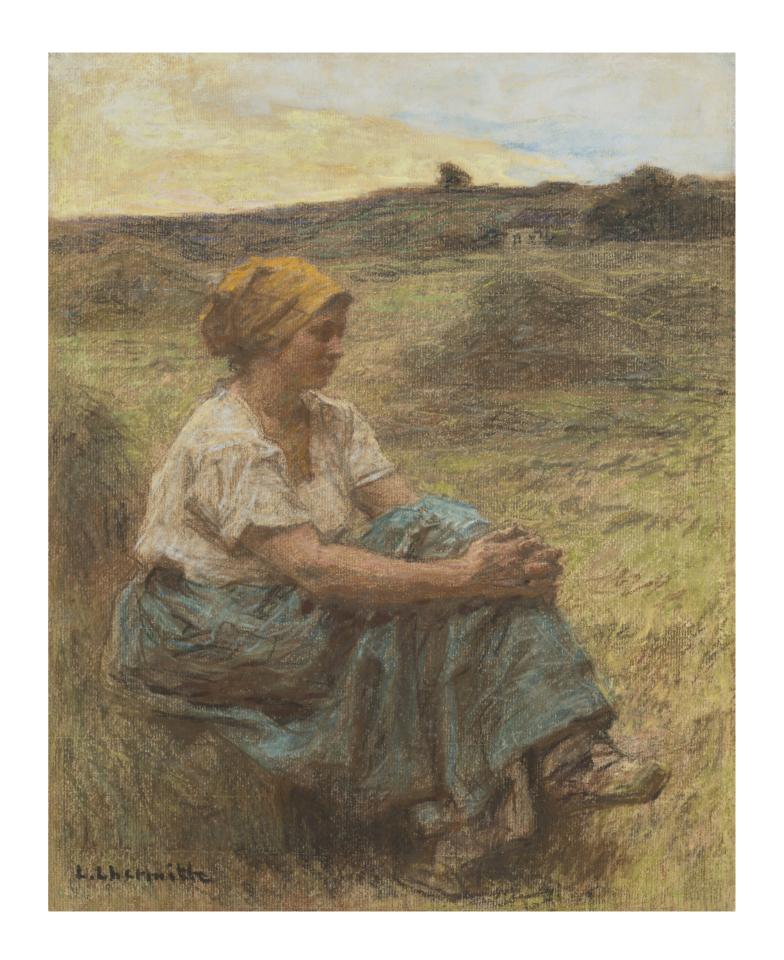
LITERATURE:

M. Le Pelley Fonteny, *Léon Augustin Lhermitte (1844-1925): catalogue raisonné*, Paris, 1991, p. 221, no. 289, illustrated.

J. Edmond, 'Beaux-arts: Les Pastellistes,' *l'Intransigeant*, Paris, 14 April 1886, p. 3.

G. Geffroy, 'Chronique: pastels,' La Justice, Paris, 23 April 1886, p. 1.

H. Octave, La France illustrée, 1 May 1886.



PROPERTY OF A EUROPEAN COLLECTOR

31

EUGÈNE BOUDIN (FRENCH, 1824-1898)

Cour et écurie d'un loueur

signed 'E. Boudin.' (lower left) oil on panel $9\% \times 12\%$ in. (23.8 x 32.4 cm.) Painted *circa* 1885-1890.

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

M. Domange, Paris.

His sale; Hôtel Drouot, Paris, 10 February 1936, lot 75, as *Cour et écurie d'un loueur de chevaux*.

with Galerie Durand-Ruel, Paris, acquired at the above sale, until 16 May 1940. with Galerie Bernier, Paris.

with E. J. van Wisselingh & Co., Amsterdam, by 1964.

with Fritz and Peter Nathan, Zürich.

Paul and Rachel 'Bunny' Mellon, Upperville, VA, by at least 1966.

His sale; Christie's, New York, 15 November 1983, lot 1.

Frank R. and Lois Lautenberg, West Orange, NJ, acquired in 1984, until at least 2008. Anonymous sale; Heritage Auctions, Dallas, 15 November 2012, lot 72016.

with Galerie Eufrazie, Valkenburg. Geert van Esch, The Netherlands.

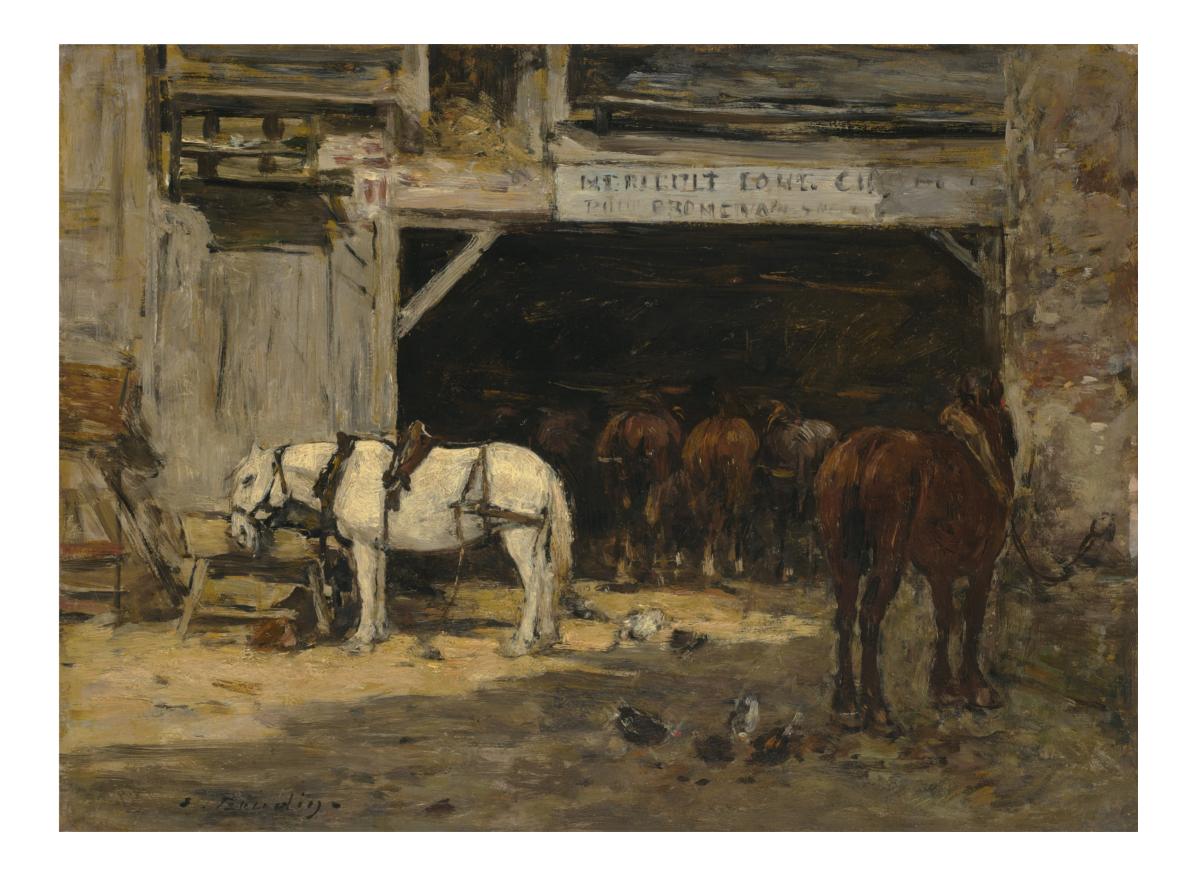
Anonymous sale; AAG Auctioneers, Amsterdam, 21 June 2021, lot 167.

EXHIBITED

Washington, D.C., National Gallery of Art, French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce, March-May 1966, no. 24, illustrated, as Horses Outside a Stable.

LITERATURE:

R. Schmit, Eugène Boudin, Paris, 1973, vol. II, p. 310, no. 2120, illustrated. R. Schmit, Eugène Boudin, Paris, 1984, supp. I, p. 166, no. 2120.



54 55

PROPERTY FROM AN IMPORTANT COLLECTION

32

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

Les dénicheurs Toscans

signed twice 'COROT' (lower left); signed 'COROT' (lower right) oil on canvas $29\% \, x \, 25\% \, \text{in.} \, (74.9 \, x \, 64.7 \, \text{cm.})$ Painted $\it circa$ 1855-1865.

\$100,000-150,000

£76,000-110,000 €91,000-140,000

PROVENANCE:

with Arthur Stevens, Brussels.

with Boussod, Valadon et Cie., Paris, acquired directly from the above,

7 August 1889, as Vue prise aux environs de Volterra, Toscane.

Quintana, acquired directly from the above, 17 August 1889.

with Boussod, Valadon et Cie., Paris, acquired directly from the above,

22 November 1890, as Reprise près Voltera.

George Ingraham Seney (1826-1893), New York, acquired directly from the above, 20 February 189[?], probably 1891.

General Samuel Thomas (1840-1903), New York, before 1903.

with Cottier & Co., New York, by 1915.

Robert Warden Paterson (1838-1918) and Mary Louise Paterson (1856-1937),

New York, acquired directly from the above, by at least 1920.

Her estate sale; Parke-Bernet Galleries, New York, 17 March 1938, lot 26.

Major Theodore Penfield Walker (1886-1951) and Eugenia Revel Walker (d. 1956), Peoria, IL and New York.

Drury University, Springfield, MO, gifted by the above, 1956.

Their sale; Christie's, New York, 30 October 2002, lot 23.

Acquired at the above sale by the present owner.

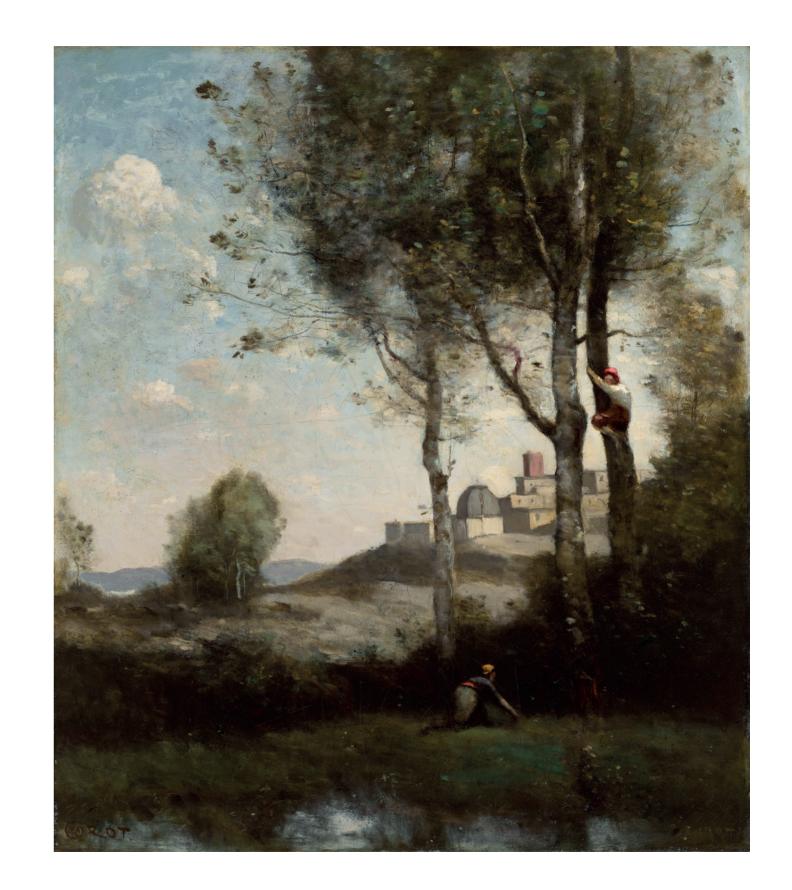
EXHIBITED:

Brooklyn, Brooklyn Institute of Arts, 1920, on short-term loan, as View of Volterra.

LITERATURE

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905, vol. II, p. 384-385, no. 1230, illustrated.

W. H. Fox, Museums of The Brooklyn Institute of Arts and Sciences Report Upon the Condition and Progress of the Museums for the Year Ending December 31 1920, New York, 1921, p. 22, as View of Volterra.





BENOÎT (DIT BÉNÉDICT) ROUGELET

(FRENCH, 1834-1894)

Le fil rompu

signed and inscribed 'Rougelet, Paris' (on the base), raised mottled green marble pedestal marble

29% in. (74.6 cm.) high, the figure 72 in. (182.9 cm.) high, overall Executed *circa* 1880.

\$15,000-25,000

£12,000-19,000 €14,000-23,000 **3**4

G. TOZZI

(ITALIAN, FL. LATE 19TH CENTURY)

Young Girl Reading by Candlelight

signed and inscribed 'G. Tozzi/Milano' (lower left), on a 'rococo' carved wood stand

marble 31½ in. (80 cm.) high, the figure 58¾ (149.2 cm.) high, overall Executed *circa* 1880.

\$15,000-25,000

£12,000-19,000 €14,000-23,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

35

NARCISSE-VIRGILE DIAZ DE LA PEÑA (FRENCH, 1807-1876)

Promenade à la robe bleue

signed and dated 'N. Diaz. 70' (lower left) oil on canvas 24¼ x 19% in. (61.6 x 50.5 cm.)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

Junius Spencer Morgan (1813-1890).

J. Pierpont Morgan (1837-1913), his son, by descent.

J. Pierpont Morgan, Jr. (1867-1943), his son, by descent.

with M. Knoedler & Co., New York, acquired directly from the above, by April 1943.

 $Albert\,P.\,Streitmann\,(1873-1960)\,and\,Olinda\,Voss\,Strietmann,Cincinnati,$

possibly acquired directly from the above.

Cincinnati Art Museum, gifted by the above, 1954.

Their sale; Sotheby's, New York, 9 May 2014, lot 90.

with Galerie Michael, Beverly Hills, CA.

Acquired directly from the above by the present owner.

EXHIBITED:

New York, American Federation of Arts, *The Road to Impressionism*, October 1963-May 1964, as *Family Group*.

Lexington, University of Kentucky, *Reality, Fantasy, and Flesh: Tradition in Nineteenth Century Art*, 28 October-18 November 1973, pp. 13, 24, no. 30, illustrated as, *Family Group*.

LITERATURE:

E. Strahan, The Art Treasures of America, Philadelphia, 1879, vol. III, p. 21.

We are grateful to Rolande Miquel and Tazi Klaa for confirming the authenticity of this work, which will be included in their forthcoming supplement to the Diaz de la Peña catalogue raisonné.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

36

FERDINANDO VICHI (ITALIAN, 1875-1945)

Rebecca at the Well

inscribed 'REBECCA' (on the base); signed 'F Vichi' (right of base) marble

35¼ in. (89.5 cm.) high, the figure 76¼ in. (193.7 cm.) high, overall

On an integral base with an associated onyx pedestal.

\$6,000-8,000

£4,600-6,000 €5,500-7,200

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

37

NARCISSE-VIRGILE DIAZ DE LA PEÑA (FRENCH, 1807-1876)

Femme aux chiens

dated and signed '63- N. Diaz' (lower right) oil on panel 18% x 12¼ in. (47.5 x 31 cm.)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

Private collection, Italy. Their sale; Sotheby's, London, 27 September 2012, lot 286,

illustrated. with Galerie Michael, Beverly Hills, CA.

Acquired directly from the above by the present owner.

We are grateful to Rolande Miquel and Tazi Klaa for confirming the authenticity of this work, which will be included in their forthcoming supplement to the Diaz de la Peña catalogue raisonné.



ROSA BONHEUR: 200TH ANNIVERSARY

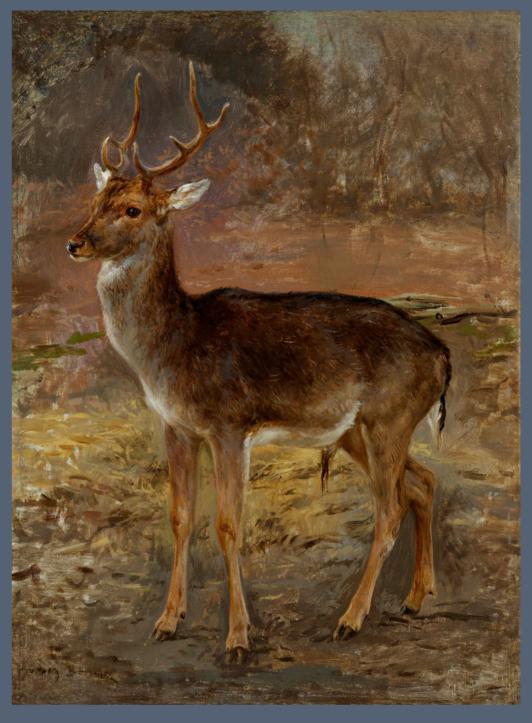
'Talent has no gender' declared the Empress Eugénie in 1865 when she elevated Rosa first woman to receive this recognition for achievement in the arts. While there were other female artists in 19th century France, none were quite as unconventional, or as successful, as Rosa. A prodigious talent from a young age, she owed her early artistic training to her father, himself an artist, who trained all of his children to be artists, regardless of their gender. Bonheur similarly lived her life on her own terms. Never marrying, she wore her hair short, smoked, cracked bawdy jokes, and lived only with female companions for most of her life: for over 40 years with her childhood friend and fellow artist Nathalie Micas and later with the American artist Anna Klumpke. She was even provided with a permission de travestissement, which legally granted her the right to wear men's clothing, from the local police in an effort to blend in at the slaughterhouses and horse fairs she would visit to study animal anatomy and movement for her paintings. As far as Rosa was concerned, living her life in traditionally female clothing was, in her own words, 'a total nuisance.'



Rosa Bonheur in her Studio

A lifelong lover of animals, Bonheur was renowned in her time for her skills as an *animalier*. She believed that animals had souls, and her close and repeated studies of animals throughout her life enabled her to paint them with realistic presence and strength and an exacting naturalism. Eventually, she kept a small menagerie of her own, which expanded significantly in 1860 when she purchased the Château de By in Thoméry, a village on the edge of the forest of Fontainebleau, now preserved as a museum dedicated to the artist. There Bonheur was able to keep a variety of animals which served as the subjects of her paintings – among them cows, horses, sheep, boars, deer, lions, and also a stag named Jacques, who served as her model for the *Le Roi de la forêt* (sold at Christie's New York for a then-world record price in 2017). Following Rosa's death, Klumpke organized a spectacular auction in Paris of the contents of the artist's studio that lasted more than a week. Three of the works offered in this special section dedicated to the artist were sold in her studio sale.

While the popularity of Rosa's paintings waned during the mid-20th Century, in recent years there has been a renewed interest in this remarkable painter and her life. This year, 2022 marks the 200th anniversary of Rosa's birth, and a major exhibition planned at the Musée d'Orsay, Paris and the Musée des Beaux-Arts de Bordeaux (the artist's hometown) in conjunction with the Château-musée Rosa Bonheur will hopefully allow collectors and art lovers alike the opportunity to rediscover this exceptional and unconventional female artist. Christie's is proud to present this selection of paintings by Bonheur in her 200th year to celebrate her as well.



PROPERTY FROM A DISTINGUISHED COLLECTION

38

ROSA BONHEUR (FRENCH, 1822-1899)

Cerf

indistinctly signed 'Rosa Bonheur' (lower left) oil on canvas

\$12,000-18,000

PROVENANCE:

The artist.

£9,100-14,000 €11,000-16,000 Her estate sale; Galerie Georges Petit, Paris, 30 May-2 June 1900, lot 333, illustrated.

Lang, acquired at the above sale.

We are grateful to Dr. Annie-Paule Quinsac for confirming the authenticity of this painting on the basis of a photograph.





ROSA BONHEUR (FRENCH, 1822-1899) Tête de lion relevée

signed 'Rosa Bonheur' (lower right)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

The artist.

Her estate sale; Galerie Georges Petit, Paris, 30 May-2 June 1900, lot 30. with Newman Galleries, Philadelphia.

Private collection, Pennsylvania, acquired directly from the above, circa 1930.

By descent to the present owner.

We are grateful to Dr. Annie-Paule Quinsac for confirming the authenticity of this painting on the basis of a photograph.



ROSA BONHEUR (FRENCH, 1822-1899)

Lion guettant une proie

signed 'Rosa Bonheur' (lower left)

\$20,000-30,000

PROVENANCE:

The artist. Her estate sale; Galerie Georges Petit, Paris, 30 May-2 June 1900, lot 28.

We are grateful to Dr. Annie-Paule Quinsac for confirming the authenticity of this painting on the basis of a photograph.

€19,000-27,000

ROSA BONHEUR

(FRENCH, 1822-1899)

Pyrenees Farmers, Market Bound

signed and dated 'Rosa Bonheur/1884' (lower left) oil on canvas 24% x 39% in. (63.2 x 100.6 cm.)

\$100,000-150,000

£77,000-110,000 €91,000-140,000

PROVENANCE:
Geraldine Rockefeller Dodge (1882-1973), Madison, NJ.
Her sale; Sotheby's, New York, 14 May 1976, lot 11.
George J. Arden (1923-1983) and Patricia Arden, New York
Her sale; Christie's, New York, 23 May 1991, lot 43.
Acquired by the present owner, 19 December 2000.

EXHIBITED:

New York, The Dog Museum of America, *Geraldine R. Dodge, The Life and Legacy*, 10 September 1985 - 14 February 1986.

authenticity of this painting. A letter from Dr. Quinsac dated 25 February 2021 accompanies the work.





PROPERTY FROM THE ESTATE OF ERNEST AND JEAN HAHN, RANCHO SANTA FE, CALIFORNIA.

42

JOHN FREDERICK HERRING, JR.

(BRITISH, 1815-1907)

Horses Eating from a Manger with Pigs and Chickens in a Farmyard; and Horses Drinking from a Water Trough with Pigs and Chickens in a Farmyard

signed 'J F Herring' (lower left); and signed 'J F Herring' (lower right) oil on canvas (both) 28 x 36 in. (71.1 x 91.4 cm.) (both)

\$10,000-15,000

£7,600-11,000 €9,100-14,000

PROVENANCE:

with Trafalgar Galleries, London (Horses Eating from a Manger). with Frost & Reed, London (the pair). Acquired by the present owner in New York, January 1985.

Palm Springs, Palm Springs Desert Museum, Desert Art Collections, 21 March-2 June 1985, unnumbered, Horses Drinking from a Water Trough illustrated (erroneously titled Horses Eating from a Manger).





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

43

GIOVANNI BATTISTA LOMBARDI (ITALIAN, 1822-1880)

Susanna al bagno

signed, inscribed and dated 'GB. Lombardi/f. Roma·1873.' (on the base), on an integral base, revolving pedestal carved in relief with biblical scenes and ribbon-tied florals

marble

52 in. (132.08 cm.) high, the figure 81½ (207 cm.) high, overall

\$50,000-80,000

£38,000-60,000 €46,000-72,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 20 March 1992, lot 80, as The Surprised Bather.

LITERATURE:

A. Conconi Fedrigolli, *Giovanni Battista Lombardi, 1822-1880*, Brescia, 2006, pp. 163-165, no. 60g.

A student of the *Accademia* in Rome under the direction of Piètro Tenerani, a pupil of Thorvaldsen, Lombardi had a celebrated career producing large religious and allegorical subjects. Susannah and Ruth are among the artist's most recognizable works and his studio produced the figures on a number of occasions. The present figure appears to be quite an early example of the model of Susannah, with other known examples sold at auction having been dated 1872, 1874, and 1877, respectively.

The story of Susannah and the Elders from the Old Testament tells the tale of a young and beautiful maiden who is caught bathing by two lustful voyeurs. As she attempts to leave the older men threaten her with blackmail, indicating that if she does not agree to sleep with them, they will falsify a story that Susannah was there to meet a lover. Susannah, refuses them and is ultimately innocent, her virtue triumphant. Like many artists before him, Lombardi captures the moment when Susannah first notices the intruders. She protects herself and scowls in their perceived direction, but enough of figure is revealed to illustrate the sinful temptation.



detail of signature





44

PROPERTY OF A LADY

44 FÉLIX ZIEM (FRENCH, 1821-1911) Les jardins français

signed 'Ziem.' (lower left) oil on panel 11% x 161/6 in. (29.5 x 41 cm.)

\$10,000-15,000 £7,600-11,000 €9,100-14,000

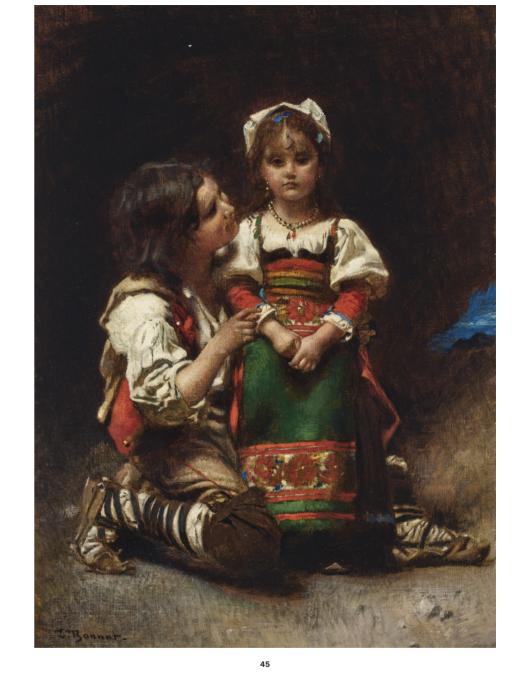
We are grateful to the *Association Félix Ziem*, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, for confirming the authenticity of this work, which will be included in their forthcoming Félix Ziem *catalogue raisonné*. The present lot is accompanied by a certificate from the *Association Félix Ziem*.

45 LÉON-JOSEPH-FLORENTIN BONNAT (FRENCH, 1833-1922) Non piangere

signed 'L: Bonnat.' (lower left) oil on canvas 18½ x 13½ in. (47 x 34.3 cm.) Painted *circa* 1872-1879.

\$10,000-15,000

£7,600-11,000 €9,100-14,000



PROVENANCE:

The artist.

His sale; Hôtel Drouot, Paris, 8 May 1879.

Jules Auguste Boussaton (1821-1901), Paris.

His sale; Hôtel Drouot, Paris, 12 May 1891, lot 12.

Bayer (d. 1905), Paris, acquired at the above sale.

His sale; Hôtel Drouot, Paris, 26 June 1905, lot 9, as *Non piangere, idylle*. Anonymous sale; Sotheby's, New York, 24 October 1996, lot 359, as *Les deux enfants italiens*.

Anonymous sale; Sotheby's, New York, 21 January 2004, lot 187, as Italian Children.

EXHIBITED:

(possibly) Marsailles, Exposition de Cercle de l'union artistique, 1872. (probably) Paris, Exposition universalle, 1878.

ITERATURE:

(possibly) J. d'Arcay, 'Exposition de Cercle de l'union artistique,' *Figaro*, Paris, 9 February 1872, p. 3.

(probably) Deroy, Férat, Fichot, etc., Les Merveilles de l'Exposition de 1878, Paris, 1879, p. 411.

V. Champier, L'Année artistique, Paris, 1879, pp. 158-159.

'Art Sales,' New York Herald, Paris, 4 May 1891, p. 2.

'Succession de M. Bayer,' *La Chronique des arts et de la curiosité*, Paris, 29 July 1905, p. 224.

L. Énault, 'Mouvement Artistique: Exposition du cercle de l'Union artistique,' *Le Consitutionnel*, Paris, 6 March 1872, n.p.

75

PROPERTY OF A GENTLEMAN

46

ISAAC ISRAËLS (DUTCH, 1865-1934) Children in the Park

signed 'Isaac/Israels' (lower right) pastel on paper 14 x 20¼ in. (35.6 x 51.4 cm.)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

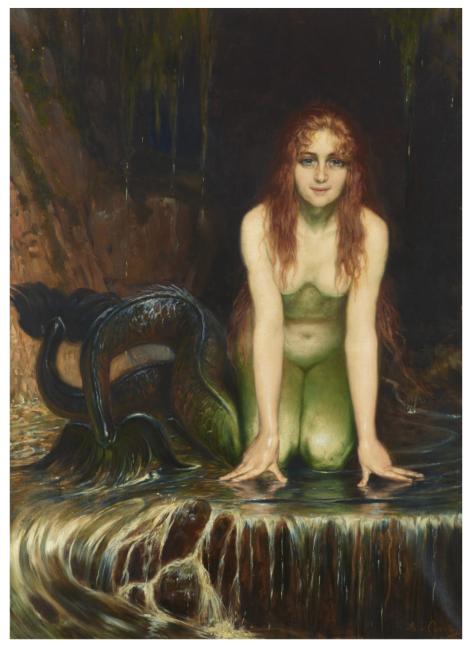
PROVENANCE:

Private collection, Long Island, NY, acquired *circa* 1950. Acquired directly from the above by the present owner.

Born into an artistic family, Isaac Israëls entered art school at the Royal Academy of Art in the Hague at the age of 13. In 1886, he enrolled in Amsterdam's *Rijksacademie*, where he was considered to be 'too good'. At the *Rijksacademie*, he made the acquaintance of fellow student George Hendrik Breitner and the two artists began a lifelong friendship. Israëls often spent the summers with his father at the beach in Scheveningen, and while in Amsterdam he spent time in the company of Breitner. Together with Breitner, Israëls is considered to be the Dutch Impressionist who was equal to his French contemporaries.

In 1894, Israëls was granted a license to place his easel on the street in order to study busy modern life *en plein air* and a majority of his *oeuvre* is dedicated to the fashionable life of the avenues, beaches and parks of his homeland. Israëls's studio was located at Oosterpark 93, and it is likely that the scene depicted is inspired by the children, nannies and fashionable figures who frequented the elegant park on summer afternoons. The present lot exhibits all the hallmarks of Israëls's *oeuvre*; the use of light, pastel colors capturing the effect of dappled sunlight on both landscape and figures, the deft use of the pastel and the underlying strength and spontaneity of draftsmanship. The children lined up on the bench placed at a diagonal draws the eye of the viewer deeper into the park and small touches of pink and white emphasize the effects of sunlight on various surfaces. The overall effect is one of the warmth of a sunny, summer afternoon in Amsterdam.





PROPERTY FROM A PRIVATE COLLECTION

47

ANGELO COMTE VON COURTEN (ITALIAN, 1848-1925)

Die Nixe

signed 'A.v. Courten' (lower right) oil on canvas 40 x 2814 in. (101.6 x 71.8 cm.)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

Private collection, New York, *circa* 1950. Acquired directly from the above by the present owner, 2017.



•48

FRANÇOIS-ÉDOUARD ZIER (FRENCH, 1856-1924)

La fantaisie

signed 'Ed. Zier-' (lower left) oil on canvas 25% x 32 in. (65.1 x 81.3 cm.)

\$10,000-15,000

£7,700-11,000 €9,100-14,000

79

PROVENANCE:

Anonymous sale; Christie's, New York, 13 October 1994, lot 120, as Fantasy. Anonymous sale; Stair Galleries, Hudson, NY, 1 October 2020, lot 210, as Backstage (erroneously catalogued as 20th Century School). Acquired at the above sale by the present owner.

49 FÉLIX ZIEM (FRENCH, 1821-1911) La Lagune, Venise

signed 'Ziem.' (lower right) oil on panel 23% x 31% in. (59.4 x 80.7 cm.)

\$40,000-60,000

£31,000-45,000 €37,000-54,000

PROVENANCE:

Katharine M. Berwind (1873-1945), New York City and Bridgehampton, NY. Her sale; Sotheby's, New York, 23 March 1946, lot 288, as *The Lagoon, Venice*. with Caldwell Gallery, Manlius, NY.

Anonymous sale; Christie's, New York, 25 October 1996, lot 86, as *Shipping* on the Grand Canal.

Private collection, acquired at the above sale.

By descent to the present owner.

LITERATURE:

P. Miquel, Felix Ziem, 1821-1911, Maurs-la-Jolie, 1978, vol. VIII, p. 167, no. 1119, illustrated.

A. Burdin-Hellebranth, *Félix Ziem, 1821-1911*, Paris, 1998, vol. I, p. 64, no. 164, illustrated, as *Bateaux de pêche et gondoles dans le bassin.*







PROPERTY FROM A CALIFORNIA COLLECTION

•50

GIOVANNI GRUBACS (ITALIAN, 1829-1919)

The Doge's Palace and Grand Canal, Venice

signed 'G. Grubacs.' (lower left) oil on panel $5\% \times 10\%$ in. (14.3 x 26.7 cm.)

\$7,000-10,000

£5,300-7,500 €6,400-9,100

PROVENANCE:

with C. Rowley & Co., Manchester.
with MacConnal-Mason, London.

Acquired directly from the above by the present owner, 25 April 1991.

PROPERTY FROM A CALIFORNIA COLLECTION

51

LUIGI QUERENA

(ITALIAN, 1820-1887)

Gondolas and Boats on the Molo, Looking West Towards

Santa Maria Della Salute

signed and dated 'Luigi Querena 1871' (lower right)

oil on canvas

91/4 x 21% in. (23.5 x 54.9 cm.)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

Anonymous sale; Christie's, Scotland, 2 May 1991, lot 427.

with MacConnal-Mason, London.

Acquired directly from the above by the present owner, 20 May 1991.

PROPERTY FROM A NORTHEASTERN COLLECTION

52

JOAQUÍN SOROLLA Y BASTIDA (SPANISH, 1863-1923)

Puerto de Jávea

signed and dated 'J. Sorolla B./1905' (lower right) oil on canvas on board $7\% \times 8$ in. (18.1 $\times 20.3$ cm.)

\$40,000-60,000

£31,000-45,000 €37,000-54,000

PROVENANCE:

The artist.

Alice Seymour Hooker Day Jackson (1872-1926), New York, acquired in 1909 at the New York exhibition.

Private collection, Massachusetts.

Acquired directly from the above by the present owner.

EXHIBITED:

(possibly) London, The Grafton Galleries, Exhibition of paintings by Señor Sorolla y Bastida, May-July 1908.

New York, The Hispanic Society of America, *Exhibition of Paintings by Joaquín Sorolla y Bastida*, 8 February-8 March 1909, no. 269.

Buffalo, The Buffalo Fine Arts Academy, Exhibition of Paintings by Joaquín Sorolla y Bastida, 10 March-10 April 1909, also Boston, Copley Society, 20 April-11 May 1909, no. 146.

LITERATURE:

A. de Beruete, et. al., *Eight Essays on Joaquín Sorolla y Bastida*, vol. II, New York, 1909. p. 211. no. 269. illustrated.

B. Pons-Sorolla, *Sorolla y Estados Unidos*, exh. cat., Madrid, 2013, p. 355, illustrated. B. Pons-Sorolla, *Sorolla and America*, exh. cat., Dallas and San Diego, 2014, p. 309, no. 132, illustrated.

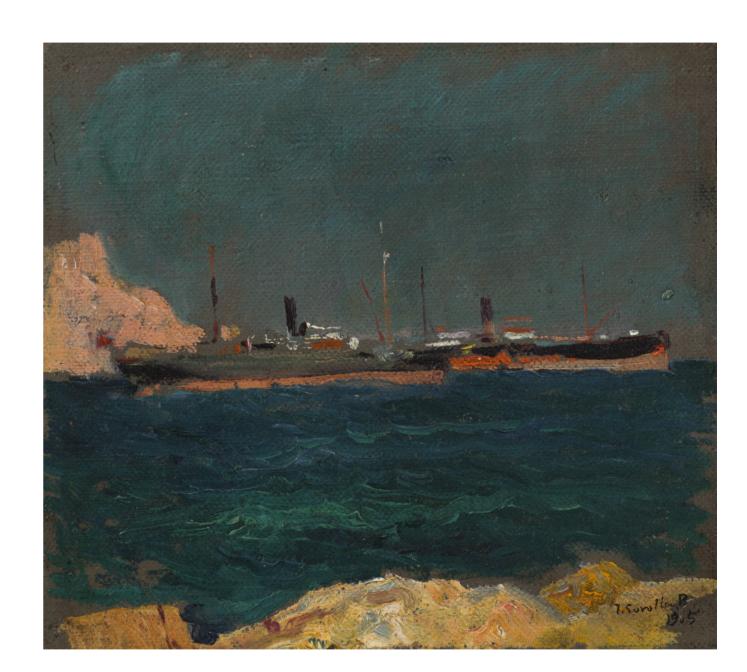
During every phase of his career, Sorolla produced numerous small oil paintings. The artist referred to these small works as apuntes (notes). but also called them manchas (splashes of paint) or notas de color (color notes). These apuntes represent subjects with which Sorolla felt most comfortable - everyday scenes with his family, landscapes. or the colors of the waves at sea - and he made them largely for the sheer pleasure of painting. While the size of the paintings an artist produced was considered important both for one's artistic reputation and financial return during Sorolla's lifetime, when Sorolla exhibited these small apuntes alongside his more conventional work, his contemporaries understood that these sketches revealed the artist's soul and the secret to his bravado. These apuntes show how Sorolla looked at the world, how he understood the changing nature of light and color, and how he could express a fully-realized scene with just a few of his fluid brushstrokes and his inherent ability to layer tones. As María López Fernádez described them, 'Every color note was a little talisman that magically encapsulated the painter's talent.'

By 1905 when *Puerto de Jávea* was painted, Sorolla was at the height of his artistic talents. He wrote to Rodolfo Gil this same year saying, 'Now my hands completely obey my eyes and my feelings.' Sorolla

had visited Jávea with his family for the summer months specifically to paint the Mediterranean Sea with its intense color and the long coastline which was so different from that of his native València, and he ultimately painted 73 pictures during this stay. Sorolla had first fallen in love with the small Alicante village on a trip in 1896. On that occasion Sorolla had travelled alone and the letters to his wife Clotilde express the emotion that the beauty of the place impressed upon him and his desire to share it with her: 'Jávea is sublime, immense, the best place for a painter...I will be here a few days. If you will be here with me, then two months' and 'this is a place that I have always dreamed of, sea and mountain, and what a sea!...the Cabo de San Antonio is another marvel; a monument of enormous, red color, and the color of the clear waters and the brilliant, pure green, a colossal emerald.'

The visit to Jávea was the impetus for the intensity of Sorolla's palette reaching new heights. The critic Rafael Domenech referred to this moment in the artist's work when he wrote in 1910, 'The chromatic boldness did not exist before Sorolla did these' and Bernardino de Pantorba commented, 'Sorolla, without increasing the colors in his palette, as with all the few true colorists, extended and multiplied the number of nuances, and thus the number of the bold contrasts, and profited by the harmonies of the blues, yellows, violets, cadmiums, greens and reds, without losing the rich modulations of white, the color which he used most notably.' Certainly, the extraordinary color harmony the artist was able to capture in the water in the present work is representative of this shift in his understanding of color as well. The intermingled cobalt, teal, and azure of the water is brilliantly contrasted against both the vibrant warm hued rocks in the foreground and the pinkish tones of the steamer ships' hulls and the distant Cabo de San Antonio, capturing the vibrance and depth of the composition with an astonishing economy of brushwork. The present work was exhibited by Sorolla in his 1909 exhibition at The Hispanic Society of America in New York, where it was bought by Alice Seymour Hooker Day Jackson, a grandniece of the antislavery novelist Harriet Beecher Stowe and granddaughter of the suffragist Isabella Beecher Hooker.

We are grateful to Blanca Pons-Sorolla for confirming the authenticity of this work, which is registered as no. BPS 3627 in the third volume of her forthcoming Joaquín Sorolla *catalogue raisonné*.



PROPERTY OF AN EAST COAST COLLECTOR

53

FÉLIX ZIEM

(FRENCH, 1821-1911)

Le bassin, vu du quai des Esclavons

signed 'Ziem.' (lower right) oil on canvas 29 x 37% in. (73.7 x 95 cm.)

\$70,000-100,000

£53,000-75,000 €64,000-91,000

PROVENANCE:

John McClean (d. 1912), New York.

His estate sale; American Art Association, New York, 18-19 March 1912, lot 99, as *Grand Canal, Venice*.

Burton Mansfield (1861-1932), Connecticut, acquired at the above sale. His estate sale; American Art Association, 7 April 1933, no. 83, as *Grand Canal:* Venice illustrated

Edward Ward McMahon (1884-1936), New York, acquired at the above sale. with Hirschl & Adler Galleries, New York.

LITERATURE:

P. Miquel, Felix Ziem, 1821-1911, Maurs-la-Jolie, 1978, vol. VIII, p. 200, no. 1429, illustrated. as Grand Canal, Venise.

A. Burdin-Hellebranth, Félix Ziem, 1821-1911, Paris, 1998, vol. I, p. 162, no. 400, illustrated.

Most famous for his views of Venice and Istanbul, Felix Ziem was a nomadic, unique and eccentric artist. After studying architecture in Dijon, the young artist worked as a surveyor on the construction of the Marseille canal before his watercolors attracted the patronage of Ferdinand-Philippe, Duc d'Orleans. While in Marseille, Ziem received some informal instruction in painting from Adolphe Monticelli. In 1842, he visited Italy for the first time and instantly fell in love with Venice. Painting developed from a hobby into a career, and Ziem traveled extensively during his life and was supported by a broad range of important patrons who were entranced by the artist's beautiful depictions of the many lands he visited. Athough his views of Venice are his most compelling and sought-after works, the artist also painted in Constantinople, North Africa and the Forest of Fontainebleau. His many foreign journeys included visits to Russia in 1843-44, the Middle East and North Africa at least five times between 1847 and 1859 and London in 1849 and 1852. Ziem enjoyed enormous commercial success during his lifetime and owned studios in Paris and Martigues in the South France (now the location of Musée Ziem).

Uninterested in the realist movement that was the driving force of landscape art in the last decades of the 19th century, Ziem remained true to his own unique style through his life. A brilliant colorist, Ziem painted with a vibrant palette and was particularly interested in understanding the effects of sunlight on landscape, water and architecture. Le basin, vu du quai des Esclavons depicts an iconic view of Venice, with the Doge's Palace and the entrance to the Piazza San Marco anchoring the right side of the composition and the dome of Santa Maria della Salute rising from the mist on the right side, drawing the viewer's eye to misty orb of the setting sun in the background. The entire composition is enveloped in the golden glow of the setting sun, and captures perfectly the unique light effects of La Serenissima at the close of day.

We are grateful to the *Association Félix Ziem*, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, for confirming the authenticity of this work, which will be included in their forthcoming Félix Ziem *catalogue raisonné*.



54 SIR FRANK BRANGWYN, R.A., R.S.W. (BRITISH, 1867-1956)

'Man Laboring,' Large-Scale Study for the Rockefeller Center Mural

chalk and pastel on tan paper, squared for transfer $58\%\,x\,72\%$ in. (149.3 x 184.2 cm.)

\$25,000-35,000

£19,000-26,000 €23,000-32,000

PROVENANCE:

The artist.

William de Belleroche (1912-1969), Brighton, acquired directly from the above. Gordon Anderson (1929-2017), Brighton, his partner, by descent. Acquired directly from the above by the present owner, *circa* 2000.





Press photograph, Frank Brangwyn working on the Rockefeller Murals, at The Brighton Pavillion, circa 1932, © The Artist's Estate, courtesy of LissLlewelyn.

During the Great Depression, John D. Rockefeller Jr. (known as 'Junior' to distinguish himself from his father) was the driving force behind the financing, development, and construction of Rockefeller Center in midtown Manhattan, where Christie's New York now makes its home. Originally envisaged as a location for a new Metropolitan Opera complex in 1928, the Stock Market Crash of 1929 meant that the Opera could no longer afford to move uptown, and within a month the land leased for the project had been reimagined by Rockefeller working in conjunction with RCA, NBC, and RKO as a mass-media entertainment

complex, which would provide a hub for television, music, radio, 'talking pictures', and plays. Construction on the project began in 1931 and the first buildings opened in 1933; the core of the complex was completed by 1939. Considered one of the greatest projects of the Depression era, Rockefeller Center was declared a New York City landmark in 1985 and a National Historic Landmark in 1987.

The then-RCA Building, now 30 Rockefeller Plaza, the complex's centerpiece, opened in the spring of 1933. Preparing for the

building's opening, Junior originally approached Picasso and Matisse about decorations for the lobby, both of whom declined to participate in the project. Sir Frank Brangwyn, José Maria Sert and Diego Rivera were subsequently chosen to create the building's murals, though Rivera's mural was later replaced over a dispute about his inclusion of a figure of Lenin. All three artists were instructed to create their murals on canvas with the figures *en grisaille* and Brangwyn's designs were to include some lettering as well. The unifying theme of the decorative program was to be 'New Frontiers', encompassing aspects of modern society, including science, labor, education, travel, communication, humanitarianism, finance and spirituality.

Brangwyn's commission, which he received in 1932 with the final product installed in December of 1933, was for four large-scale murals, each measuring 17 by 25 feet, which still decorate the entrance hall and elevator bays along the south corridor of 30 Rockefeller Plaza. Brangwyn was assigned to interpret four themes around 'man's relationship to society and his fellow man' and each of the murals bears the artist's interpretations of these themes as their title: Man Laboring, Man the Creator, Man the Master, and Man's Ultimate Destiny. Brangwyn did not produce the canvases in situ, but instead worked on them in a room at the Brighton Pavilion, as his studio in Ditchling, Sussex, about 50 miles south of London, was not large enough for him to paint them there (fig. 1). They were then transported to New York by steamer for installation. Sadly, Brangwyn never saw the finished murals in situ in New York (fig. 2). The present work and the following lot are studies for the first and last of Brangwyn's murals from the series - Man Laboring and Man's Ultimate Destiny.

The present work is a large-scale study for *Man Laboring*, which was Brangwyn's interpretation on the theme of 'man's family relationships.' This work is clearly an early idea for the compositional arrangement of the figures, with the artist ultimately deciding not on a composition which was arranged centrally as in the present work, but instead arranged in a V-shape, in order to situate the text more centrally. The use of the blue background in the present work is also notable, as the artist had been tasked to work in a very limited palette, and no colors appear in the final composition. The text in the final version of the composition reads: 'Man Labouring Painfully With His Own Hands; Living Precariously And Adventurously With Courage Fortitude And The Indomitable Will To Survive.'

Man Laboring is the first in the series of four murals, which in addition to interpreting the themes that Brangwyn was presented with, clearly illustrate man's forward progress through time as well. Man Laboring is meant to illustrate a Edenic scene, with the figures unclothed and surrounded by a bountiful variety of animals in a lush garden. While there are a number of changes in the placement of the figures between the present work and the final composition, many of the



'Man Labouring' in situ at Rockefeller Center, 2022

significant figural groupings have already been worked out at this stage and are identifiable in the final version. The figures of the two men in the foreground pulling up a fishing net so laden with catch that fish are leaping out of it adhere quite closely to those in the finished work both in pose and placement. The two men here seen at upper right with a stag carried between them on a rod have been moved to the left side of the composition in the final rendering (with the stag changed to a goat in the finished mural) their implied forward movement drawing the viewer's eye inward toward the text. Other figures, like the nursing mother, are identifiable as well, but the final composition's huge variety of animal figures was apparently only at an early stage of planning when this cartoon was created.

We are grateful to Dr. Libby Horner for confirming the authenticity of this work, which will be included under no. M1110 in her Sir Frank Brangwyn *catalogue raisonné*, currently in preparation.

55

SIR FRANK BRANGWYN, R.A., R.S.W.

(BRITISH, 1867-1956)

'Man's Ultimate Destiny,' Working Photomontage for the Rockefeller Center Mural

pen and ink over photograph, squared for transfer $33\frac{1}{2} \times 50\%$ in. (85.1×128.9 cm.)

\$15,000-20,000

£12,000-15,000 €14,000-18,000

PROVENANCE:

The artist.

William de Belleroche (1912-1969), Brighton, acquired directly from the above. Gordon Anderson (1929-2017), Brighton, his partner, by descent. Acquired directly from the above by the present owner, *circa* 2000.

ITERATURI

L. Horner, 'Frank Brangwyn: Rockefeller Center, New York, 1932-33,' *British Murals & Decorative Painting 1920-1960*, Bristol, 2013, pp. 219-227, fig. 158, illustrated.





Cartoon for panel no. 4 of the Rockefeller Center, c. 1932, Man's new relationship to society and his fellow man: His Ethical and Religious Relationships, ©The Artist's Estate, courtesy of LissLlewelyn.

During the Great Depression, John D. Rockefeller Jr. (known as 'Junior' to distinguish himself from his father) was the driving force behind the financing, development, and construction of Rockefeller Center in midtown Manhattan, where Christie's New York now makes its home. Originally envisaged as a location for a new Metropolitan Opera complex in 1928, the Stock Market Crash of 1929 meant that the Opera could no longer afford to move uptown, and within a month the land leased for the project had been reimagined by Rockefeller working in conjunction with RCA, NBC, and RKO as a mass-media entertainment complex, which would provide a hub for television, music, radio, 'talking pictures', and plays. Construction on the project began in 1931 and the first buildings opened in 1933; the core of the complex was completed by 1939. Considered one of the greatest projects of the Depression era, Rockefeller Center was declared a New York City landmark in 1985 and a National Historic Landmark in 1987.

The then-RCA Building, now 30 Rockefeller Plaza, the complex's centerpiece, opened in the spring of 1933. Preparing for the building's opening, Junior originally approached Picasso and Matisse about decorations for the lobby, both of whom declined to participate in the project. Sir Frank Brangwyn, José Maria Sert and Diego Rivera were subsequently chosen to create the building's murals, though Rivera's mural was later replaced over a dispute about his inclusion of a figure of Lenin. All three artists were instructed to create their murals on canvas with the figures *en grisaille* and Brangwyn's designs were to include some lettering as well. The unifying theme of the decorative program was to be 'New Frontiers', encompassing aspects of modern society, including science, labor, education, travel, communication, humanitarianism, finance and spirituality.

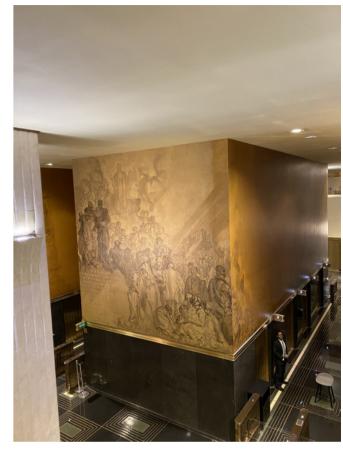
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murals, each measuring 17 by 25 feet, which still decorate the entrance hall and elevator bays along the south corridor of 30 Rockefeller Plaza. Brangwyn was assigned to interpret four themes around 'man's relationship to society and his fellow man' and each of the murals bears the artist's interpretations of these themes as their title: Man Laboring, Man the Creator, Man the Master, and Man's Ultimate Destiny. Brangwyn did not produce the canvases in situ, but instead worked on them in a room at the Brighton Pavilion, as his studio in Ditchling, Sussex, about 50 miles south of London, was not large enough for him to paint them there. They were then transported to New York by steamer for installation. Sadly, Brangwyn never saw the finished murals in situ in New York. The present work and the previous lot are studies for the first and last of Brangwyn's murals from the series – Man Laboring and Man's Ultimate Destiny.

The present work is a photomontage study for *Man's Ultimate Destiny*, which was Brangwyn's interpretation on the theme of 'man's ethical and religious relationships.' The text in this mural reads: 'Man's Ultimate Destiny Depends Not On Whether He Can Learn New Lessons Or Make New Discoveries And Conquests, But On His Acceptance Of The Lesson Taught Him Close Upon Two Thousand Years Ago' (fig. 1). Though Brangwyn's commission and subject matter were explicitly religious, his inclusion of the figure of Christ was ultimately controversial, which necessitated the use of this innovative preparatory work.

Man's Ultimate Destiny was originally conceived as a modern-day Sermon on the Mount. The four murals in the series clearly illustrate man's forward progress through time, and as the fourth in the series, Man's Ultimate Destiny features figures in contemporary 1930s dress, including a soldier, a number of identifiable residents of Ditchling, where the artist had a studio, and a figure of the artist himself. In the final cartoon for this work, Christ was seated atop the hill, preaching to the assembled crowds below (fig. 2). However, the Rockefellers felt is was unethical (and perhaps unwise as a business practice) to display religious preference in a commercial setting. This concern was further exacerbated by the dispute with Rivera of the inclusion of the figure of Lenin in his mural – having expressly banned Lenin, it was also felt that the figure of Christ should be disallowed. They suggested removing the figure entirely and replacing it with 'a great light.'

As a Catholic, Brangwyn was not comfortable removing the figure of Christ from his composition entirely. However he compromised, turning the figure around so that Jesus was not necessarily as immediately recognizable as a figure of Christ. Brangwyn left the halo which had previously surrounded Christ's head so that he appeared to be leading the assembled figures into the light of truth, and further explained the change by saying that in his new position Christ was 'looking out over the world' – while the figures in the foreground were part of the world, the greater part was off in the distance. While some observers commented that Christ had turned his back on New York



'Man's Ultimate Destiny' in situ at Rockefeller Center, 2022

and the Rockefellers, ultimately this change to the composition was enough that the mural was accepted when it arrived in New York.

Having already completed a cartoon for this complex work but needing to make the necessary changes to this important figure as well, Brangwyn created this photo montage from which to transfer the composition. He photographed the original cartoon so that the bulk of the composition did not have to be redrawn, and reworked the figure of Christ, combining the photograph of this new figure with the rest of the original composition, making a few minor edits atop the photos as well. This new composition was then squared for transfer. The local pharmacist in Ditchling, Alfred Sinden, probably developed the photograph for the artist, and both he and his son appear as recognizable figures in the composition.

We are grateful to Dr. Libby Horner for confirming the authenticity of this work, which will be included under no. M1110 in her Sir Frank Brangwyn *catalogue raisonné*, currently in preparation.

PROPERTY FROM A PRIVATE COLLECTION, LONG ISLAND

56

ANTOINE-LOUIS BARYE

(FRENCH, 1795-1875)

Thésée combattant le centaure Biénor

signed 'BARYE' (on front of base) and inscribed 'F. BARBEDIENNE. Fondeur.' (on reverse of base) bronze, dark brown patina 29½ in. (75 cm.) high Model executed in 1849.

\$8,000-12,000

Cast circa 1890.

£6,100-9,100 €7,300-11,000

LITERATURE

M. Poletti and A. Richarme, *Barye: Catalogue raisonné des sculptures*, Paris, 2000, p. 109, (F. 33).

Barye's iconic group of *Thésée combattant le centaure Biénor* was edited posthumously by Barbedienne in four reductions, the present lot being an example of the second largest. The Collection Barbedienne gilt seal, seen here on the rock-form base, was reserved for few Barye models cast by the prolific *bronzier*, including *Jaguar dévorant un lièvre*, *Panthère saisissant un cerf* and *Thésée combatant le minotaure* (J. G. Reinis, *The Founders and Editors of the Barye Bronzes*, New York, 2007, p. 45).



PROPERTY FROM A NEW ENGLAND COLLECTION

57

ANSELM FEUERBACH (GERMAN, 1829-1880) Selbstbildnis

indistinctly signed 'A. Feuerbach' (on his cloak, lower right) oil on canvas $15 \times 10\%$ in. (38.1 x 26.4 cm.)

\$20.000-30.000

£16,000-23,000 €19,000-27,000

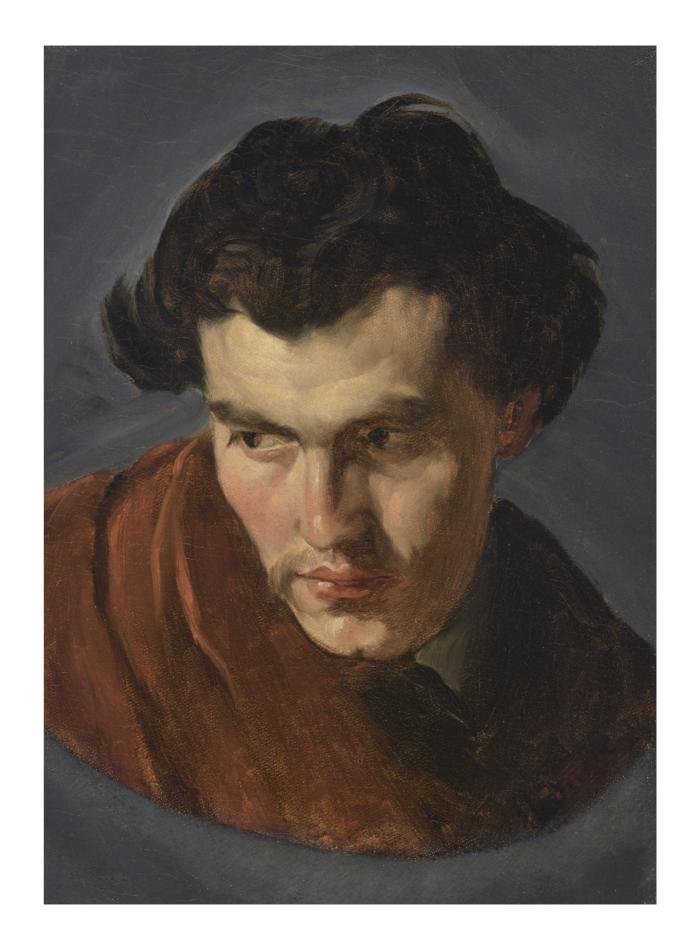


Photogrpah of the the artist, circa 1860.

Anselm Feuerbach was born in Speyer in southern Germany in 1829, the son of archaeologist Josepf Anselm Feuerbach and the grandson of the famed legal scholar Paul Johann Ritter von Feuerbach.

He began his artistic career in 1845 at the Düsseldorf Academy where his teachers were Johann Wilhelm Schirmer, Wilhelm von Schadow and Carl Sohn. In 1848, he moved on to the Munich Academy, but he grew dissatisfied with the faculty and together with a group of fellow students moved on to Antwerp to continue his studies with Gustav Wappers. From 1851 to 1854 the young artist studied in Paris with Gustave Doré. In 1854, with funding provided by the Grand Duke Frederick of Baden, Feuerbach traveled to Venice, where he fell under the spell of the Venetian colorists. After a short spell in Florénce, Feuerbach moved on to Rome, where he remained until 1873, when he became a professor of history painting at the academy in Vienna. In 1862, during his stay in Venice, Feuerbach met Count Adolf Friedrich von Schack, who offered him financial support in return for copies of Italian Old Masters. Through Schack he met Arnold Böcklin and Hans von Marées. These three artists' preference for Italy over Germany earned them the name 'Deutsch-Römer'.

The present work, although undated, probably depicts the artist in his thirties and is painted with all the confidence of an artist coming into his prime. Self-portraits appear quite frequently in the artist's *oeuvre*, and the present work is a straightforward, realistic treatment, enlivened by the rich orchestration of the dark colors of the artist's unruly hair, the deep claret of his coat and the nuanced grey of the background. His sideways glance is characteristic of the self-portraits; rarely does the artist look directly at the viewer, but often directs his glance downward or to the side. The underlying draftsmanship is solid, and the modeling of the artist's facial features captures perfectly the temperament of this extremely talented and thoughtful artist.



58

SIR JAMES JEBUSA SHANNON, R.A., R.B.A. (BRITISH, 1862-1923)

Meredith 'Bunny' Howland Pyne with his Dog, Hector signed and dated 'J.J. SHANNON/1906' (lower left) oil on canvas 66 x 37% in. (167.6 x 95.8 cm.)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE

Percy Rivington Pyne II (1857-1929) and Maud Howland Pyne (1866-1952), New York, the parents of the sitter, commissioned from the artist. By descent to the present owner.

EXHIBITED:

New York, M. Knoedler & Co., Recent Portraits by Mr. J. J. Shannon, A.R.A., March 1907, no. 11, as Meredith - Son of Mr. Percy R. Pyne.

ITERATURE

B. D. Gallati, *Portraits of Artistry and Artifice: The Career of Sir James Jebusa Shannon, 1862-1923*, Ph.D. dissertation, Graduate Center of the City University of New York, 1992, vol. 1, p. 275, illustrated, p. 498, no. 135, as *Meredith, Son of Percy Pyne*.

Portrait painters [scrapbook]: Laszlo, Shannon, 1932, in New York Public Library holdings, as Portrait of a Boy.

'Fine Arts,' *Brooklyn Daily Eagle*, New York, 15 March 1907, p. 4. 'Exhibitions Now On,' *American Art News*, New York, 16 March 1907, n.p., as *Meredith, Son of Percy R. Pyne*.

'Notes and Comment About Men and Women Prominent in Art,' *Philadelphia Inquirer*, 24 March 1907, p. 54, as *Meredith, Son of Percy R. Pyne*.

James Jebusa Shannon's international reputation as a British portrait specialist was firmly established when he left London and crossed the Atlantic in late 1904, determined to capitalize on the thriving portrait market in his native United States. Over the course of this and two subsequent visits (in 1906 and 1907) he encountered no difficulty in



Sir Anthony Van Dyck, *James Stuart, Duke of Lennox and Richmond*, Metropolitan Museum of Art, New York.

securing commissions from prominent families in New York (where he was based), Boston, and Providence. Examples of the fruits of his stateside labors were highlighted in solo exhibitions at M. Knoedler & Co., New York, in 1905, 1906, and 1907, and in one at the Rhode Island School of Design in 1907.

This full-length portrait of Meredith 'Bunny' Howland Pyne (1898-1927) was likely painted in Shannon's studio in the Bryant Park Studio Building at 80 West 40th Street shortly after the artist arrived in New York from London in November 1906. The boy, who had turned nine that October, was the youngest of the four children of the well-known financier and philanthropist Percy Rivington Pyne II (1857-1929) and his wife Maud Howland Pyne (1866-1952). In keeping with the enthusiasm for Old Master portraits then in vogue, Shannon's depiction of Meredith Pyne functions as an updated version of Sir Anthony Van Dyck's famed James Stuart, Duke of Lennox and Richmond (fig. 1, ca. 1633-1635), which had entered the collection of the Metropolitan Museum of Art as a gift from Henry G. Marquand in 1889. Indeed, the boy's pose and the presence of his canine companion are direct quotations of the seventeenth-century precursor, an iconographic homage that would not have escaped astute viewers.

The portrait was displayed in Shannon's 1907 exhibition at Knoedler's under the title *Meredith, Son of Mr. Percy R. Pyne.* Although most of the portraits on view portrayed notable society women, one critic acknowledged, 'The portrait of a small boy divides attention with those of the women. It is that of Meredith Pyne and the manly looking little fellow is painted with his hand resting on the neck of a big dog. The pose and the color effect of this picture add to its attractiveness' ('Fine Arts,' *Brooklyn Daily Eagle*, New York, 15 March 1907, p. 4).

Another reviewer noted, 'Fine in tone, the little boy's portrait is an excellent example, the harmony of browns and grays being in the artist's best manner' ('Exhibitions Now On,' *American Art News*, New York, 16 March 1907). Shannon's portrait of Meredith Pyne must have pleased the boy's family; the artist painted a portrait of his mother, Maud Howland Pyne, in 1907 (private collection) and that of his sister, Mary (1894-1994), who sat to Shannon in London when she was nineteen (private collection).

Like so many young men of his generation, Meredith Pyne fought in World War I. From June to September 1916, the seventeen-year-old served in France as a driver for the American Ambulance Corps. Following that he enrolled at Princeton University, where he studied modern languages and attended the Princeton School of Military Aeronautics in 1917. According to one source, 'He distinguished himself in an aviation combat, in which he was wounded' ('M. H. Pyne's Will is Discovered,' Bernardsville News, Bernardsville, NJ, 19 April 1928, p. 15). He graduated with high honors from Princeton in 1921 and pursued a career as a stockbroker until his death at the age of twenty-nine, reportedly from complications from injuries suffered in the war.

To honor his son's memory, Percy Rivington Pyne II donated \$25,000 to the American Museum of Natural History in 1929 to fund a portion of the Akeley Hall of African Mammals. The following year Maud Howland Pyne established the Meredith Howland Pyne Memorial Professorship of French Literature at Princeton University.

We are grateful to Dr. Barbara Dayer Gallati for confirming the authenticity of this work, and for contributing this catalogue entry.





PROPERTY OF A FAMILY

59

FREDERICK MORGAN, R.O.I. (BRITISH, 1847-1927)

The Favoured Swain

signed 'Fred Morgan_' (lower right) oil on canvas 34½ x 59½ in. (87 x 150.5 cm.) Painted in 1887.

\$30,000-50,000

£23,000-38,000 €28,000-45,000

PROVENANCE:

The artist.

His sale; Christie's, London, 17 June 1899, lot 87.

Lister, acquired at the above sale.

Anonymous sale; Chicago Art Galleries, Inc., Chicago, 23 February 1966, lot 310. Acquired at the above sale by the family of the present owner.

EXHIBITED

London, *Royal Academy*, 1887, no. 124. Chicago, *World Columbian Exposition*, Great Britain, Palace of Fine Arts, 1 May-30 October 1893, no. 344.

LITERATURE:

'Round the Studios,' *The Pall Mall Budget*, London, 31 March 1887, p. 14. H. Blackburn, ed., *Academy Notes 1887 with Facsimiles of Sketches by the Artists*, London, May 1887, pp. 7, 35, illustrated.

R. E. Mack, *All Things Bright and Beautiful, A Treasury of Picture and Song*, London, 1888, n.p., illustrated with the engraving.

Royal Commission for the Chicago Exhibition, 1893: Official Catalogue of the British Section, London, 1893, p. 297, no. 345.

H. Ives, The Dream City, A Portfolio of Photographic Views of the World's Columbian Exposition, St. Louis, 1893, n.p., illustrated with the engraving.
J. Oldcastle, 'The Art of Mr. Fred Morgan,' The Windsor Magazine, June 1905, vol. 22, p. 11, illustrated with the engraving.

E. Harris, ed., *The Love Poems of Shakespeare*, Chicago, 1909, p. 90, illustrated with the engraving.

R. Lyons, *Paintings in Taxicabs: Characteristics of Certain Art Consumers*, Fargo, ND, 1965, p. 7.

R. K. Engen, Dictionary of Victorian Engravers, Print Publishers and Their Works, Teaneck, NJ, 1979, p. 144.



PROPERTY OF AN IMPORTANT COLLECTOR

60

ÉMILE-PAUL VERNON (FRENCH, 1872-1919) The Sweetest Flower

signed 'E Vernon' (lower right) oil on canvas 36 x 26 in. (91.4 x 66 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, New York. Anonymous sale; Sotheby's, New York, 18 March 1998, lot 253.

\$0,000 £16,000-23,000 €19,000-27,000

102 Teaneck, NJ, 1979, p. 144.



PROPERTY FROM A CALIFORNIA COLLECTION

•61

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

The Grand Canal, Venice

signed 'ABrandeis' (lower right) oil on board 6½ x 9½ in. (16.5 x 23.2 cm.)

\$7,000-10,000

£5,300-7,500 €6,400-9,100

PROVENANCE:

with MacConnal-Mason, London.

Acquired directly from the above by the present owner, 30 August 1989.



PROPERTY FROM A CALIFORNIA COLLECTION

62

CARLO GRUBACS (ITALIAN, 1810-1870)

Piazza San Marco, Venice

signed 'Clo. Grubacs.' (lower right) oil on canvas 11½ x 16% in. (29.2 x 42.2 cm.)

\$20,000-30,000

£16,000-23,000 €19,000-27,000

PROVENANCE:

 $with \, {\sf MacConnal\text{-}Mason, London}.$

Acquired directly from the above by the present owner, 17 October 1988.

PROPERTY FROM UNIVERSITY OF SOUTHERN CALIFORNIA

63

MONTAGUE DAWSON, F.R.S.A., R.S.M.A. (BRITISH, 1890-1973)

'The Cutty Sark' - In Squally Weather signed 'MONTAGUE DAWSON' (lower left) oil on canvas 28 x 42% in. (71.1 x 107 cm.)

\$70,000-100,000

£53,000-75,000 €64,000-91,000

PROVENANCE:

with Frost & Reed, London.

Mrs. A. E. Gundry, by 1967.
with Frederick Thom Gallery, Toronto.

Jeanne Tappan, Newport Beach, CA.
Gifted by the above to the present owner, 2012.

The *Cutty Sark* was immortalized as the fastest commercial sailing vessel of its time. She was built at Dumbarton in 1869 by Scott & Linton and completed by Denny Bros., who launched her on 23 November 1869. Initially the *Cutty Sark* transported tea from Shanghai to London, with her fastest voyage recorded in the winter of 1870, in which she travelled from London to Shanghai in ninety-eight days. The opening of the Suez Canal and the subsequent domination of the China tea trade by steamers in the 1880s saw the *Cutty Sark* relocated to the fast-growing Australian wool trade. It was on this route that the *Cutty Sark's* reputation for speed became renowned, with her fastest trip recorded as seventy-three days between Sydney and London in October 1885. Following World War I, she was brought home for restoration in 1922, and eventually moved to her custom-built dry dock in Greenwich in 1954, where she can still be visited as a museum ship and part of the National Historic Fleet today.

As a keen yachtsman and an officer in the Royal Navy, Montague Dawson's knowledge of maritime subjects is evidenced in his meticulous detailing of the rigging within this picture. Dawson's paintings often commemorate the 'Great Tea Races' and Australian wool runs and present a nostalgia for the bygone era of British clipper ships.



106 END OF SALE

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108

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- (c)Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmake before use.
- Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the
- (i)for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement)
- (ii)for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii)for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b)We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING RIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasi please contact our Client Services Department at +1 212-636-2000

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

f you wish to hid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www. christies.com or in person. For help, pleas the Client Service Department on +1 212-636-2000

6 BIDDING SERVICES

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

(a)Phone Bids

- Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions
- (b)Internet Bids on Christie's LIVE™ For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buving services/buying-guide/register-and-bid/. As well as these Conditions of Sale internet hids are governed by the Christie's LIVE™ Terms of Use which are available at https://www.christies. com/LiveBidding/OnlineTermsOfUse.aspx

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

C CONDUCTING THE SALE

bid we received first.

1 WHO CAN ENTER THE AUCTION We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option (a)refuse any hid-

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

(c)withdraw any lot.

(d)divide any lot or combine any two or more lots: (e)reopen or continue the bidding even after the hammer has fallen; and

(f)in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot or reoffer and resell any lot. If you believe that the auctioneer has accented the successful hid in error you must ide a written notice detailing your clain within 3 business days of the date of the auction The **auctioneer** will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**'s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provisior of these Conditions of Sale, including the rights of cancellation set forth in sections B(3) E(2)(i)

4 RIDDING

The auctioneer accepts bids from: (a)hidders in the saleroom:

(h)telephone hidders:

(c)internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d)written bids (also known as absentee bids or commission bids) left with us by a bidder before

BIDDING ON BEHALF OF THE SELLER

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

6 · BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments.

6 CURRENCY CONVERTER

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

7 SUCCESSEUL BIDS

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

8 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successfu bidder agrees to pay us a buver's premium on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and ncluding US\$1,000,000, 20% on that part of the hammer price over US\$1,000,000 and up to and cluding US\$6,000,000, and 14.5% of that part of the hammer price above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any other charges related to the lot.

For lots Christie's ships to or within the United States, a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the lot, regardless of the nationality or citizenship of the successful bidder Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State. New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the lot at a rate of 8.875% regardless of the ultimate destination of the lot.

If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful hidder in New York and New York sales tay must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will annly to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidde may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions

F WARRANTIES

1 SELLER'S WARRANTIES For each lot, the seller gives a warranty that the

- (a) is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction After such time, we will not be obligated to honor the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a

clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled Qualified Heading on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the nam Please read the full list of Qualified Headings and a lot's full catalogue description before

- (d) The authenticity warranty applies to the Heading as amended by any Saleroom notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accep opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The authenticity warranty does not apply it the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available r generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the nvoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the riginal buyer is the full owner of the **lot** and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity** warranty may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must: (i) give us written notice of your claim within
 - 5 years of the date of the auction. We may require full details and supporting evidence of any such claim:
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not authentic. It we have any doubts, we **reserve** the right to obtain additional oninions at our expense
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss interest, costs, damages, other damages or
- (j) **Books.** Where the **lot** is a book, we give an additional warranty for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your purchase price subject to the following tern
- (a)This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue quards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or
- illustration: (ii) drawings, autographs, letters or anuscripts, signed photographs, music, atlases, maps or periodicals: (iii) books not identified by title:
- (iv) lots sold without a printed estimate
- (v) books which are described in the
- catalogue as sold not subject to return; o (vi) defects stated in any condition report or announced at the time of sale.
- (b)To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of

South East Asian Modern and Contemporary

Art and Chinese Calligraphy and Painting. n these categories, the authenticity warranty does not apply because current scholarship does ot permit the making of definitive staten Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph £2(h)(ii) above and the property must be returned to us in accordance with F2h(iii) above. Paragraphs F2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(I) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and iewellerv).

n these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the catalogue description (the "Subheading") Accordingly, all references to the Heading in paragraph E2 (b) - (e) above shall be read references to both the **Heading** and the Subheading

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN WITH RESPECT TO THE LOT INCLUDING THE IMPLIED WARRANTIES OF MERCHANTARII ITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity including tax evasion, and you are neither unde investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate custome due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence and you will retain for a period of not less than 5 years the docume evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so:
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion or that the ultimate huver(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay
- the **purchase price** being: (i) the hammer price: and
- (ii) the **buver's premium**; and
- (iii) any applicable duties, goods, sales, use compensating or service tax, or VAT. Payment is due no later than by the end of the 7th

calendar day following the date of the auction (the (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice

- in a different name. You must pay immediately even if you want to export the lot and you need an export licence. (c) You must pay for lots bought at Christie's in the United States in the currency stated on the
- invoice in one of the following ways: (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017:
- ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT CHASUS33.
- (ii) Credit Card

We accept Visa, MasterCard, American Express and China Union Pay, Credit card payments at the New York prer be accepted for New York sales, Christie's will not accept credit card payments for purchases in any other sale site.

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500

per buver. (iv) Bank Checks

(iii) Cash

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have nassed

(v) Checks You must make checks payable to Christie's

Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent

Christie's Inc. Post-Sale Services

- 20 Rockefeller Center, New York, NY 10020. For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@ christies com
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CMF CF Ether-Dollar Reference Rate (BRR and ETHUSD RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of ryptocurrency that must be paid to us if that is the payment option you select regardless. of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder you agree to receive such amounts in the fiat amount of the saleroom.

2 TRANSFERRING OWNERSHIP TO YOU You will not own the lot and ownership of the lot will not pass to you until we have received full

and clear payment of the purchase price, even in circumstances where we have released the lot 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot: or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the
- unpaid amount due; (ii) we can cancel the sale of the lot. If we do this we may sell the **lot** again publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the esale. You must also pay all costs, expenses losses, damages and legal fees we have to pay or may suffer and any shortfall in the
- seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to
- pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity
- and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer o to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you. whether by way of pledge, security interes or in any other way as permitted by the law of the place where such property is located You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment

you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within sever days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any lot within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage
- (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law if you have paid for the **lot** in full but you do not collect the Int within 180 calendar days of payment, we may charge you New York sales tax for the lot. (f) Nothing in this paragraph is intended to limit our
- rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate especially for any large items or items of value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at https://www.christies.com/buying-services/ buying-guide/ship/ or contact us at PostSaleUS@ es.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may from importing a lot or may prevent you selling a **lot** in the country you import it into. (a) You alone are responsible for getting advice

- about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at https://www. christies.com/buying-services/buying guide/ship/ or contact us at PostSaleUS@ christies com
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to
- (c) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol -

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin. rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at

(d) Lots containing Ivory or materials resembling

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without ing its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example; carpets, bowls, ewers, tiles, ornamental boxes). For example the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenie ouvers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or mnort a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(a) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's wil remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a ence to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and as far as we are allowed by law al warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you n relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **condition**s of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in espect of any lot with regard to merchantability fitness for a particular purpose, description, size, quality. condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law any warranty of any kind is excluded by this
- (c) In particular, please be aware that our writter and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we

paragraph.

- are not responsible to you for any error (human or otherwise), omission or breakdown in these (d) We have no responsibility to any person other
- than a buyer in connection with the purchase of anv lot
- (e) If, in spite of the terms in paragraphs I(a) to (d) or F2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or

I OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotage and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues is otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of **catalogue description**: the description of a **lot** in the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreen

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with our privacy notice at www.christies.com/about us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www. christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall nstitute a waiver of that or any other right o remedy, nor shall it prevent or restrict the furthe exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York, Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings). we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral

proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. ludament upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www christies.com. Sales totals are hammer price plus **buyer's premium** and do not reflect costs financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

to remove these details from www.christies.com.

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

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

this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

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

the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc. its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot. due date: has the meaning given to it paragraph

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a Int may sell I now estimate means the lower figure in the range and high estimate means the higher figure. The mid **estimate** is the midpoint betweer the two

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

Heading: has the meaning given to it in paragraph

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone hidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue. Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue

^o Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant if the lot fails to sell Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o .

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol x. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot. must comply with Christie's **Condition**s of Sale, including paying the lot's full Buyer's premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship are made subject to the provisions of the **Condition**s of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the lot or of the extent of any restoration. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists. Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term

PICTURES DRAWINGS PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

of the artist

"Attributed to ...": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under

"Circle of ...": in Christie's qualified opinion a work of the period of the artist and showing his influence. "Follower of...": in Christie's qualified opinion a work executed in the

artist's style but not necessarily by a pupil. "Manner of...": in Christie's qualified opinion a work executed in the

artist's style but of a later date "After ...": in Christie's qualified opinion a copy (of any date) of a work

"Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/ "With inscription ...": in Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the lot.

e.g. A BLUE AND WHITE BOWI 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after. the hold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture

e.g. A BI UF AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL: or

The Ming-style bowl is decorated with lotus scrolls... In Christie's qualified opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's $\boldsymbol{qualified}$ opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

FARERGE

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster...": in Christie's qualified opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's qualified opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's qualified opinion a work of the period of the master and closely related to his style. "Bearing marks ...": in Christie's qualified opinion not a work of the

IEWELL ERY

"Boucheron": when maker's name appears in the title, in Christie's oninion it is by that maker

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the ieweller's client

OUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's qualified opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s **HANDBAGS**

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good conditio

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARF"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold silver, palladium). The terms "Gold Hardware", "Silver Hardware". "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations

03/02/2022

25/02/2022

master's workshop and bearing later marks.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

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Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing

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

•

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

n

Bidding by parties with an interest.

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

~ **Lot** incorporates material from endangered species
which could result in export restrictions. See Paragraph

H2(b) of the Conditions of Sale.

See Storage and Collection pages in the catalogue.

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

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the lot to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

3/02/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

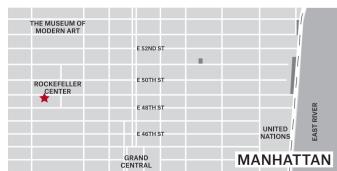
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

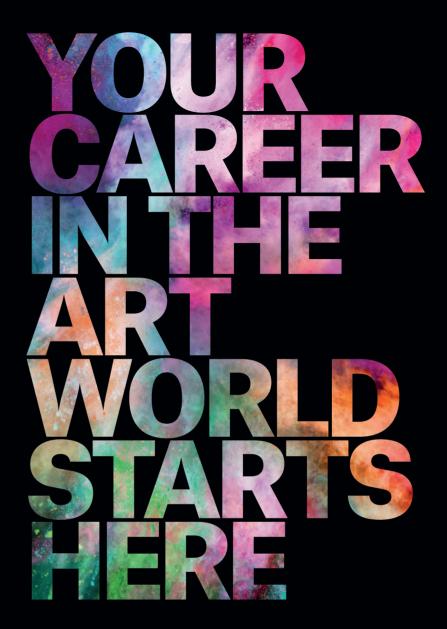
Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 PostSaleUS@christies.com Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays



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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill)
 dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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