

IMPRESSIONIST AND MODERN ART

Tuesday November 4, 2014

New York



Bonhams

NEW YORK







IMPRESSIONIST AND MODERN ART

Tuesday November 4, 2014 at 2pm

New York

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

Friday, October 31, 12pm to 5pm
Saturday, November 1, 12pm to 5pm
Sunday, November 2, 12pm to 5pm
Monday, November 3, 10am to 7pm
Tuesday, November 4, 10am to 1pm

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

SALE NUMBER: 21799

Lots 1 - 59

CATALOG: \$35

INQUIRIES

William O'Reilly
+1 (212) 644 9135
william.oreilly@bonhams.com

Tanya Wells
+1 (917) 206 1685
tanya.wells@bonhams.com

Condition Reports

Anneliese Mondschein
+1 (917) 206 1603
anneliese.mondschein@bonhams.com

Business Development

Pamela Bingham
+1 (212) 644 9698
pamela.bingham@bonhams.com

Los Angeles

Alexis Chompaisal
+1 (323) 436 5469
alexis.chompaisal@bonhams.com

San Francisco

Sarah Nelson
+1 (415) 503 3311
sarah.nelson@bonhams.com

London

India Phillips
+44 20 7468 8328
india.phillips@bonhams.com

Therence de Matharel
+44 20 7468 8263
therence.dematharel@bonhams.com

Jonathan Horwich, Global Director
Picture Sales
+44 20 7468 8280
jonathan.horwich@bonhams.com

Beijing

Hongyu Yu
+86 10 6528 0922
hongyu.yu@bonhams.com

Berlin

Honor Westmacott
+49 30 2243 1937
honor.westmacott@bonhams.com

Cologne

Amelie von Buelow
+49 221 2779 9650
amelie.vonbuelow@bonhams.com

Geneva

Victoria Rey de Rudder
+41 22 300 3160
victoria.reyderudder@bonhams.com

Hong Kong

Magnus Renfrew
+852 2918 4321
magnus.renfrew@bonhams.com

Milan

Camilla Prini
+39 02 4953 9020
camilla.prini@bonhams.com

Munich

Thomas Kamm
+49 89 2420 5812
thomas.kamm@bonhams.com

Paris

Catherine Yaiche
+33 1 42 61 10 10
catherine.yaiche@bonhams.com

Rome

Emma dalla Libera
+39 06 485 900
emma.dallalibera@bonhams.com

Singapore

Bernadette Rankine
+65 6701 8038
bernadette.rankine@bonhams.com

Taipei

Summer Fang
+886 2 8758 2898
summer.fang@bonhams.com

Tokyo

Akiko Tsuchida
+81 3 5532 8636
akiko@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:

www.bonhams.com/21799

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

ILLUSTRATIONS

Front cover: Lot 22
Inside front cover: Lot 58
Facing page: Lot 31
Session page: Lot 57
Inside back cover: Lot 39
Back cover: Lot 12

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the **▣** symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a **▲** symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a **◊** symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday November 11 without penalty. After November 11 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPRESSIONIST AND MODERN ART

Lots 1-59



1

RAOUL DUFY (1877-1953)

Ax-les-Thermes, la salle à manger

signed 'Raoul Dufy' (lower right)

watercolor and gouache on paper

25 7/8 x 19 3/4 in (65.8 x 50 cm)

Painted in 1945

\$10,000 - 15,000

Provenance

Galerie Louis Carré et Cie, Paris.

Marcel Kapferer, Paris; Pavillon Gabriel, Paris, 15 June 1977, lot 6.

Anon. sale, Sotheby's, London, 1 April 1981, lot 214.

Waddington Galleries, London (acquired at the above sale).

Joseph Wolpe Fine Art, Cape Town, 1981.

Private collection, South Africa, acquired from the above, 24 November 1981.

Thence by descent to the present owner.

Exhibited

Cape Town, South African National Gallery, *Master Works on Paper*, October-December 1984.

Literature

C. Roger-Marx, *Raoul Dufy*, Paris, 1952, illustrated p. 9.

F. Guillon-Lafaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, no. 1560 (illustrated p. 181).





2

PAUL SIGNAC (1863-1935)

St Malo. Les terreneuvas

signed, inscribed and dated 'P Signac/ St Malo Oct 27' (lower left)

conté crayon, watercolor and gouache on paper

11 1/4 x 17 in (28.7 x 43.2 cm)

Painted in October 1927

\$30,000 - 50,000

Provenance

Private collection, South Africa.

Thence by descent to the present owner.

Exhibited

Pretoria, Pretoria Art Museum, *Sea and Ships*, 6 December 1989 – 29 January 1990, no. 41.

Madame Marina Ferretti has confirmed the authenticity of this work.



3

JEAN DUFY (1888-1964)

Voiliers

signed and dated 'Jean Dufy 24' (lower right)

watercolor on paper laid on paper board

19 1/2 x 24 1/8 in (49.5 x 61.1 cm)

Painted in 1924

\$6,000 - 8,000

Provenance

Edgardo Acosta Gallery, Beverly Hills.

Acquired from the above, and thence by descent to the present owner.

Jacques Bailly has confirmed the authenticity of this work and will include it in the next volume of the Jean Dufy catalogue raisonné.

PROPERTY OF AN AMERICAN COLLECTOR

4

BERNARD BUFFET (1928-1999)

Le panier de raisins II

signed and dated 'Bernard Buffet 1977' (upper right)

oil on canvas

26 x 32 in (65 x 81 cm)

Painted in 1977

\$70,000 - 90,000

Provenance

Galerie Martal, Montreal.

Acquired from the above by the present owner.

This work is recorded in the Bernard Buffet Archives at Galerie Maurice Garnier.





PROPERTY OF AN AMERICAN COLLECTOR

5

BERNARD BUFFET (1928-1999)

Roses dans un verre

signed 'Bernard Buffet' (lower left) and dated '1979' (lower right)

oil on canvas

25 3/4 x 19 7/8 in (65.5 x 50.6 cm)

Painted in 1979

\$70,000 - 90,000

Provenance

Galerie Martal, Montreal.

Acquired from the above by the present owner.

This work is recorded in the Bernard Buffet Archives at Galerie Maurice Garnier.



6

BERNARD BUFFET (1928-1999)

Arums

signed 'Bernard Buffet' (center right) and dated '1979' (lower left);

oil on canvas

36 5/8 x 24 in (93 x 61 cm)

Painted in 1979

\$70,000 - 90,000

Provenance

Galerie Maurice Garnier, Paris.

Acquired from the above by the present owner.

This work is recorded in the Bernard Buffet Archives at Galerie Maurice Garnier.



Henri Matisse (1869-1954), *Fillette debout, bras le long du corps*, 1906, bronze

7

HENRI MATISSE (1869-1954)

L'Idole

signed 'Henri.Matisse' (lower right)

pen and ink on paper

10 1/4 x 8 1/4 in (26 x 21 cm)

Drawn in 1906

\$40,000 - 60,000

Provenance

Dina Vierny, Paris.

Jan Krugier Gallery, New York.

Private collection, Switzerland.

Private collection, New York.

Camillos Kouros Gallery, New York.

Acquired from the above by the present owner.

Exhibited

Paris, Galerie Dina Vierny, *Exposition Matisse*, May 1970.

Marseille, Musée Cantini, *130 Dessins de Matisse*, 14 June-15

September 1974, no. 10.

Bielefeld, Kunsthalle, *Henri Matisse: das Goldene Zeitalter*, 18

October-13 December 1981, no. 21.

Venice, Museo Correr, *Matisse et l'Italie*, 28 May-18 October 1987, p.

216, no. D11.

New York, C&M Arts, *Henri Matisse: A Survey of Drawings*, 11

October-7 December 1996, illustrated pl. 18.

This work is accompanied by a photo certificate from Marguerite Duthuit, dated 24 October 1969.

Matisse began making sculpture with greater fervor and frequency at the end of 1899-1900. He looked in particular to two celebrated sculptors, Auguste Rodin and Antoine-Louis Barye, and began with subjects that were quite similar to those of the two masters who preceded him to establish his own language with the medium. It was essential to Matisse that sculpture be contemplated and executed in tandem with paintings and drawings of similar subjects, in particular nude studies.

The present drawing, *L'Idole*, drawn in 1906, relates closely to the bronze *Fillette debout, bras le long du corps* of the same year. With both the bronze and the present drawing, the model's hair is atop her head in a chignon. Her arms appear to be in a different pose; however, the postures of both models reveal hunched shoulders and swayed back. The lines and simplicity of the drawing show the influence of African sculpture. According to Ellen McBreen, author of *Matisse: Painter as Sculptor*, the artist began collecting small Guinean Baga figures and other African art and artifacts around this time and would have had these as visual references in his studio in addition to the artist's usual practice of working from life models.



AUGUSTE RODIN (1840-1917)*Iris, messagère des dieux, étude sans tête, petit modèle*

signed 'A. Rodin' (under the right foot), inscribed '© by Musée Rodin 1964.' (on the right calf) and with foundry mark 'Georges Rudier./ Fondeur.Paris.' (under the left foot)

bronze with black and green patina

16 1/8 in (41 cm) (height, including the bronze socle)

Conceived in 1890-1891, and cast by the Musée Rodin in this size between 1945 and 1965, the present work cast in 1964

\$150,000 - 200,000

Provenance

Musée Rodin, Paris.

Charles E. Slatkin Galleries, New York, acquired from the above in March 1965.

Acquired from the above by the present owner.

Literature

M. Aubert, *Rodin Sculptures*, Paris, 1952, p. 50 (another cast illustrated).

A.E. Elsen, *Rodin*, New York, 1963, p. 185 (another cast illustrated).

R. Descharnes and J.F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 249 (another cast illustrated).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 103 (another cast illustrated pl. 77).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 288-292 (another cast illustrated p. 290).

A.E. Elsen, *In Rodin's Studio, A Photographic Record of Sculpture in the Making*, Ithaca, New York, 1980, no. 95 (another cast illustrated).

A.E. Elsen, *Rodin Rediscovered*, Washington D.C., 1981 (another cast illustrated pl. 111).

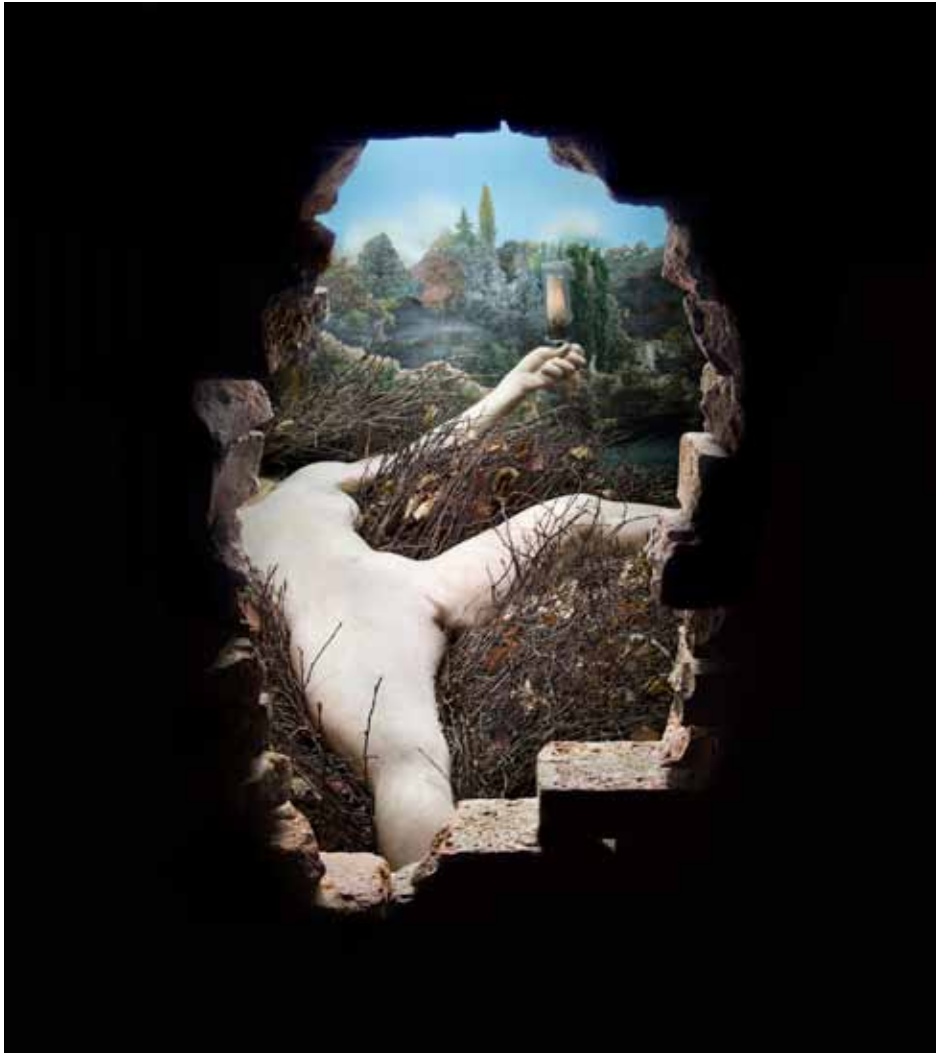
C. Lampert, *Rodin Sculpture and Drawings*, London, 1986, nos. 141 and 144 (another cast illustrated pls. 206-207).

J.M. Roos, 'Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic', in *The Art Bulletin*, December 1986, vol. LXVIII, no. 4, pp. 654-655 (another cast illustrated pl. 24).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 452-455 (another cast illustrated fig. 1, p. 454).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2014-4455B.





Marcel Duchamp (1887 – 1968), *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage...*, mixed media assemblage, 1946-1966

This influential and astonishingly lively figure is first recorded in the account books of the *réducteur-agrandisseur* Henri Lebossé, with the title *Study of a woman with legs apart*, in November 1894. The creation of the figure itself can however be dated a few years earlier, perhaps to 1890-91. In this period Rodin was in regular contact with Edmond de Goncourt, and it is possible to suggest a connection with the latter's chance rediscovery with a Parisian art dealer of Gustave Courbet's shocking and at the time almost unknown painting *L'Origine du monde*, recorded in Goncourt's journal on 29 June 1889. The directness of the pose in both works suggests that Rodin may have been told of the work by Goncourt and taken inspiration from it.

Rodin often built his compositions by drawing on the store of plaster models in his atelier. The figure of *Iris* can later be discerned, with the addition of a head, left arm and wings, in the first maquette for the second *Monument to Victor Hugo*, completed in Autumn 1897 (A. Le Normand-Romain, *op. cit.*, p. 442, fig. 10). The poet is shown standing, naked, on rocks suggestive of his 18 year exile on Guernsey, with *Iris* as the *Spirit of the Nineteenth Century* or the *Personification of Glory* descending from the heavens to crown him. This monument was part of the much modified and ultimately unfinished project commissioned by the French State in 1889 for the deconsecrated Church of Ste Geneviève, which was to become the Panthéon, a secular mausoleum of heroes of the Republic. Despite the unsatisfactory circumstances of the commission, Rodin's project is still remarkably

innovative. As Jane Mayo Roos notes, 'the winged Iris crowns the monument in a highly unconventional way. Adroitly camouflaged, and set into the shadowed cavity behind Hugo's head, Iris grasps her right foot in her right hand and opens her thighs in a pose of candid, aggressive sexuality. The eroticism implicit in the earlier Muses explodes here in a blunt gesture that has little precedent in the history of Western Art.' (J.M. Roos, *op. cit.*, p. 654).

It is with the single figure of *Iris* that Rodin's genius becomes most apparent. Ostensibly unfinished, the motif is in fact refined down to the essential elements. This almost minimalist approach, defined by Sidney Geist as the "significant fragment", was explored by Rodin's contemporary Charles Morice:

'Do not think that [Rodin] spares himself from finishing, or that he does not feel the need to finish. Even put in such laudatory terms, such a judgment would not do justice to him. For if the morsel does not look really finished to you, this is because you have looked at it superficially; in actuality what you took for a sketch, look at again, this is in actuality a very elaborated work, and it is because this is elaborated that it appears to be open to further development: like life itself. Here is revealed the only true meaning (if there is one in art) of the word "finish". It is: to identify itself with life, which never begins and never ends, which is perpetually becoming.' Charles Morice, quoted in J. de Caso and P.B. Sanders, *Rodin's Sculpture, A critical study of the Spreckels Collection*, San Francisco, 1977, p. 315.



Francis Bacon (1909-1992), *Reclining Woman*, 1961, oil on canvas

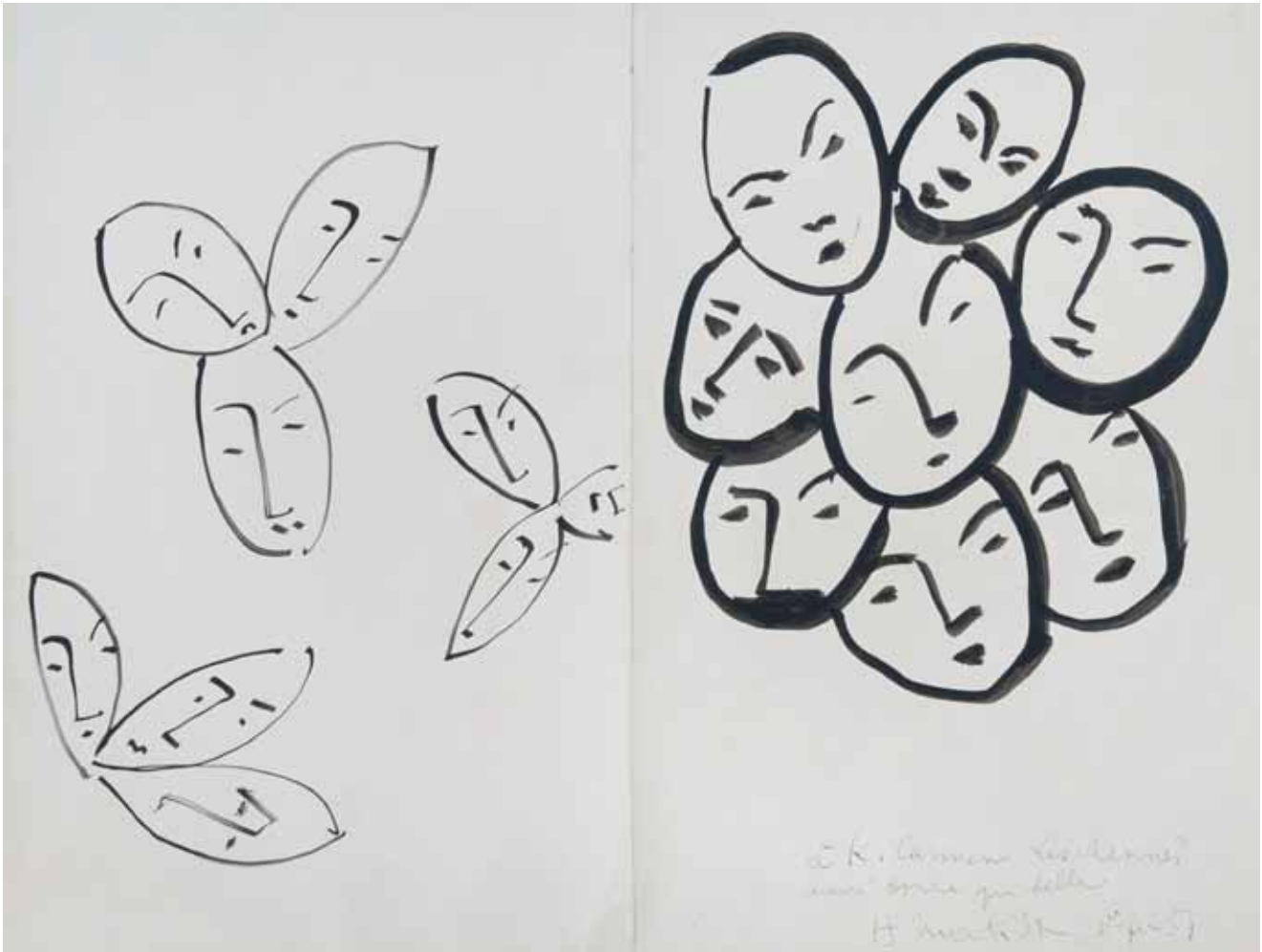
The extreme athleticism and abandon of this figure's pose reflects Rodin's interest in dance and his regular studio practice of using professional dancers as models. His files contain an article clipped from *Gil Blas*, dated May 1891, about the Chahut (cancan) dancer Grille d'Egout: the extravagant positions of her routine have long been thought to have inspired the pose. The frank nakedness of the figure, which is far from chaste nudity, lends it an extraordinary power and honesty. For the poet and critic Arthur Symons, 'all the force of the muscle palpitates in this strenuous flesh, the whole splendor of her sex, unveiled, palpitates in the air. The messenger of the gods, bringing some divine message, pauses in flight, an embodied inspiration.' (A.W. Symons, quoted in *Rodin*, exh. cat., London, 2007, p. 257, under no. 207.)

The influence of the physicality of *Iris*, *messagère des dieux* can be followed through the 20th Century. Rodin as an extreme realist and a chronicler of the human condition appealed strongly to Francis Bacon. He would have been familiar with the group of Rodin bronzes, including *Iris*, given to the Victoria and Albert Museum, London, in 1914, and was later a frequent visitor to the Musée Rodin in Paris. Bacon was famously secretive about his process and sources, but traces can be discovered among the contents of his studio now in the Dublin City Gallery The Hugh Lane. In a note in the flyleaf of Bacon's copy of V.J. Stanek's *Introducing Monkeys* (1957), never intended for publication, are the scribbled comments 'Use figure volante of Rodin on sofa, arms raised' and 'Figure as Rodin figure on sofa in centre of room with arms raised' (quoted in M. Harrison, 'Bacon and Sculpture'

in *Francis Bacon, Henry Moore: Flesh and Bone*, exh. cat., Oxford, 2013, p. 43). The inverted pose of *Iris*, rather than the *Figure volante*, can clearly be discerned in the series of paintings of reclining figures of 1959-62, including *Lying Figure No. 1* (1959; Leicester Museums and Art Gallery) and *Reclining Woman* (1961; London, Tate). Bacon's paintings have been described as 'sculptural' in their massing of the figures in the picture space, and it seems possible that the essential truths of Rodin's models provided inspiration.

The overt display of *Iris* made a confrontational impact on audiences. The American collector Edward Perry Warren owned as cast, which he donated to the Museum of Fine Arts, Boston, in 1908. The work was never displayed, and such was the puritanical reaction (it was considered "unshowable") that the museum felt obliged to dispose of it in 1953. Likewise Marcel Duchamp may have been playing on the shock value of the *Iris* in his *Étant Donnés*. This installation, in which peepholes reveal a spread-eagled female nude, was constructed in 1946-66 for the Philadelphia Museum of Art, neighbor to the city's Rodin Museum. The work wasn't displayed until after Duchamp's death in 1968.

While Duchamp concealed his composition behind peepholes, and *L'Origine du monde* was one of the great unseen paintings before its transfer to the Musée d'Orsay in 1981, in *Iris* Rodin presents an unashamed and strident image, 'instill[ing] a powerful dynamism that transform[s] it into a triumphant image of sexuality' (A. Le Normand-Romain, *op. cit.*, p. 454). The sculpture retains its ability to arrest attention.



PROPERTY FROM THE COLLECTION OF PETER STONE

9

HENRI MATISSE (1869-1954)

Étude pour Masques

signed, dated and dedicated 'à K. Carmen Leschennes/aussi bonne que belle/H Matisse 1er fev 51' (lower right)

brush and India ink on paper

12 5/8 x 16 3/8 in (32 x 41.8 cm)

Drawn in 1951

\$15,000 - 20,000

Provenance

Carmen Leschennes, later Madame K.D. Ramalli, a gift from the artist; Salon du Trianon-Palais, Versailles, 5 June 1962, lot 5.

Acquired by the present owner circa 1965.

Wanda de Guébriant has confirmed the authenticity of this work.

Carmen Leschennes, dedicatee of this drawing, was a favorite model of Matisse, who knew her as Katia. A photograph of Matisse sketching Katia by Dimitri Kessel was published in Life Magazine.



10

HONORÉ DAUMIER (1808-1879)

Une femme à mi-corps, tournée vers la gauche

black chalk with grey and blue wash on paper

3 3/4 x 2 7/8 in (9.5 x 7.4 cm)

\$12,000 - 16,000

Provenance

Roger Marx.

Claude Roger-Marx.

Maurice Gobin, Paris.

Dr. Alfred Gold, Berlin.

Anon. sale, Christie's Paris, 17 March 2005, lot 447.

Acquired at the above sale by the present owner.

Literature

E. Fuchs, *Der Maler Daumier*, Munich, 1930, vol. II, no. 314a.

K.E. Maison, *Honoré Daumier, Catalogue raisonné of the paintings, watercolours and drawings*, London, 1968, vol. II, p. 68, no. 184, illustrated pl. 38.

11

EDOUARD VUILLARD (1868-1940)

Le vestibule, Saint-Jacut

stamped with signature 'E. Vuillard' (Lugt 2497a; lower right).

pastel on tan paper laid down on paper

Painted in 1909.

24 3/8 x 19 1/4 in (62 x 49 cm)

\$100,000 - 150,000

Provenance

Estate of the artist.

The Lefevre Gallery, London.

Acquavella Galleries, Inc., New York.

Garrick C. Stephenson, acquired from the above in 1968; Christie's New York, 3 November 1993, lot 172.

Acquired at the above sale by the present owner.

Exhibited

London, The Lefevre Gallery, *Vuillard et son Kodak*, March 1964.

Southampton, New York, The Parrish Art Museum, April-June 1984.

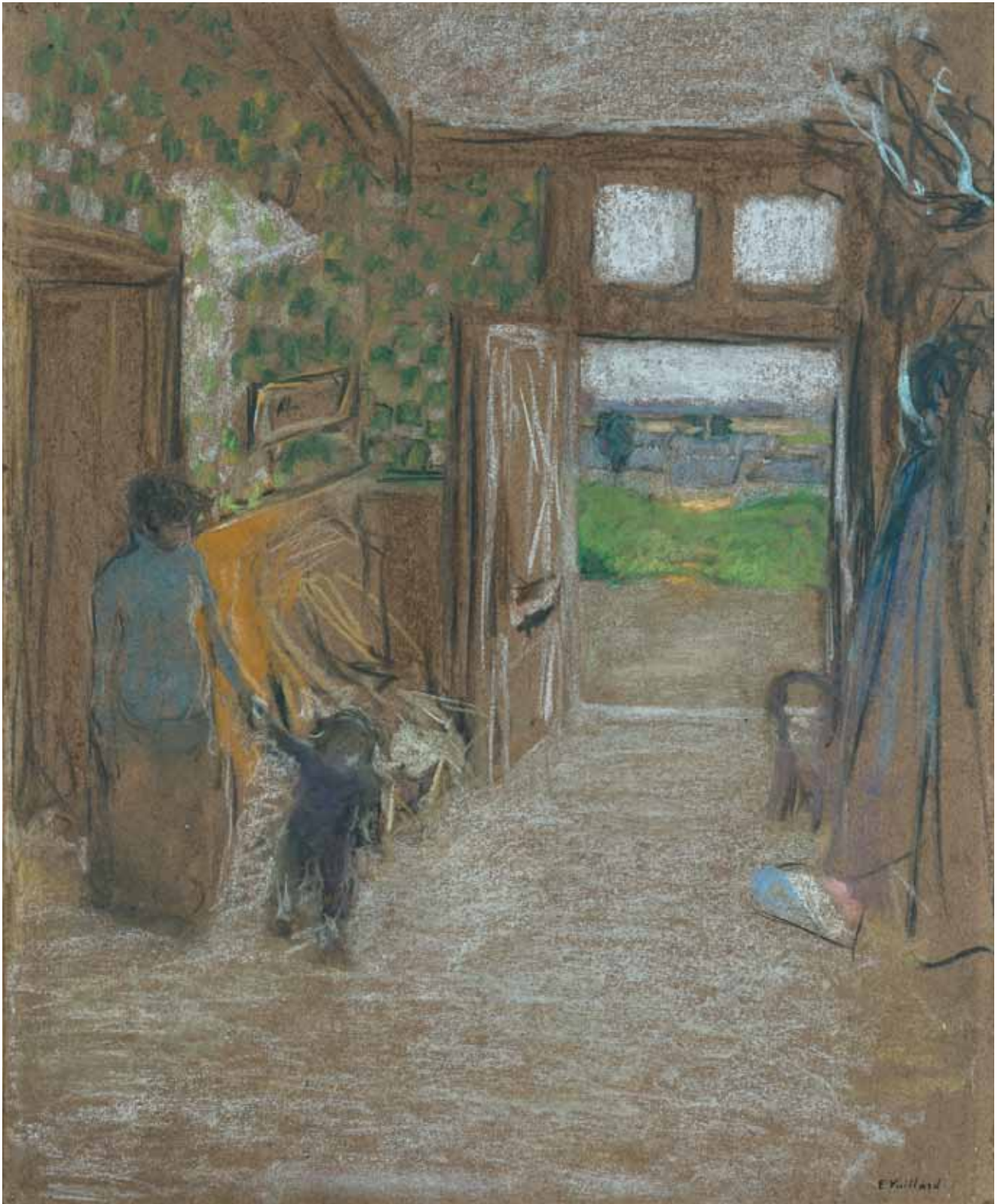
Literature

A. Salomon and G. Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of the Paintings and Pastels*, Paris, 2003, vol. III, p. 954, no. VIII-272 (illustrated in black and white).

Vuillard stayed at St Jacut-de-la-Mer in the summer of 1909. The house had been rented for the summer by Alfred Natanson, one of three wealthy brothers who had bankrolled the avant-garde magazine *La Revue Blanche* which in 1891 had given Vuillard his first exhibition.

Decorative painting enjoyed a strong resurgence in France in the 1880s led by Post-Impressionist artists such as Vuillard, Pierre Bonnard and Maurice Denis. Vuillard and Bonnard in particular were taken with interior scenes, for which they often used family members as sitters. This style of painting as often referred to as 'Intimist', and had a remarkably strong influence on artists such as Monet. Together these artists' works share a common sense of foreground and background merging together in planes of unmediated color.

In the present work, a mother and child stand hand in hand near an open door looking onto the countryside. The green and yellow wall paper shows a pattern described by the artist as spheres of pure color. This creates a calm counterbalance juxtaposed with the hazy atmosphere of the foreground.



12

AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Pierre de Wiessant, vêtu, réduction

signed 'A. Rodin' (on the base to the right) and with a raised signature 'A. Rodin' (on the underside), and with the foundry mark 'Alexis. Rudier./ Fondeur Paris' (on the reverse of the base)

bronze with dark brown patina

17 1/2 in (44.4 cm) (height)

Conceived between 1887 and 1895, and in this reduced size in 1895. This bronze version cast by Alexis Rudier for the Musée Rodin between 1930 and 1945.

\$200,000 - 300,000

Provenance

Private Collection, South Africa.

Thence by descent to the present owner.

Literature

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, pp. 51-53, nos. 110-115 (complete monumental plaster version illustrated, p. 52).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, no. 167c (plaster version illustrated, p. 60).

B. Champigneulle, *Rodin*, London, 1967, pp. 69-102, no. 21 (complete monumental version illustrated).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, pp. 106-117 (complete monumental bronze version illustrated, p. 114).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 97 (complete monumental bronze version illustrated, pl. 41).

L. Goldscheider, *Rodin Sculptures*, London, 1970, p. 119 (another cast illustrated, pl. 39; monumental plaster version illustrated, pl. 38).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 376-402, no. 67-69-13 (another cast illustrated, p. 390), no. 67 (complete monumental bronze version illustrated).

A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 137-140, no. 30 (monumental version illustrated, pp. 137-138).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of works in the Musée Rodin*, Paris, 1997, vol. I, p. 237 (with exhibition details of the other casts, another of which illustrated).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2014-4316B.





Eugène Druet (1868-1916), photo of *Les Bourgeois de Calais* by Auguste Rodin, Marble, 1886 (Pavillon de l'Alma, Exposition Universelle, 1900).

The commission for the *Monument des Bourgeois de Calais* was initiated by the city council of Calais in 1884 as an affirmation of the identity of the historic city at a time when a program of modernization razed the ancient ramparts and required amalgamation with a neighboring township. The commission commemorated an episode from the 100 Years War in which a group of citizens put themselves forward as hostages to raise the siege of the city by King Edward III of England. Rodin was inspired by the story, colorfully if scantily described by the chronicler Jean Froissart, and began to model even before he won the commission in 1885. The council had intended a traditional heroic statue of Eustache de Saint-Pierre, leader of the group; Rodin was determined to show all six hostages, not as a narrative group but as a collective expression of their sacrifice. Indeed one proposal set the figures close to ground level, a radical idea that set the present day citizens almost at eye level, with their illustrious forbears seeming to walk among them.

The commissioning committee was understandably nervous at this break from tradition, but circumstances and Rodin overcame their objections. Each figure was initially modeled naked, and at actual size, before being clothed in rough tunics and with the ropes of their captivity around their necks. The first three figures, including *Pierre de Wiessant*, were finished by May 1887 and exhibited at Galerie

Georges Petit; the full group was assembled and exhibited for the first time at Rodin's joint exhibition with Monet at the same gallery in June 1889. The sculpture was cast in 1894-95 and installed on the site of historical event itself in the market square of Calais in June 1895.

The records of the réducteur-agrandisseur Henri Lebossé indicate that work on casting reductions began immediately, with the Jean d'Aire and Pierre de Wiessant being cast in 1895, Jean de Fiennes in 1899, Andrieu d'Andres in 1900 and Eustache de Saint-Pierre in 1902-3 (Jacques de Wiessant was never cast in the reduced size: it has been suggested that Rodin did not want the sculptural group to be recreated in anything other than his original format).

Pierre de Wiessant was perhaps the figure with which the sculptor was most satisfied. In the final arrangement he stands at the apex of the group. Although the citizens cluster around Eustache de Saint-Pierre, their leader, it is Pierre de Wiessant who provides the forward momentum and focus. The figure performs an effortless arabesque, achieved by shifting the axis of the torso at a point between navel and sternum so that the hips and shoulders are oriented along different planes. A centrifugal torsion is thus set up which spins out through the limbs from this point of gravitational focus, simultaneously uniting the group behind him and setting him apart in his balletic grace, a still center of calm.



Alberto Giacometti (1901-1966), *La place*, c.1948, bronze

Rodin's pleasure in the pose is demonstrated by his positioning of the nude model of Pierre de Wiessant at the entrance to his retrospective at the Pavilion d'Alma in 1900. There were also practical reasons for this placement: Rodin knew that William Rothenstein was intending to buy a sculpture for the Victoria and Albert Museum, and had written to him making particular note of Pierre de Wiessant's "great *désinvolture*", a term combining graceful bearing with ease of movement (A.E. Eisen, *loc. cit.*).

The poet Rainer Maria Rilke, who served briefly as Rodin's secretary, lyrically described the intense interiority that the conformation of this figure projects in his 1903 essay on the sculptor:

'He created the man with the vague gesture whom Gustave Geffroy has called *Le Passant* [The man who passes by]. The man moves forward, but he turns back once more, not to the city, not to those who are weeping, and not to those who go with him; he turns back to himself. His right arm is raised, bent, vacillating. His hands open in the air as though to let something go, as one gives freedom to a bird. The gesture is symbolic of a departure from all uncertainty, from a happiness that has not yet been, from a grief that will now wait in vain, from men who live somewhere and whom he might have met sometime, from all possibilities of tomorrow and the day after tomorrow; and from Death

which he had thought far distant, that he had imagined would come mildly and softly and at the end of a long, long time' (R.M. Rilke (trans. J. Lemont and H. Trausil), *Auguste Rodin*, London, 2006, pp. 84-5).

Pierre de Wiessant thus possesses a universal quality beyond the simple narrative of the Burgheers of Calais. As Antoinette Le Normand-Romain notes, 'by rejecting the descriptive style of conventional public monuments in order to portray what real people felt in a situation in which we might find ourselves – one which some people, moreover, experienced during the Second World War – [Rodin] created one of the masterpieces of a period that focused on man and his inner world' (*op. cit.*, p. 214). It is this intent that places the work firmly in the pantheon of Modern rather than 19th century Art. Looking forward, it is possible to relate this sense of identification and realism with the work of, for example, Alberto Giacometti, who had begun his career in the studio of Rodin's associate Bourdelle. Although Giacometti refused to see his attenuated figures as the product of his time, or of the Existentialist narrative, like Rodin he expressed in his sculpture an essential realism and truth to observation. It can be suggested that the *Monument des Bourgeois de Calais* be placed at the head of a lineage that leads to Giacometti's walking figures, and particularly to complex figural groups such as *La Place* and *La Place II*, created in 1948 after his return to Paris following the war.



Auguste Rodin (1840-1917), *La Porte de l'Enfer*, 1880-90, bronze

13

AUGUSTE RODIN (1840-1917)

Mercure debout, étude partielle sans pilier

signed and numbered 'A. Rodin / No. 5' (to the outer left thigh) and inscribed, dated and with foundry mark '© by Musée Rodin 1961 Georges Rudier Fondateur Paris' (to the lower left leg)
bronze with dark brown patina

14 1/4 in (36.3 cm) (height)

Conceived in 1888 and cast by the Musée Rodin in an edition of 12 plus 1 between 1959 and 1965, this version cast in February 1961
\$30,000 - 50,000

Provenance

Musée Rodin, Paris.

Allan Frumkin, Chicago (acquired from the above in March 1962).

Charles E. Slatkin Galleries, New York.

Acquired from the above by the present owner.

Literature

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 123 (plaster version illustrated, p. 55).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 250 and 462.

A. Beausire, *Quand Rodin exposait*, Paris, 1988, p. 104.

A. Le Normand-Romain, 'Sculpture' in *Rodin en 1900. L'exposition de l'Alma*, Paris, 2001, p. 226.

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 1997, p. 514-515 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2014-4456B.

Mercure was conceived as part of the astonishing outpouring of creativity that was occasioned by Rodin's work on *Les Portes de l'Enfer* [The Gates of Hell], commissioned by the French State in 1880 for the proposed Museum of Decorative Arts in Paris. The figure of *Mercure* appears twice in the final version of the Gates, once glimpsed behind and to the right of *Le Penseur* and the again pitching backwards out of the composition in the upper part of the central jamb.

The virtuosity of figures such as *Mercure* was aptly described by John Tancock: 'The limitless space and lack of gravitational pull in the reliefs of the Gates of Hell enabled Rodin to experiment with poses of unprecedented freedom and movements of unparalleled violence. The tormented figures obey no laws of decorum, the last freedom left to them being that of expressing their agony and desolation in total abandon.' (J. Tancock, *op. cit.*, p. 287).





Giovanni Girolamo Savoldo (c.1480-1548), St. Mary Magdalene Approaching the Sepulchre, oil on canvas

PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

14

GEORGE GROSZ (1893-1959)

Verschleierte Frau

signed 'Grosz' (lower left) and inscribed 'A44 24 x 32 [?] 12 VEILED FIGUR' (lower right), and with traces of an Italian customs stamp ['DOGANA ... E'] (*verso*)

black chalk on buff paper

24 7/8 x 18 7/8 in (63.3 x 48 cm)

Drawn *circa* 1937

\$40,000 - 60,000

Provenance

The artist's studio, Douglaston, Long Island.

Ralph Jentsch has confirmed the authenticity of this work, and will include it in the forthcoming catalogue raisonné of works on paper by George Grosz.

In July 1936 Grosz moved from Bayside, New York, to Douglaston. In his studio at this new location he returned to an earlier interest in depicting texture and shadow, inspired by studies of Renaissance masters such as Dürer, Michelangelo and Giotto. This composition is for example very reminiscent of Giovanni Girolamo Savoldo's *Mary Magdalene*, now in the National Gallery, London, but much reproduced. The model for these figure studies was invariably Grosz's wife Eva.





15

15

MAXIMILIEN LUCE (1858-1941)

Guernes, remorqueurs sur la Seine

signed 'Luce' (lower left)

oil on canvas

13 1/8 x 16 1/4 in (33.5 x 41.5 cm)

\$8,000 - 12,000

Provenance

Studio of the artist.

Frédéric Luce, the artist's son, by descent from the above.

Literature

D. Bazetoux, *Maximilien Luce, catalogue raisonné de l'oeuvre peint*, Paris, 2005, vol. III, p. 333, no. 1757.

16

ALFREDO GRAMAJO GUTIERREZ (1893-1961)

El muchacho de los mandaos

signed 'A. GRAMAJO GUTIERREZ', titled 'EL MUCHACHO DE LOS MANDAOS', inscribed and dated 'CHUMBICHA CATMCA [CATAMARCA] 1939' (lower left); similarly signed, titled, inscribed and dated (on the reverse)

oil on panel

26 3/4 x 24 1/8 in (68 x 61.5 cm)

Painted in 1939

\$5,000 - 7,000

PROPERTY FROM THE ESTATE OF NANCY W. WALLS

17^o

EUGÈNE BOUDIN (1824-1898)

Le Cheval des Nomades

signed 'E. Boudin' (lower right); inscribed '33 Le Cheval des Nomades' (on the reverse)

oil on panel

9 3/8 x 12 3/4 in (23.8 x 32.5 cm)

Painted circa 1885-90

\$4,000 - 6,000

Provenance

Gustave Cahen, Paris.

Kleinman, Paris.

Gauthier, Paris.

Galerie Schmit, Paris.

Paul Mellon, Upperville, Virginia; Christie's, New York, 16 November 1983, lot 303.

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

Exhibited

Paris, Galerie Raphael Gérard, *Exposition E. Boudin*, April 1937, no. 104.

Literature

R. Schmit, *Eugène Boudin, 1824-1898*, vol. II, Paris, 1973, p. 310, no. 2121 (illustrated).



16



17

PROPERTY FROM THE GEORGE GUND III TRUST

18

AUGUSTE RODIN (1840-1917)

La Jeunesse Triomphante

signed 'A Rodin' (on the front right of the base), stamped with foundry mark 'THIEBAUT FRES/
PARIS/ FUMIERE/ ET CIE SUCRS' (on the left side of the base)

bronze with green-brown patina

20 1/2 in (52.2 cm) (height)

Conceived in 1894, this bronze version cast between 1906 and 1918

\$100,000 - 150,000

Provenance

George Gund III, San Francisco, California.

Literature

A. Maillard, *Auguste Rodin, Statuaire: Etudes sur quelques artistes originaux*, Paris, 1899, p. 141 (plaster version illustrated; titled La parque et la jeune fille).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, p. 92.

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 106.

A.T. Spear, *Rodin Sculpture in the Cleveland Museum of Art*, Cleveland, 1967, pp. 74-77 and 100-101 (another cast illustrated, p. 74, pl. 91).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 225-226, no. 26 (another cast illustrated, p. 227; plaster version illustrated, p. 226).

J. de Caso and P.B. Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection*, San Francisco, 1977, pp. 54-55, no. 3 (another cast illustrated).

A.E. Elsen, *In Rodin's Studio, A Photographic Record of Sculpture in the Making*, Oxford, 1980, pp. 171-172, no. 50 (plaster version illustrated).

C. Lambert, *Rodin: Sculpture and Drawings*, London, 1986, pp. 31 and 45, no. 35 (another cast illustrated).

L. Ambrosini and M. Facos, *Rodin, The Cantor Gift to the Brooklyn Museum*, New York, 1987, p. 88, no. 22 (another cast illustrated, p. 89).

A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University*, New York, 2003, p. 223, no. 52 (other casts illustrated, pp. 223-224).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 472-473, no. S. 2464 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2013-4207B.





Eugène Druet (1868-1916), *La jeunesse triomphante*, c. 1898, vintage silver print photograph

This composition was first exhibited at the Paris Salon of 1896 with the titles *La Vieillesse et Adolescence* [Old Age and Adolescence] and *La Jeunesse Triomphante* [Youth Triumphant]. In common with many of Rodin's sculptures in this period, these titles were designed more to meet the Symbolist enthusiasms of his collectors and the public than from any literary or narrative intent on his own part. Rather, Rodin is exploring the complexities of interlocking forms and intersecting planes with which he was constantly expanding the possibilities of sculptural expression. As with several other groups conceived at this time, the elements are drawn from earlier works, particularly the great compositional treasure trove provided by the *Portes de l'Enfer* project.

In *La Jeunesse Triomphante* he combines the astonishingly uncompromising figure of *Celle qui fut la belle Heaulmière* [She who was the helmet maker's once-beautiful wife], probably designed for the threshold of the Gates, with the nubile form from *La Fatigue* [Fatigue]. The tension set up by the opposing spirals of each form, and the contrast between firm and loose flesh, produces a complex and deeply satisfying whole. Aside from this compositional triumph there may perhaps be an undercurrent of narrative. A pair of shears embedded in the back of the base may identify the old woman here as Atropos, the Fate who cuts the thread of life. This immediately recalls Camille Claudel's plaster of an equally grizzled *Clotho*, the distaff-wielding Fate, which was exhibited in the Salon of 1893. The relationship between Claudel and Rodin was not entirely over by 1896, although the thread

was increasingly frayed. As such *La Jeunesse Triomphante* may be a mordant reflection of *L'Eternel Printemps*, the joyous coupling which dates from 1894 at the beginning of the sculptors' relationship.

The complex fascination of the group was explored by the critic Parker Tyler: 'The juxtaposition of the two figures, especially as conceived as originally apart, has a shocking quality – not moral but psychological. Terrible things may be involved; not only the kiss of the girl imprinted on the mouth of her malign and future fate, but the aggressiveness of the child implied by the title *Youth Triumphant*, as though she were drawing life from the old woman's mouth in a kind of death-and-resurrection; then again, as implied in the title *The Old Courtesan*, this headlong contact may picture the corruption of virgins for one of the most ancient trades' (H.P. Tyler, 'Rodin and Freud: Masters of Ambivalence' in *Art News*, LIV, no. 1 (March 1955), p. 64, quoted in Tancock, *op. cit.*, p. 225).

Rodin signed a ten year contract to cast *La Jeunesse Triomphante* with the Thiébaud Frères foundry on 24 October 1898, extended under the successor foundry of Fumière and Gavignot until the sculptor's death. Four sizes were planned, although it appears that only the present size was ever produced. A cast numbered '50é épreuve' is known, which may give an indication of the size of the edition: the number on the present cast may have been erased. These casts were sold directly by the founder through their gallery at 32, avenue de l'Opéra, Paris, with 20% of the price being remitted to the sculptor.



19

AUGUSTE RODIN (1840-1917) AND CAMILLE CLAUDEL (1864-1943)

Tête d'esclave aveugle

signed 'A.Rodin' (on the right of the neck) and further inscribed, dated and with foundry mark '© by Musée Rodin 1961 / .Georges Rudier. / Fondateur. Paris' (under the back of the neck)

bronze with dark green-brown patina

5 1/4 in (13.2 cm) (height)

Conceived *circa* 1885 and cast by Georges Rudier for the Musée Rodin in a partly-numbered edition of 12 between 1960 and 1965, this version cast in February 1961

\$7,000 - 10,000

Provenance

Musée Rodin, Paris.

Charles E. Slatkin Galleries, New York (acquired from the above in December 1962).

Acquired from the above by the present owner on 25 June 1963.

Exhibited

New York, Charles E. Slatkin Galleries, and elsewhere, *Rodin: Sculptures and Drawings*, 6 May-26 June 1963, no. 30.

Literature

A. Rivière, B. Gaudichon and D. Ghanassia, *Camille Claudel, catalogue raisonné*, Paris, 2000, p. 76, under no. 18 (as by either Rodin or Claudel).

R.-M. Paris, *Camille Claudel re-trouvée*, Paris, 2000, pp. 236-238, under no. 14 (another cast illustrated p. 238, as by Claudel).

A. Lenormand-Romain, 'Rodin or Claudel?', in *Claudé and Rodin: Fateful encounter*, exh. cat., Québec, Musée national des beaux-arts du Québec, and elsewhere, 2005-6, p. 66, no. 46 (as by Claudel).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2014-4461B, as a work by Auguste Rodin with the collaboration of Camille Claudel.

The model for the present work was probably intended as the head of damned soul for the Gates of Hell project on which Camille Claudel assisted Rodin from 1884. A plaster cast of the model was part of Rodin's donation to the French State, which became part of the holdings of the Musée Rodin (A. Le Normand-Romain, *op. cit.*, p. 66, no. 45). At least four casts of the model, with Rodin's signature, were made by Alexis Rudier between 1925 and 1927, partly in response to demand from Jules Mastbaum and the Rodin Museum in Philadelphia. The existence of an unfired gray clay version of the model, signed Claudel and in the possession of her family, would however suggest that the work might be attributed to Claudel rather than Rodin (A. Le Normand-Romain, *op. cit.*, p. 66, no. 44). The signature on the clay version is placed underneath the head and therefore would not have appeared on the Musée Rodin plaster or the later bronzes.





20

PIERRE BONNARD (1867-1947)

Femme nue debout, bras levés derrière la tête, s'épongeant la nuque
numbered '11/24' (on the reverse)

bronze with black patina

10 5/8 in (27 cm) (height)

Cast by C. and L. Valsuani in a numbered edition of 24 after 1948

\$15,000 - 20,000

Provenance

Anon. sale, Christie's, New York, 20 May 1981.

Private collection, South Africa.

Thence by descent to the present owner.

Literature

A. Pingot, *Bonnard Sculpteur: catalogue raisonné*, Paris, 2006, pp. 104-105, erroneously recorded as no. 11/2 (another cast illustrated p. 104, fig. 84).



PROPERTY FROM A BOSTON COLLECTION

21

CHANA ORLOFF (1978-1968)

Nu assis dans un fauteuil

signed and dated 'Chana Orloff / 1927' (on the reverse), and with the foundry mark 'Alexis. RUDIER/ fondeur PARIS' (on the left side)

bronze with golden brown patina

41 in (16 1/8 cm) (height)

Conceived in 1927, this bronze cast by Alexis Rudier at a later date

\$25,000 - 35,000

Literature

F. Marcilhac, *Chana Orloff*, Paris, 1991, p. 231, no. 122 (marble version illustrated p. 230).

22

EDGAR DEGAS (1834-1917)

Danseuses et contrebasse

signed 'Degas' (lower left)

oil on panel

9 x 6 3/4 in (23.2 x 17 cm)

Painted *circa* 1879-1880

\$400,000 - 600,000

Provenance

Scott & Fowles, New York.

Hunt Henderson (d. 1939), New Orleans, Louisiana, acquired from the above, and by descent to his wife

Mrs (Jeanne) Hunt Henderson, until at least 1968.

Galleries Maurice Sternberg, Chicago, Illinois, 1977.

Lenoir M. Josey Inc., Houston, Texas, purchased from the above on 7 February 1977, and by descent to

Private Collection, Texas.

Exhibited

New Orleans, Isaac Delgado Museum of Art, *Early Masters of Modern Art: A local collection exhibited anonymously* [The Collection of Hunt Henderson], 3 November-15 December 1959, no. 7 (illustrated).

New York, Knoedler Galleries, *French and American Masters of the 19th and 20th Centuries*, 10 May-30 June 1961, no. 7, with associated inventory numbers 59663 and 68585.

New Orleans, Isaac Delgado Museum, *New Orleans Collects: Early Masters of Modern Art*, 2 November-15 December 1968, no. 22.

Chicago, Galleries Maurice Sternberg, 1977, no. 10.

Oklahoma City, Oklahoma Art Center, *The Josey Collection: Early French Moderns*, 23 November 1980-11 January 1981, no. 11.

Amarillo, Amarillo Art Center, *Early French Moderns: The Genesis of the Modern Era*, 29 August-14 November 1982, no. 11.

This work will be included in the forthcoming second supplement to the *Catalogue raisonné de l'Oeuvre de Degas* currently in preparation by Galerie Brame & Lorenceau.





Edgar Degas, *Danseuses sur la scène*, peinture à l'essence and gouache on panel, circa 1879-80

In the 21st Century it is at times difficult to experience the 'shock of the new' when looking at the work of Edgar Degas, yet to his contemporaries he was revolutionary. Daniel Halévy, a close friend of Degas, referred to the painter – along with Manet and Cezanne – as 'the children of the Second Empire.' Being financially independent, Halévy notes, afforded these painters great freedom at a vital moment in history and he wrote 'never were artists freer in their researches.' With this independence, Degas moved beyond the art of his time, creating a dialogue with the other 'Impressionists' that greatly influenced the development of art at the close of the 19th Century as artists began to take stock of a modern world as defined by the spirit of Charles Baudelaire.

With *Danseuses et contrebasse*, Degas alludes to but does not define the members of the orchestra. At the center of the composition, the bridge of a double bass juts through the center of the picture, partially obscuring the view of four ballet dancers. Even though the scene is sparse in detail, Degas draws the eye into the picture with bright colors and lurid brushwork in the costumes of the dancers. There is a sense of the artist narrowing the focus to a small section of the stage. The ballerinas are not depicted as idealized beauties or paragons of grace and poise, as in the compositions of contemporaries such as Renoir. Instead, their faces are described with spontaneous, quick brushwork, giving a very real spirit and atmosphere. The footlights which provide the principal light-source throw a harsh barrier across the front of the stage, but also emphasize the proximity of the vantage point the artist has chosen.

In an analogous painting of 1868-69, *L'orchestre de l'Opéra* (Paris, Musée d'Orsay), the musicians feature even more prominently than the dancers. In that painting, only a partial glimpse of the stage with the lower part of the figures is seen, so that the torsos and limbs of performers act as a background for the central figure, a bassoon player. The dancers are literally cropped from the waist, their description incomplete, and the stage space they occupy is not even fully delineated. This bold cropping, creating a strength and focus that is essentially photographic, was a radical departure in 1880.

As Robert Herbert points out in his cultural history of the Impressionists, the first three rows at the ballet were known as the 'privileged view', and would have been reserved for the elite. Tellingly, Degas was at ease in this realm as the son of a wealthy banker and art lover. He had been taken to the ballet often as a young man. At the start of his painting career in he lived a mere few streets away from the old rue Le Peletier opera house, the home of the Paris Opera until 1873 when it was destroyed by fire. Herbert goes on to note that the artist would have had an unflinchingly realistic glimpse of the life of the theater through his friendship with Ludovic Halévy, whose patron was the duc de Morny, a member of the Opéra board from 1855 onward. Unlike Manet, who resided in the suburbs, Degas was an urban dweller and the vignettes he presents are both genuine and 'modern' in their evocation of Hausmann's boldly remodeled Paris.



Edgar Degas (1834-1917), *L'orchestre de l'Opéra*, c.1870, oil on canvas

Degas' *La chanteuse au gant*, painted in the same year as the present work, provides some insight into the present work. *La chanteuse au gant* is one of the first paintings in which Degas uses space and perspective as an omniscient viewer. It is as though the artist has swooped over the heads of the theater audience with a camera to capture an intimate view of the performer, a cafe-concert singer. In the case of *Danseuses et contrebasse*, the omniscient viewer has zoomed in on the stage with an intensity that is close to sensory overload.

The hallmarks of Degas' mastery as an Impressionist are at play in *Danseuses et contrebasse*. He reveals a scene which is both photographic and fleeting, in a manner entirely foreign to the traditional salon painter. Rather than capturing a quiet moment of time standing still, Degas chooses a moment of transition. Although he only began taking photographs as part of his creative process in the later part of his career, the influence of the medium is evident even in the 1870s. The boldly arranged composition, with the strong diagonal line of the double bass disrupting the presentation of the dancers, strikes a very modern note, an emphasis on asymmetry and strong intense diagonals more often found in his late pastel drawings and paintings. The scene is fraught with tension and distraction, a dizzying clamor entirely intentional for an artist immersed in the speed and intensity of Paris at the end of the 19th Century. Breaking away from the principles of balance and scale as espoused by the Academy and Salon painters of France in the 18th and 19th Century, Degas achieves a cumulative effect that is entirely new and exciting.

Danseuses et contrebasse was formerly in the collection of New Orleans sugar magnate Hunt Henderson, one of the most important collectors in the South in the first half of the 20th Century. Henderson built a significant collection of works by Monet and Renoir, as well as paintings and drawings by Degas. These were perhaps the first works by the artist to return to his mother's native city since his own stay in 1872-73. The collection also included more modern works by artists such as Pablo Picasso, Georges Braque and Georgia O'Keefe. Hunt Henderson was a founding trustee of the Isaac Delgado Museum of Art, precursor of the New Orleans Museum of Art, but fought with Ellsworth Woodward, the museum's extremely conservative acting director. The rift was not resolved at Hunt's death in 1939 and the collection was dispersed by his widow.

An oil sketch for the present work was formerly in the collection of Baron Louis de Chollet (Edgar Degas, *Danseuses sur la scène*, 27 x 21.5 cm, circa 1879-80, P. Brame and T. Reff, *Degas et son oeuvre, A Supplement*, New York, 1984, no. 85; Anon, sale, Sotheby's, New York, 6 November 1991, lot 8).

We are grateful to Professor Theodore Reff for his help in cataloguing this painting, and for stating that, in his opinion, it is a work by Degas (letter dated 7 August 2014).



PROPERTY OF THE ESTATE OF DAVID AND SOL BLUMENTHAL, ATLANTA

23

LOUIS VALTAT (1869-1952)

Tulipes dans un vase vert

signed 'L. Valtat' (lower right)

oil on canvas

12 3/8 x 18 in (31.5 x 45.7 cm)

Painted in 1910

\$15,000 - 20,000

Provenance

Trosby Galleries, Palm Beach.

Acquired from the above in November 1971, and thence by descent to the present owner.

This work is recorded in the archives of L'Association Les Amis de Louis Valtat. The Association has indicated that the work was painted in 1910.



PROPERTY FROM A BOSTON COLLECTION

24

REUVEN RUBIN (1893-1974)

The Rest on the Flight to Egypt

signed 'Rubin' (upper right); signed, titled and dated 'RUBIN 1943 / REST ON THE FLIGHT'
(on the stretcher)

oil on canvas

8 3/4 x 11 in (22.3 x 28 cm)

Painted in 1943

\$25,000 - 35,000

Carmela Rubin of the Rubin Museum Foundation has confirmed the authenticity of this work.



25

THEO TOBIASSE (1927-2012)

Mazal Tov

signed 'Theo Tobiasse' (lower right), titled 'Mazal Tov' (lower left) and dated '69' (upper left)

oil on canvas

10 5/8 x 13 3/4 in (27 x 35 cm)

Painted in 1969

\$6,000 - 8,000

Provenance

Waddington Galleries, Montreal.

Acquired from the above, and thence by descent to the present owner.

Madame Catherine Faust-Tobiasse has kindly confirmed the authenticity of this work, which will be included in the forthcoming catalogue raisonné.



26

THEO TOBIASSE (1927-2012)

Le bateau glisse guidé par la Thora

signed 'Theo Tobiasse' (center right), titled 'le bateau glisse guidé par la Thora' (upper left) and dated '70' (upper center)

oil on canvas

23 5/8 x 28 7/8 in (60 x 73.5 cm)

Painted in 1970

\$15,000 - 25,000

Provenance

Waddington Galleries, Montreal.

Acquired from the above, and thence by descent to the present owner.

Madame Catherine Faust-Tobiasse has kindly confirmed the authenticity of this work, which will be included in the forthcoming catalogue raisonné.



PROPERTY FROM A FLORIDA ESTATE

27

LE PHO (1907-2001)

Mother and Child

signed in Chinese and signed again 'le Pho' (lower left)

oil on canvas

25 1/2 x 19 7/8 in (65 x 50.5 cm)

\$15,000 - 20,000

Provenance

Wally Findlay Galleries, Palm Beach (inv. no. 29173).

Acquired from the above by the present owner on 25 October 1971.



28

VU CAO DAM (1908-2000)

La rencontre

signed and dated 'Vu cao dam 1970' (lower right)

oil on canvas

14 x 11 in (35 x 27.5 cm)

Painted in 1970

\$6,000 - 9,000

Provenance

Wally Findlay Galleries, Palm Beach.

Acquired from the above by the present owner.



29

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Mère et enfants

signed 'Montézin' (lower left)

oil on paper board

12 1/2 x 9 3/8 in (31.8 x 23.8 cm)

\$4,000 - 6,000

Provenance

Hammer Galleries, New York (inv. no. 19135-4).

Cyril Klein-Montezin has confirmed the authenticity of this work.



30

ARMAND GUILLAUMIN (1841-1927)

Paysage de Crozant, la Solitude

signed 'Guillaumin' (lower right), indistinctly inscribed and dated 'Crozant.../ 1914 / la ... /...'

(on the reverse)

oil on canvas

18 1/4 x 21 7/8 in (46.5 x 55.5 cm)

Painted in 1914

\$40,000 - 60,000

Provenance

Private collection, South Africa.

Thence by descent to the present owner.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin catalogue raisonné.



PROPERTY FROM THE ESTATE OF ONNALEE OLSON DOHENY

Bonhams is delighted to present Camille Pissarro's *Le village à travers les arbres* from the collection of the celebrated Los Angeles philanthropist Onnalee Olson Doheny. Born on October 24, 1919, Mrs. Doheny grew up in the Los Feliz area of the city and attended first the Marlborough School in Hancock Park and later Holmby College. She was a young widow with one son when she married William H. Doheny, second son of Edward L. Doheny Jr. They were married for fifty-eight years and the union was blessed with two more children, ten grandchildren and ten great grandchildren. Throughout her life, Mrs. Doheny devoted her time to her favored passions of family, art, music, church, and numerous charities. She was particularly recognized for her extensive and generous philanthropic work throughout the Los Angeles community, including cultural interests such as the Los Angeles County Museum of Art and the Los Angeles Philharmonic. She was a founding member of The Colleagues, which raises funds for Children's Institute, Inc., honorary board member of the Doheny Eye Institute, past president of the Los Angeles Orphanage Guild, contributor to the Doheny Memorial Library at the University of Southern California, a life trustee of Saint John's Hospital, and a member of the Assistance League of Southern California. Mrs. Doheny was also a board member of the Bel Air Garden Club, and took great pride in creating lush and colorful gardens around her homes.

Le village à travers les arbres was formerly in the collection of Edward L. Doheny Jr's widow Lucy Smith Battson. The couple were married in 1914, and in 1928 built the legendary Greystone Mansion next to the Doheny Ranch in Beverly Hills. The family wealth resulted from Edward L. Doheny Sr's successful oil ventures, first in Southern California and later extending to oil fields in Central and South America. Lucy Smith Battson lived at Greystone until 1955, when she sold it to Henry Crown of Chicago. Crown, and the City of Beverly Hills which purchased the estate in 1965, used the palatial manor house and extensive grounds as locations for films and major galas. Recent restoration has returned Greystone to its original state as a fitting mansion for one of the most prominent families in the history of Los Angeles.

31

CAMILLE PISSARRO (1830-1903)

Le village à travers les arbres

signed 'C. Pissarro' (lower left)

oil on canvas

21 3/4 x 18 in (55.2 x 45.6 cm)

Painted circa 1869

\$700,000 - 900,000

Provenance

Anon. sale, Paris, 4 May 1914, lot 72.

Galerie Bernheim-Jeune, Paris (acquired at the above sale) owned in half-share with Durand-Ruel, Paris from 8 May 1914 – 24 April 1915.

Dikran Khan Kélékian, Paris and New York; His sale [The Widely Known Antiquarian Dikran Khan Kélékian]; American Art Association, New York, 30-31 January 1922, lot 129.

L. Orsellí (purchased at the above sale).

Gallery of Modern Art, New York.

Durand-Ruel Galleries, New York (purchased from the above, 11 January 1944).

George J. Gould (purchased from the above, 3 March 1944); Sotheby's, London, 6 May 1959, lot 139.

Paul Rosenberg Gallery, New York, inv. no. 5761.

Lucy Smith Doheny Battson (1893-1993) (purchased from the above, June 1960), by descent to her son

William H. Doheny, Sr. (1920-2003), and by descent to his wife

Onnalee Olson Doheny (1919-2013).

Exhibited

Brooklyn, The Brooklyn Museum of Art, *Paintings by Modern French Masters representing the Post-Impressionists and their Predecessors*, March 1921, no. 175.

Paris, Musée des Arts Décoratifs, *Cinquante ans de peinture française (1875-1925)*, 28 May-12 July 1925, no. 58.

Amsterdam, Stedelijk Museum, *Vincent Van Gogh en zijn tijdgenooten*, 6 September- 2 November 1930, no. 244.

Literature

A. Alexandre, *Collection Kélékian, Tableaux de l'école française moderne*, Paris, 1920, pl. 51, p. 51.

L. Koenig and L. Yaffe, *Camille Pissarro*, Paris, 1927, pl. II.

L-R Pissarro and L. Venturi, *Camille Pissarro*, Paris, 1939, no. 69.

G. Jedlicka, *Pissarro*, Berne, 1950, pl. 3.

T. Natanson, 'Pissarro', in *Artistes d'aujourd'hui et jadis*, Lausanne, 1950, pl. 3.

J. Rewald, *Pissarro*, Paris, 1960, fig. 15.

D. Pataky, *Pissarro*, Budapest, 1972, pl. 10.

J. Isaacson, 'Constable, Duranty, Mallarmé, Impressionism, Plein air, and Forgetting' in *The Art Bulletin*, September 1994, p. 438.

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, II, Paris, 2005, p. 126, no. 134.





Paul Cézanne (1839-1906), *L'aqueduc (la montagne Sainte-Victoire vue à travers les arbres)*, c.1885-87, oil on canvas

CAMILLE PISSARRO'S *LE VILLAGE À TRAVERS LES ARBRES*

by Richard Brettell

Margaret M. McDermott Distinguished Chair of Art and
Aesthetic Studies and Edith O'Donnell Distinguished Chair,
University of Dallas

Camille Pissarro moved with his common-law wife and two children from the northern French town of Pontoise to the suburban village of Louveciennes, west of Paris, sometime in the spring of 1869. Both the place and the year were to be of crucial importance to the history of Impressionism, since all four of the major landscape painters associated with the movement—Claude Monet, Auguste Renoir, Alfred Sisley, and Pissarro—worked there and lived within no more than a 15 minute walk from each other. Monet and Renoir were to paint their canonical pairings of landscapes of *La Grenouillère (The Frog Pond)* in the summer of that year, and Monet came for a short stay with Pissarro in the winter of 1869-70, where the two painted Pissarro's street together, the Route de Versailles, in the snow.

The Pissarro family rented half of an imposing double house, built in the 18th century, on the road bordering the aqueduct which took water from the Seine to feed the fountains of Versailles, and the village, whose train station was no more than 20 minutes from the St. Lazare Station in Paris, was a logical place in which wealthy Parisians built country homes and primary residences in the pleasant, hilly area through which the Seine flowed. Pissarro himself came to the area after a period of four years of intensive work in the Hermitage neighborhood of Pontoise and was, as most scholars agree, at the apogee of his career.

Le village à travers les arbres is perhaps the most beautiful and the least known picture from these years. Undated, it has most recently been placed by the artist's great-grandson, Joachim Pissarro, and his collaborator, Claire Durand-Ruel Snollaert, in 1869, along with six other pictures. Interestingly, only one surviving work by Pissarro is dated to that year (J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, no. 137; private collection), making it among the least understood years of his mature career as a landscape painter. Their dating is plausible, perhaps even likely, but it is, in the end, only a supposition, because the particular village represented in it has never been conclusively identified as either Pontoise or Louveciennes, and its architecturally balanced composition and smoothly painted facture link it as much to Pissarro's distinguished production of 1866-69 in Pontoise as to his freer and more informal paintings made in Louveciennes. The absence of the relatively steep hills that enfold the Hermitage quarter of Pontoise suggests the more gently rolling landscape of Louveciennes, but no other landscape from 1869-1872, when he worked there, has this particular group of buildings.

Although this is frustrating to the scholar, it has no effect on the meaning and significance of the painting itself. Indeed, were this work to have entered a museum collection in the 20th century and been included in the major Pissarro exhibitions of the years after World War II, it would



Gustav Klimt (1862-1918), *The Birch Wood*, 1903, oil on canvas

be considered a signal masterpiece of his most important period of painting. Instead, it has remained in a private collection inaccessible to scholars and has not been exhibited since 1930, making it, in many ways, a major discovery for Pissarro scholarship. Joachim Pissarro and Claire Durand-Ruel Schollaert did manage to track down a color photograph of the painting, which they published in the 2005 catalogue of Pissarro's paintings published under the aegis of the Wildenstein Institute in Paris. And the sight of this made all serious students of early Impressionism yearn to examine the actual work of art.

Like most landscape painters, Pissarro painted vertical landscapes rarely. This format is generally reserved for portraits or interior genre scenes, and the organization of a landscape with a low horizon line, like the present work and most landscapes, forces the painter to deal with large areas of sky. In the present work, Pissarro adopted a compositional device that he would use for the remainder of his career—using a screen of trees as a compositional screen for the village landscape. This creates a dramatic special contrast between the foreground and middle ground, which Pissarro emphasizes by placing a stolid frontally posed female rural worker at the nexus of two rural earthen paths—one which leads into the depths of the anonymous village and the other smaller path into what we take to be fields. This type of vertical rural landscaped reached its apogee in his

career in 1877, when he completed *La Côte des Boeufs*, Pontoise (J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, no. 488), now at the National Gallery, London.

The present work has a classic calm and balance that recall the landscapes of Corot's teacher, Camille Corot, but combines these with an intense realism with clearer precedents in the work of Courbet and Daubigny. Yet, it is utterly original and could not be mistaken for a work by any of these artists. Its air of confident simplicity and the easy acceptance of its ordinary rural subject make it unmistakably Pissarro. We must remember when we look at this supremely "French" landscape that Pissarro was from a Sephardic Jewish family and born in the Danish New World Colony of St. Thomas in the Virgin Islands. Although his family was francophone, they were never French. So rooted is his figure in the landscape and so confident the painter's mastery of its particularity that this masterful landscapes seems to have been painted by an artist born in the Ile de France.

Painted either in the autumn of 1869 near Pontoise or, more likely, in the early months of his time in Louveciennes in 1869, it represents trees whose leaves have either dropped or shriveled on the trees. The air is crisp and cool, the light is clear, streaming across the principal path, drawing us step by step into a distant village near Paris.



Detail, one of the panels of the *escalier d'honneur* of the Mairie du 5ème , c. 1932

32

HENRI MARTIN (1860-1943)

Marie-Louise et les enfants

signed 'Henri Martin' (lower left)

oil on canvas

25 1/8 x 12 5/8 in (64 x 32 cm)

Painted in 1932.

\$40,000 - 60,000

Provenance

J. Martin-Ferrières, Neuilly, France (by descent from the artist).

Alexander Kahan, New York (acquired from the above in 1968).

Acquired from the above by the present owner.

Cyrille Martin has kindly confirmed the authenticity of this painting.

The present work is associated with Martin's program of decoration for the *escalier d'honneur* in the Mairie of the 5th arrondissement of Paris, on the Place du Panthéon.





33

OTTONE ROSAI (1895-1957)

Strada in salita

signed 'O. Rosai' (lower right)

oil on canvas

27 1/2 x 19 7/8 in (70 x 50.5 cm)

\$25,000 - 35,000

Provenance

Galleria Michaud, Florence.

Luigi Cavallo has confirmed the authenticity of this work.



34

REUVEN RUBIN (1893-1974)

Road to Ein Karem

signed in Hebrew and signed again 'Rubin' (lower right)

oil on canvas

24 1/8 x 19 7/8 in (61.2 x 50.5 cm)

\$40,000 - 60,000

Provenance

Private collection, South Africa.

Thence by descent to the present owner.



35

35

MARINO MARINI (1901-1980)

Giocoliere e Cavallo

signed 'Marino' (lower center)

ink, gray wash and gouache on paper

19 1/2 x 13 5/8 in (49.7 x 34.7 cm)

\$8,000 - 12,000

Provenance

Anon. sale, Sotheby Parke Bernet, Los Angeles, 11 November 1974, lot 193.

Private Collection, Pasadena (acquired at the above sale).

By descent from the above to the present owner.

The Fondazione Marino Marini has confirmed the authenticity of this work.

36

MARINO MARINI (1901-1980)

Cavallo e cavaliere

signed and dated 'Marino 1951' (lower right)

gouache, pen and India ink, brush and gray wash on tan paper

24 1/2 x 17 in (62.2 x 43 cm)

Painted in 1951

\$40,000 - 60,000

The Fondazione Marino Marini has confirmed the authenticity of this work.

'In my own equestrian figures I am no longer seeking to celebrate the triumph of a victorious hero, but rather to commemorate something tragic in them, in fact a kind of twilight of man' (Marino Marini, quoted in S. Hunter, *Marino Marini - The Sculpture*, New York, 1993, p. 96).





37

PROPERTY FROM A CHARLESTON ESTATE

37

AFTER GIORGIO DE CHIRICO (1888-1978)

Il Trovatore

inscribed 'G. de Chirico' (on the top of the base), inscribed 'IL TROVATORE' (on the front of the base), and stamped with the foundry mark and numbered 'FONDERA ART F.LL BONVICINI SOMMACAMPAGNA / V/VII' (on the back of the base)

bronze with gold patina

16 1/8 in (41 cm) (height)

\$10,000 - 15,000

Provenance

Edward R. Lewis, New York.

By descent from the above to the present owner, 1984.

The present work bears a commemorative plaque celebrating the artist's 100th birthday.

38

BERNARD BUFFET (1928-1999)

Geisha

signed and dated 'Bernard Buffet 61' (lower center)

brush and black ink, colored chalk and pencil on paper laid on board

29 3/4 x 22 3/8 in (75.6 x 56.8 cm)

Drawn in 1961

\$15,000 - 20,000

Provenance

Private Collection, Tokyo

Thence by descent to the present owner.

This work is recorded in the Bernard Buffet Archives at Galerie Maurice Garnier.



39

SONIA DELAUNAY (1885-1979)

Rythme coloré

signed and dated 'Sonia Delaunay 1959' (lower right), and with numbering '880' (verso)

gouache and black chalk on paper

22 1/2 x 30 1/2 in (57.2 x 77.5 cm)

Painted in 1959

\$60,000 - 80,000

Provenance

Sonia Delaunay Inventory no. 880.

Lee Ault & Company, Inc., New York.

Private collection (acquired from the above); Christie's, New York, 3 November 1993, lot 354.

Acquired at the above sale by the present owner.

Exhibited

Granville Gallery, New York, *Sonia Delaunay*, November 1963.

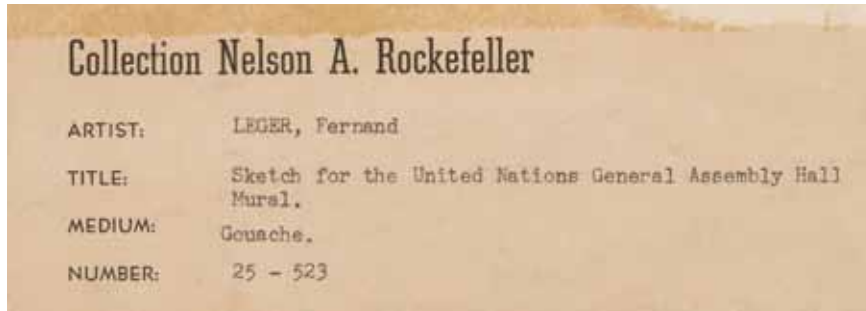
Richard Riss has confirmed the authenticity of this work.

Rythme Coloré, no. 880 in the artist's inventory, is a fine example of Sonia Delaunay's mature work. Both bold and playful, the gouache is void of any representation and concentrates on abstract forms layered with simple shapes of saturated color. As Delaunay believed, art could unleash a true, powerful experience in the viewer through color alone. Starting with the color theories of Eugène Chevreul, Delaunay declared that color could be used as a composer utilizes of notes of music, hence Guillaume Apollinaire's identification of the style espoused particularly by Robert and Sonia Delaunay as Orphic Cubism.

40

NO LOT





41

FERNAND LÉGER (1881-1955)

Esquisse pour la salle de l'Assemblée Générale des Nations Unies

signed with initials and dated 'FL 52' (lower right)

gouache over pencil on paper

10 7/8 x 19 1/4 in (27.7 x 49 cm)

Painted in 1952

\$40,000 - 60,000

Provenance

Nelson A. Rockefeller, New York (inv. no. 25-523).

Saidenberg Gallery, New York.

Anon. sale, Sotheby's New York, 7 November 1991, lot 215.

Acquired at the above sale by the present owner.

This design is related to Fernand Léger's commission for two murals in the General Assembly Hall at the United Nations Headquarters, New York, painted in 1952. The United Nations commissioned a number of site-specific projects from artists such as Arnaldo Pomodoro and Marc Chagall, which are supplemented by works donated by member countries. The Léger murals were designed to be purely decorative, with no symbolic meaning.

Nelson A. Rockefeller, the first recorded owner of this work, was President Roosevelt's Assistant Secretary of State in 1944-45. In this role he was a member of the United States delegation at the United Nations Conference on International Organisation at San Francisco in 1945, during which the organisation's Charter was drafted. Rockefeller then arranged for the purchase of the land on which the United Nations Headquarters was to be built, with the purchase itself funded by his father John D. Rockefeller Jr. The complex, designed by Le Corbusier and Oscar Niemeyer, was completed in 1952.





42

VU CAO DAM (1908-2000)

Divinité

signed and dated 'Vu Cao Dam 1979' (lower right); signed in Chinese, signed again, titled, numbered and dated 'No. 3 963 / Divinité / Vu Cao Dam / 1979' (on the reverse)

oil on canvas

39 1/2 x 28 7/8 in (100.5 x 73.5 cm)

Painted in 1979

\$25,000 - 30,000

Provenance

Wally Findlay Galleries, Chicago.

Acquired from the above in 1979, and thence by descent to the present owner.



**PROPERTY FROM THE ESTATE OF CHARLES AND ELEANOR DE LIMUR,
SAN FRANCISCO**

43

ANDRÉ BRASILIER (BORN 1929)

Chantal aux fleurs

signed 'André Brasilier' (lower center)

oil on canvas

39 3/8 x 31 7/8 in (100 x 81 cm)

Painted circa 1961

\$25,000 - 35,000

Provenance

Salon des Artistes Peintres, Paris.

Acquired from the above by the present owner in 1963.

Alexis Brasilier has confirmed the authenticity of this work.



44

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

44^o

MAX PECHSTEIN (1881-1955)

Porträt einer Frau

signed and dated 'HM Pechstein/ 1925' (lower right)

watercolor on paper laid down on card

19 1/2 x 15 3/4 in (49.5 x 40.2 cm)

Painted in 1925

\$5,000 - 7,000

Provenance

Caroline de Simone, London.



45

45

SERGE FÉRAT (1881-1958)

Portrait d'un homme

signed 'S. Ferat' (lower right)

gouache and pencil on paper laid down on paper board

9 1/2 x 7 in (24.1 x 17.8 cm)

\$8,000 - 12,000



46

JOSEF SCHARL (1896-1954)

Eva in Paradise

signed and dated 'Jos.Scharl 1952' (lower right)

oil and sand on canvas

34 7/8 x 39 in (88.8 x 99 cm)

Painted in 1952

\$8,000 - 12,000

Provenance

Galerie St. Etienne, New York.

Exhibited

New York, Galerie St. Etienne, *Josef Scharl*, 11 - 27 November 1953.

Literature

A. Firmenich, A. Lukas and P. Bronner, *Joseph Scharl, Monographie und Werkverzeichnis*, Cologne, 1999, p. 314, no. 529 (illustrated).

47-48 **NO LOTS**



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

49

SERGE CHARCHOUNE (1888-1975)

Composition or Impressionnisme ornemental

signed and dated 'CHARCHOUNE 30' (lower left)

oil on canvas

8 5/8 x 13 3/4 in (22 x 35 cm)

Painted in 1930

\$15,000 - 20,000

Provenance

Galerie Verrière, Lyon.

Galerie Fleury, Paris.

Acquired from the above by the present owner.

This work is included in the archives of Patricia Devaux-Delettre among the paintings and works on paper of Serge Charchoune.

The attribution of this work has been confirmed by Pierre Guénégan, and it will be included in his forthcoming supplement to the *Catalogue raisonné de l'oeuvre peint* of Serge Charchoune.

Following the revolutionary emergence of Abstraction and Cubism in the first decade of the 20th Century, artists in Europe increasingly found themselves divided between those who were committed to representation and those who were inspired by a belief in the power of exploring pure abstraction. Charchoune began on the path of cubism and studied for a time with Henri Le Fauconnier. He spent some time after 1914 in Barcelona with a number of notable painters including Marie Laurencin and began a long friendship with Francis Picabia. He was enthralled by the presentations and exhibitions of the Dadaists, as poets and painters, both in their French and Russian incarnations. Eventually, Charchoune arrived at a mature style shown in *Composition*. With lyrical thin wavy lines set against a densely pigmented background, the painting has a characteristically strong sense of rhythm and balance.

The present painting was exhibited at Galerie Fleury in Paris, a group well regarded for their dedication to Fauvism and abstract painting, located on Avenue Matignon, Paris.



PROPERTY FROM THE ESTATE OF BOBBY SHORT, NEW YORK

50

BRIDGET BATE TICHENOR (1917-1990)

Gusanos y caracoles

numbered and dated '21/'64' (on the reverse)

oil on board

4 3/4 x 9 5/8 in (11.9 x 23.9 cm)

Painted in 1964

\$8,000 - 12,000

Provenance

Bobby Short, New York.

Exhibited

Mexico, Galeria de Antonio Souza, 1965.

The present work is an early work in Bridget Bate Tichenor's *Las Criaturas de Gusanos y Caracoles* series, loosely inspired by the science fiction writer Frank Herbert (*Dune* was released in Mexico in 1965). The vision of an idyllic world set in the distant future was derived from the artist's close reading of Meister Eckhart, Gurdjieff and Ouspensky, while the landscapes themselves were inspired by her ranch at Contembo in Ario de Rosales, Michoacan, Mexico.

Bridget Bate Tichenor studied at the Slade School of Art in London and the Arts Students League of New York, was photographed by Man Ray, shared an apartment with Peggy Guggenheim and was pursued by Anais Nin. She first visited Mexico in 1947 at the invitation of her cousin Edward James, the noted collector of Surrealism, moving there permanently in 1953. Her painting was increasingly influenced by Pre-Columbian themes, and by her friendships with Magic Realist painters such as Leonora Carrington, with whom she exhibited from 1958.

We are grateful to Zachary Selig for his help in cataloging this painting.

This work was formerly in the collection of Bobby Short (1924-2005), the celebrated pianist and cabaret singer who for more than 35 years from 1968 was featured artist at the Cafe Carlyle, New York City.



51

THEO TOBIASSE (1927-2012)
Les vagabonds du mystère

Les vagabonds du mystère
 signed 'theo tobiasse' (lower left), dated '72' (center right) and
 inscribed 'les vagabonds du mystère' (lower center)
 oil and mixed media on canvas
 28 3/4 x 36 1/4 in (73 x 92 cm)
 Painted in 1972
\$7,000 - 10,000

Provenance

Private collection, South Africa.
 Thence by descent to the present owner.

Madame Catherine Faust-Tobiasse has kindly confirmed the authenticity of this work, which will be included in the forthcoming catalogue raisonné.

52

THEO TOBIASSE (1927-2012)
La traversée du Jourdain

La traversée du Jourdain
 signed 'Theo Tobiasse' (upper right), titled 'la traversée du jourdain'
 (upper left) and dated '69' (lower center)
 oil on canvas
 21 7/8 x 18 1/8 in (55.5 x 46 cm)
 Painted in 1969
\$15,000 - 25,000

Provenance

Waddington Galleries, Montreal.
 Acquired from the above, and thence by descent to the present owner.

Madame Catherine Faust-Tobiasse has kindly confirmed the authenticity of this work, which will be included in the forthcoming catalogue raisonné.





53

PROPERTY FROM THE ESTATE OF A PRIVATE SEATTLE COLLECTOR

53

BERNARD BUFFET (1928-1999)

Nature morte

signed and dated 'Bernard Buffet 51' (upper right)

oil on canvas

9 1/4 x 19 1/8 in (23.7 x 49.7 cm)

Painted in 1951

\$30,000 - 50,000

Provenance

Galerie Drouart-David, Rue du Faubourg St Honoré, Paris.
Knödler & Co., New York (inv. no. A4613).

This work is recorded in the Bernard Buffet Archives at the Galerie Maurice Garnier.

PROPERTY FROM A FLORIDA ESTATE

54

LE PHO (1907-2001)

Le voile rose

signed in Chinese and signed again 'le Pho' (lower right)

oil on canvas

17 7/8 x 24 in (45.6 x 61 cm)

\$12,000 - 18,000

Provenance

Wally Findlay Galleries, Palm Beach.

Acquired from the above by the present owner.

55

JEAN DUFY (1888-1964)

Le jardin des Tuileries et l'arc de triomphe du Carrousel

signed 'Jean Dufy' (lower right)

oil on canvas

21 x 25 5/8 in (53.3 x 65.1 cm)

\$20,000 - 30,000

Provenance

James Vigeveno Galleries, Los Angeles.

Estate of Mignon W. Winans, Beverly Hills.

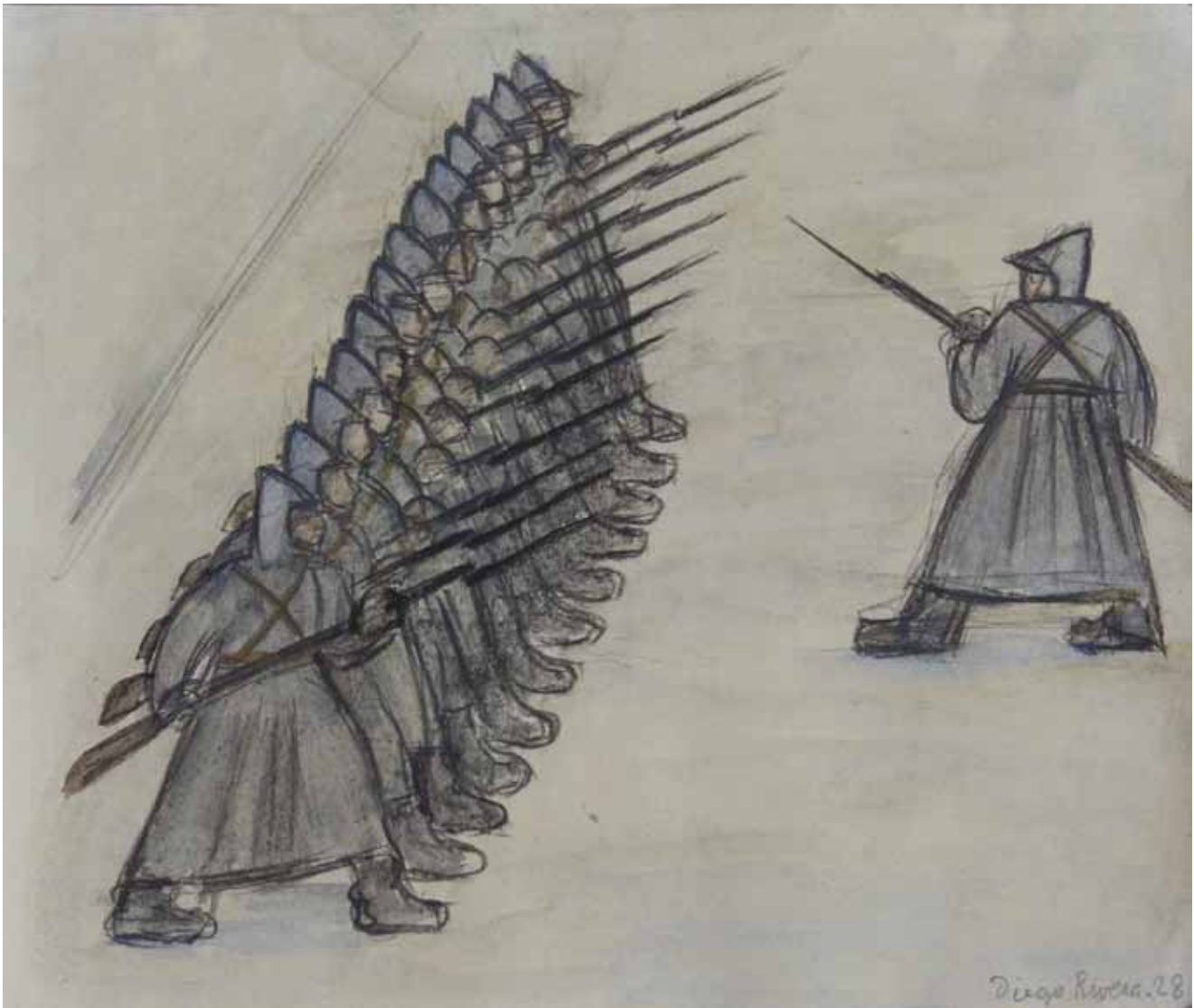
Jacques Bailly has confirmed the authenticity of this work, and will include it in the next volume of the Jean Dufy catalogue raisonné.



54



55



56

56

DIEGO RIVERA (1886-1957)

Soldados

signed and dated 'Diego Rivera.28' (lower right)

graphite and grey wash on paper

6 1/2 x 8 3/4 in (16.3 x 22.2 cm)

Drawn in 1928

\$15,000 - 20,000

Diego Rivera was invited to Russia in the fall of 1927 to participate in the celebrations surrounding the 10th Anniversary of the Russian Revolution, and stayed until the early summer of 1928. The trip inspired a number of projects, and an even greater number of sketches of Russian scenes and Soviet celebrations such as the May Day parades. The Museum of Modern Art, New York, holds a complete sketchbook from the trip, a gift of Abby Aldrich Rockefeller. The heavy coats and winter equipment of these *Soldados* suggest that they are Russian rather than Mexican infantry.

57

ALFREDO RAMOS MARTÍNEZ (1871-1946)

Untitled (Vendedora de flores)

signed 'Ramos Martinez' (lower right)

tempera and conté crayon on newsprint

21 7/8 x 16 7/8 in (55.6 x 42.9 cm)

\$60,000 - 80,000

Louis Stern has confirmed the authenticity of this work. It will be included in the catalogue raisonné of works on paper, to be published by the Alfredo Ramos Martinez Research Project.





Lauren Bacall, circa 1950

PROPERTY FROM THE ESTATE OF LAUREN BACALL

Bonhams is delighted to present two bronzes by Henry Moore from the Estate of Lauren Bacall. *Reclining Figure, Bone Skirt* and *Maquette for Mother and Child: Arms* are two fine examples of Moore's oeuvre, and present the great story of a collector befriending an artist. To enter the Bacall home on Central Park West was to step back in time. An elegant arrangement of bronzes along the mantle were situated next to photographs of family and friends from days gone by. In the formal sitting room, the largest Moore bronze was set on a narrow English table with sweeping views of New York. The space was formal and yet well-lived.

Born Betty Joan Perske in 1924, Bacall was a precocious and ambitious child. She first yearned to be a ballet dancer but became enamored with the theater by her early teens having been greatly inspired by the work of Katherine Hepburn (whom she saw perform in *The Philadelphia Story* on the stage) and Bette Davis on the silver screen. Both actresses would become friends to her later in life. She entered the American Academy of Dramatic Arts in 1940. In 1942 Perske was lauded for her comedic role in George S. Kaufman's play *Franklin Street*. From there, the actress took a segue into modeling for Diana Vreeland. The March 1943 *Harper's Bazaar* cover made with Vreeland and Louise Dahl-Wolfe caught the eye of Slim Keith (*née* Mary Ray Gross), the then wife of director Howard Hawks.

Within a few months and after cautious negotiations by her attorney uncle, Bacall was under contract with Warner Brothers and Hawks for a role in what was to become the film noir classic, *To Have and Have Not*. Based on the Ernest Hemmingway novel, the film was a box office success and introduced her to her future husband Humphrey Bogart. Betty Perske was renamed Lauren Bacall at this time (the first name chosen by Hawkes and paired with her mother's maiden name). She quickly established herself as a dedicated and single-minded person. Unfazed by trends of makeup and fashion of the day, Bacall was allowed by Hawkes to remain her pragmatic

self, enabling her to remain unflappable in the studio system - following in the steps of actresses such as Katherine Hepburn and Bette Davis.

Bacall married Bogart and spent her next years in Hollywood with by their two children, Stephen and Leslie, until Bogart's passing in 1957. She returned to New York to embark on the next chapter of her career near talented friends including Leonard Bernstein and Stephen Sondheim. Accolades followed for her work on Broadway in *Cactus Flower* and the successful film *Harper*, also starring Paul Newman and Julie Harris in 1966. Bacall married fellow actor Jason Robards, Jr. in 1961 and gave birth to a second son, Sam Robards. It was during her marriage to Robards that Bacall spent several happy years living in Belgravia, London, beginning in 1978 and around the time that many of her Henry Moore bronzes were acquired.

Lauren Bacall became interested in Moore in the 1950s in California. Many years later after a meeting with Robert Lewin of the Brook Street Gallery in London, Bacall was encouraged to contact the artist at Perry Green near Much Hadham. Moore was delighted to show Bacall his work and the studios. From that point on any time Bacall was in London, she would call on Moore, most often with one of her sons. Bacall recalled after buying many maquettes and the large reclining figure (Lot 58), 'I am surrounded by Henry Moore in my daily life and I feel his strength and vitality always.'

During her career she received two Tony Awards for best actress in a musical for her roles in *Applause* (1970), which ran for two years and 896 performances as well as *Woman of the Year* (1981). An Oscar nomination would follow for her performance of *A Mirror Has Two Faces* and an Honorary Academy Award in 2008. The Cecile B. DeMille Award in 1993 was another great recognition. On August 15 of this year, the marquee lights on Broadway were dimmed in honor of the screen and stage actress, a most distinct presence for almost 70 years.

22 June

Lauren Bacall

Dear Mr. Moore -

There is no way possible to articulate my feelings after my visit to Uncle Haddam. Since then and my return to New York I have thought and thought of that day.

It was and will ever be a high point in my life. The realization of my dream - to actually meet you and then spend time with you. Some say it is dangerous to meet one's idols - but in your case - and this is true - you went far beyond expectation.

Your generosity of spirit and time - precious time taken from

Lauren Bacall

important work - all treasured by me.

It was thrilling to see your studies -
work in progress, the beginning, the
middle, and no end - ever.

The pleasure, the joy, the emotional
impact of your work - I am that lucky
day in 1959 when I became aware of
the force of your sculpture. That there
is a man on this confused earth with
such vitality - power - purity of spirit -
interest - awareness is inspiring and
comforting beyond description.

I shall jealously guard that
precious day - those memories - and
continue to marvel at your extraordinary
gifts. I am so grateful for you!

Lauren Bacall

Grace -

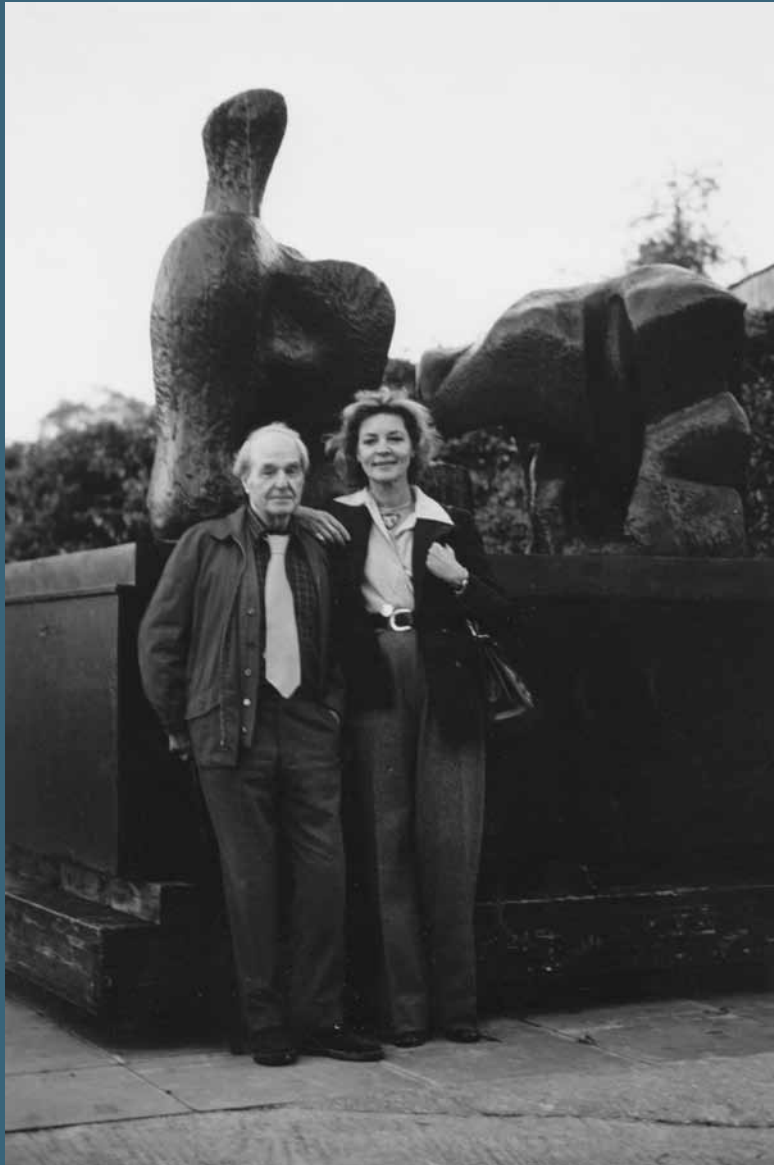
I thank you for it all
and hope on my next visit to
England we may meet again.

Good health -

and my kindest regards

Lauren Bacall

1 West 72nd
New York City
New York - 10023



Henry Moore with Lauren Bacall in front of Two Piece Reclining Figure No. 3, 1961 (LH 478), 1977

The strength of the friendship and mutual admiration between Lauren Bacall and Henry Moore is eloquently described in their correspondence. Moore's reply to Lauren Bacall's letter of 22 June is recorded in a draft now in the archives of the Henry Moore Foundation:

"Dear Lauren Bacall,

My wife & daughter are here with me in Italy where we come every summer to our small cottage, near the Carrara mountains, for me to do an annual spell of marble carving.

I think of you very often, and my conscience every now and then bothers me, for not having answered your letter – in fact your letter was so overwhelmingly nice that I didn't know how to answer it – adequately.

This is one of the postcards they've made of an exhibition of my sculptures that is on in Zurich all this Summer – a memento of our first meeting – may we meet again when you are next in England.

Yours ever

*Henry Moore
answer by postcard sent on 18th Aug*

Montemeli"



Reclining Figure: Bone Skirt c.1980 (HMF 80(316))

PROPERTY FROM THE ESTATE OF LAUREN BACALL

58

HENRY MOORE O.M., C.H. (1898-1986)

Working Model for Reclining Figure: Bone Skirt

signed and numbered 'Moore 1/9' (on the top of the base)

bronze with dark brown and green patina

27 in (69 cm) (length, including base)

Cast in 1977-79

\$600,000 - 800,000

Provenance

Studio of the artist.

Acquired from the above, October 1979.

Literature

A. Bowness, *Henry Moore, The Complete Sculpture, 1974-1980*, London, 1999, vol. V, p. 37, no. 723 (another cast illustrated in black and white, and plates pp. 124-125).





Working Model for Reclining Figure: Bone Skirt 1977-79 (LH 723, plaster)

The *Reclining Figure* is the key element in Henry Moore's sculptural vocabulary, a constant from the early 1920s through to his very last works and forming more than half his finished oeuvre. Each iteration allowed him to subsume the form itself into more profound themes, drawing parallels with broader reflections on time and landscape and using it to demonstrate the possibilities of sculptural form. The *Reclining Figures* are by turns archaic, surrealist, abstract and neo-classical, until in late works such as *Working model for reclining figure: bone skirt* they are seemingly worn smooth by wind and water to leave only the purest expression of the sculptor's intent.

'I want to be quite free of having to find a 'reason' for doing the *Reclining Figures*, and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows [him] to try out all kinds of formal ideas – things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his 'bathers' series. In my case the reclining figure provides chances of that sort. The subject matter is *given*. It's settled for you, and you know it and like it, so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new form idea.' (Henry Moore, quoted in J. Russell, *Henry Moore*, London, 1968, p. 28).

Working model for reclining figure: bone skirt is thus the fruit of 50 years of engagement with the subject, created with the absolute confidence and technical mastery of the mature artist. Parallels have been drawn with the 'late style' of great masters such as Michelangelo, Beethoven and Picasso. In his late works, Moore returns to his most personal concerns and to a renewed simplicity. In a fascinating interview with David Sylvester in *The Sunday Times* in 1964 he discussed the late works of Michelangelo in terms that could equally be applied to his own: 'Later, [Michelangelo's] technical achievement becomes less important to him, when he knew that the technical thing was something that he could do without worrying. ... I think also he came to know that, in a work of art, the expression of the spirit of the person – the expression of the artist's outlook on life – is what matters more than a finished or a beautiful or a perfect work' (quoted in J. Lewison, *Moore*, Cologne, 2007, p. 75).

In the *Reclining Figures* of the 1970s this 'expression of the artist's outlook on life' is seen in the burnished surfaces which show a deeply rooted sense of natural form and rhythm. This reflects a lifetime of studying nature, from the glacial landscapes of the Yorkshire Dales seen in childhood to the fascination for drawing pebbles, rocks, trees and bones. Bones had a particular fascination:





Toltec Chac Mool sculpture from Chichen Itza, Mexico, c. 750-1300

'bones have marvelous structural strength and hard tenseness of form, subtle transition of one shape into the next.' (quoted in Philip James (ed.), *Henry Moore on Sculpture*, London, 1966, p. 69).

As has been noted, the vector for these themes was, from a very early stage in Moore's career, the *Reclining Figure*. Arriving in London as a student at the Royal College of Art in 1921 he became a regular visitor to the British Museum, drawing inspiration from the vast array of non-Western sculpture, in particular the Egyptian, Assyrian and Sumerian collections. It was however Pre-Columbian sculpture that was to have the greatest impact, in particular a limestone Toltec-Maya Chacmool figure from Chichen Itza (Mexico City, Museo Nacional del Antropologia), which was published as a small black and white illustration in Ernst Fuhrmann's *Mexico III* (1922): Moore's own copy is inscribed with the date 1923. As he recorded in an undated note on Royal College of Art notepaper: 'The last [Chacmool] is about as good a piece of sculpture as I know' (unpublished note circa 1925-26, HMF Archive, quoted in A. Wilkinson (ed.), *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 97). The appeal of Mexican sculpture was described by Moore himself in what could also be a manifesto for his later work: 'Mexican stone sculptures have largeness of scale & a grim, sublime austerity, a real stoniness. They were true

sculptors in sympathy with their material & their sculpture has some of the character of mountains, of boulders, rocks and sea worn pebbles' (unpublished note circa 1925-26, *ibid.*).

The appeal of the Chacmool figure itself was perhaps in its distance from the classical tradition, in the absence of weighted cultural references and the possibilities for fresh interpretation. 'It was the pose that struck me – the idea of a figure being on its back and turned upwards to the sky instead of lying on its side, which is a different sort of idea from the Renaissance or Greek reclining figure, which is usually on its side. And this gave me all sorts of chances making variations on that.' (quoted in *The Donald Carroll Interviews*, London, 1973, p. 38). Moore's *Reclining Figures* are active participants in the drama; rather than being subject to the forces of nature they are focused embodiments of those forces.

As Christa Lichtenstern notes: 'The reclining figure ... formed a kind of vessel in which Moore poured his most important poetic, compositional, formal and spatial discoveries. The farthest-reaching developments in his art are thus reflected in such figures. They became a focus for the analogies between figure and landscape.' (C. Lichtenstern, *Henry Moore: Work – Theory – Impact*, London, 2008, p. 95).

PROPERTY FROM THE ESTATE OF LAUREN BACALL

59

HENRY MOORE O.M., C.H. (1898-1986)

Maquette for Mother and Child: Arms

signed and numbered 'Moore 1/9' (on the side of the base)

bronze with brown patina

8 in (20 cm) (length including base)

Cast in 1976

\$150,000 - 200,000

Provenance

Studio of the artist.

Acquired from the above, March 1978.

Literature

A. Bowness, *Henry Moore, The Complete Sculpture, 1974-1980*, London, 1999, vol. V, p.30, no. 697 (another cast illustrated in black and white, p. 31).





Mother and Child: Idea for Sculpture 1980 (HMF 80/333)

'The 'Mother and Child' idea is one of my two or three obsessions, one of my inexhaustible subjects. This may have something to do with the fact that the 'Madonna and Child' was so important in the art of the past and that one loves the old masters and has learned so much from them... But the subject itself is eternal and unending, with so many sculptural possibilities in it – a small form in relation to a big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it.' Henry Moore quoted in *Henry Moore Drawings 1969-79*, Pace Wildenstein Gallery, New York, 1979, p.29.

Henry Moore's obsession with the Mother and Child theme was rooted in his desire to step beyond the overt meaning of the composition to engage with broader and more innovative sculptural possibilities. The repetition of such a common trope frees it of its overt meaning allowing the sculptor, as Moore himself noted, 'to invent a completely new form idea.' (Henry Moore, quoted in J. Russell, *Henry Moore*, London, 1968, p. 28).

By this repeated engagement with the theme each new iteration brought new discoveries, building to an extraordinarily fertile period in the 1970s. As the critic John Berger observed, 'The last period

of Moore's working life – and notably the years when he was in his late 70s or over 80 – was of an incomparable richness. Here he joins the company of Titian or Matisse in the sense that his life's work becomes cumulative: his last works an apogee' (J. Berger, 'A Sense of Touch', *The Guardian*, 21 September 1989, pp. 25, 47, quoted in *Bacon Moore*, p. 13).

The Mother and Child theme can be traced back to a sculpture made while Moore was still a student at the Royal College of Art, London (*Mother and Child*, 1922, Lund Humphries no. 3). That sculpture shows the totemic, angular influence of Pre-Colombian carvings studied at the British Museum, reflective of Moore's exploration of ideas outside the Western canon and a search for primal form. He returned frequently to the theme, by turns abstract and expressive, through the 1920s and 1930s, and most significantly during the war years. The most significant expression comes in the 1943 commission for a Madonna and Child for the church of St Matthew, Northampton, although the specifically religious context seems a little incongruous in view of the universality of the theme (Lund Humphries no. 226).

Throughout, the theme of mother and child refers not just to the parental relationship but to an expression of fundamental concepts



Titian (Tiziano Vecellio) (c.1488-1576), *Madonna and Child*, oil on board, 1510

of fertility and creation, of birth and life, and to Moore's exploration of the essential rhythms of nature. Fascinatingly, this search folds in on itself in the sculptor's own practice, as he himself breathes life into his models. Perhaps not surprisingly, these ideas crystalized with the birth of Moore's own daughter Mary, named for his mother, in May 1946, which launched an even more profound campaign of exploration. This found expression in the lively sequence of Mother and Child groups of the early 1950s, such as *Rocking Chair No. 2* (Lund Humphries no. 276), which look forward to the arrangement of *Maquette for Mother and Child: Arms*.

Gail Gelburd expands on the significance to Moore of the relationship between the mother and child theme and artistic practice: "Moore continuously found new ways of exploring the theme so that the imagery could take on meaning beyond the aesthetics of its form. The development of the mother and child imagery reveals that Moore's involvement in this theme reaches beyond maternity to an inquiry into birth and creativity. The theme of the mother and child, the mother giving birth, the child struggling to emerge from the maternal womb, is like the stone giving birth to the form, the form struggling to emerge from the block of stone" (*Mother and Child, The Art of Henry Moore*, exh. cat., Hofstra University Museum, Hempstead, New York, 1987, p. 37).

In *Maquette for Mother and Child: Arms* the mother figure rocks back on her hips almost into the pose of that other great Moore theme the *Reclining Figure*. Her legs thrusting forward under drapery echo the form of rolling hills, the outlines at once maternal and geological, the forms worn as smooth as an alluvial pebble, or a river landscape. The web of limbs linking mother and child cocoons the womb-like negative space between the two figures, defining the true focus of the piece. The angularity of the limbs emphasizes the contrast between the movement of the child and the stability of the mother, between creator and progeny. The forward thrust of the infant draws the two heads almost on to the same level, closing the circle based in the swooping curves of the mother's lap. This struggle between dependent forms sets up a tension, elegantly resolved, between the two figures, the interlocking forms creating an interplay of differing scales which had long been a feature of both Moore's figurative and more abstract sculpture.

END OF SALE

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____

**THE GEMINI COLLECTION
OF MODERN PRINTS AND
ILLUSTRATED BOOKS**

Tuesday October 28, 10am
New York

CHAGALL, MARC

Four Tales from Arabian Nights, 1948.

One of 90 impressions on wove paper.

The complete book with text and 12 original

signed color lithographs by Marc Chagall.

This unique copy also with 21 unnumbered

progressive proofs.

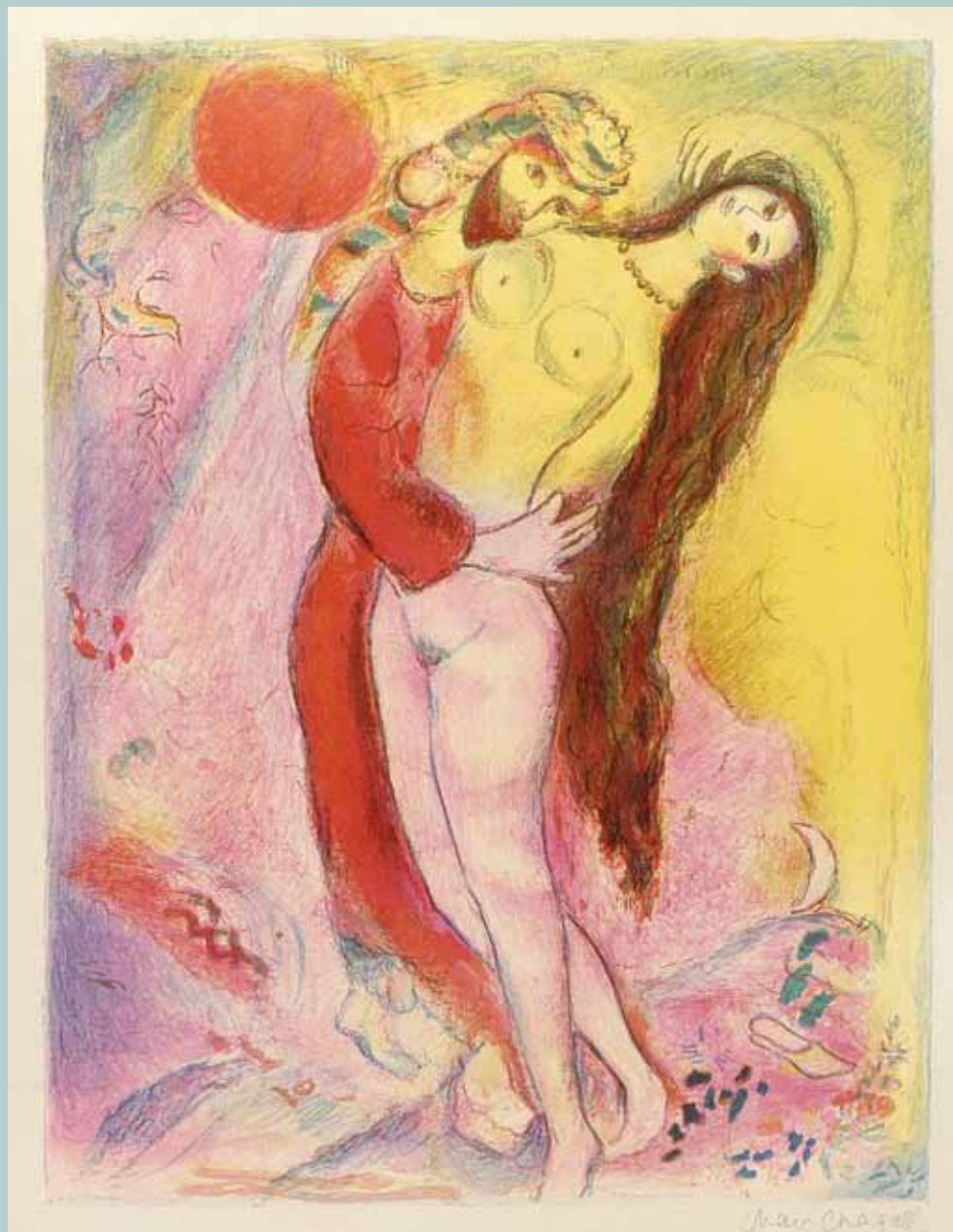
\$300,000 - 500,000

PREVIEW

October 24-27

+1 (212) 710 1308

books.us@bonhams.com



Bonhams

NEW YORK

bonhams.com/books

**POST-WAR AND
CONTEMPORARY ART**

Tuesday November 11, 1pm
New York

PREVIEW
November 8-11

INQUIRIES
+1 (212) 644 9020
contemporary.us@bonhams.com

**NIKI DE SAINT PHALLE
(1930-2002)**

Horus, 1990
bronze with enamel
90 x 68 x 48in
\$300,000 - 500,000



Bonhams

NEW YORK

bonhams.com/contemporary

**AFRICAN, OCEANIC AND
PRE-COLUMBIAN ART
INCLUDING THE SCOTT
AND STUART GENTLING
COLLECTION**

Wednesday November 12, 1pm
New York

**RARE AND IMPORTANT
AZTEC DIETY IMAGE
OF XOCHIPILLI, LATE
POSTCLASSIC, CA. A.D.
1450-1521**

Onyx, height 12in
\$80,000 - 120,000

PREVIEW

November 8-12

INQUIRIES

+1 (323) 436 5416
fred.backlar@bonhams.com



Bonhams

NEW YORK

bonhams.com/tribal

MODERN BRITISH AND IRISH ART

New Bond Street, London

Evening Sale

Monday 17 November 2014 at 5pm

Day Sale

Tuesday 18 November 2014 at 11am

HENRY MOORE (1898-1986)

Reclining Figure on a Pedestal

130 cm. (51 1/4 in.) high

£1,000,000 - 2,000,000

VIEWINGS

New York, Selected Highlights
31 October - 4 November

London, Auction Preview
13 - 17 November

ENQUIRIES

+44 (0) 20 7468 8366
penny.day@bonhams.com



Bonhams

LONDON

bonhams.com/modernbritish

AMERICAN ART

Wednesday November 19, 2pm
New York

CHILDE HASSAM

Lady in a Garden
circa 1890
oil on canvas, 18 x 15in
\$800,000 - 1,200,000

PREVIEW

November 15-19

+1 (212) 710 1307
kayla.carlsen@bonhams.com



Bonhams

NEW YORK

[bonhams.com/americanpaintings](https://www.bonhams.com/americanpaintings)

**IMPRESSIONIST
AND MODERN ART**

Tuesday 3 February 2015
New Bond Street, London

**PIERRE-AUGUSTE RENOIR
(1841-1919)**

La baigneuse assise
pastel on paper
61 x 47.6cm (24 x 18 3/4in).
Executed circa 1883
\$1,300,000 - 2,000,000

ENQUIRIES

+44 (0) 20 7468 5816
ruth.woodbridge@bonhams.com

Closing date for entries

Monday 1 December 2014



Bonhams

LONDON

bonhams.com/impressionists

THE ESTATE OF LAUREN BACALL

March 2015
New York

INQUIRIES

+1 (212) 644 9033
jon.king@bonhams.com



Bonhams

NEW YORK

bonhams.com

PHOTO CREDITS

Lot 7 fig 1

© 2014 Succession H. Matisse/ / Artists Rights Society (ARS), New York Photo © Lefevre Fine Art Ltd., London / Bridgeman Images

Lot 8 fig 1:

Photo: Philadelphia Museum of Art, Artwork © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2014

Lot 8 fig 2:

Image: Art Resource, NY © The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2014.

Lot 12 fig 1

Inv. DRUETC5063 (Paris, agence photo RMN-Grand Palais, fonds Druet-Vizzavona). François Vizzavona / reproduction RMN. © RMN-Grand Palais / Art Resource, NY

Lot 12 fig 2

Image: The National Gallery of Art, Washington, DC. Artwork © 2014 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York, NY

Lot 13 fig 1

© Musee Rodin, Paris, France / Peter Willi / Bridgeman Images

Lot 13 fig 2:

© Musee Rodin ref. Ph. 1442

Lot 14 fig 1

Image: National Gallery, London, UK / Bridgeman Images

Lot 18 fig 1

© Musee Rodin ref. Ph. 316

Lot 22 Fig 2

Image: Musee d'Orsay, Paris, France / Giraudon / Bridgeman Images

Lot 31 fig 1

Image: Pushkin Museum, Moscow, Russia / Bridgeman Images

Lot 31 fig 2

Private Collection / Bridgeman Images

Photo of Lauren Bacall:

©Silver Screen Collection/Moviepix/Getty Images 2014

Letter from Bacall to Moore

Reproduced by permission of The Henry Moore Foundation

Bacall and Moore:

Photo : Malcolm Woodward, reproduced by permission of The Henry Moore Foundation

Lot 58 Fig 1:

Photo: Michael Phipps, The Henry Moore Foundation Archive, reproduced by permission of The Henry Moore Foundation

Lot 58 Fig 2

Photo: Michael Phipps, The Henry Moore Foundation Archive, reproduced by permission of The Henry Moore Foundation

Lot 58 Fig 3

Photo: Kharbine-Tapabor / The Art Archive at Art Resource, NY

Lot 59 fig 1

Photo: The Henry Moore Foundation Archive, reproduced by permission of The Henry Moore Foundation

Lot 59 fig 2

Photo: Accademia Carrara, Bergamo, Italy/ Scala / Art Resource, NY



INDEX

BONNARD, PIERRE.....20
BOUDIN, EUGÈNE.....17
BRASILIER, ANDRÉ.....43
BUFFET, BERNARD..... 4-6, 38, 53

CAO DAM, VU.....28, 42
CHARCHOUNE, SERGE.....49

DAUMIER, HONORÉ.....10
DE CHIRICO, GIORGIO.....37
DEGAS, EDGAR.....22
DELAUNAY, SONIA.....39
DUFY, JEAN.....3, 55
DUFY, RAOUL.....1

FÉRAT, SERGE.....45

GRAMAJO GUTIERREZ, ALFREDO.....16
GROSZ, GEORGE.....14
GUILLAUMIN, ARMAND.....30

LE PHO.....27, 54
LÉGER, FERNAND.....41
LUCE, MAXIMILIEN.....15

MARINI, MARINO.....35, 36
MARTIN, HENRI.....32
MARTÍNEZ, ALFREDO RAMOS.....57
MATISSE, HENRI.....7, 9
MONTÉZIN, PIERRE EUGÈNE.....29
MOORE, HENRY.....58, 59

ORLOFF, CHANA.....21

PISSARRO, CAMILLE.....31

RIVERA, DIEGO.....56
RODIN, AUGUSTE.....8, 12, 13, 18, 19
ROSAI, OTTONE.....33
RUBIN, REUVEN.....24, 34

SIGNAC, PAUL.....2

TICHENOR, BRIDGET BATE.....50
TOBIASSE, THEO.....25, 26, 51, 52

VALTAT, LOUIS.....23
VUILLARD, EDOUARD.....11



⌘ 1793

Bonhams

580 Madison Avenue
New York, New York 10022

+1 212 644 9001

+1 212 644 9009 (fax)

