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19TH CENTURY EUROPEAN & ORIENTALIST ART

Tuesday 12 July 2016

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Monday	11 July	9.00 am - 4.30 pm
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Alexandra McMorrow

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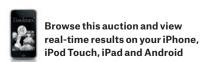
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19/05/16

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PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

1

THÉODORE-ETIENNE-PIERRE ROUSSEAU (FRENCH, 1812-1867)

Gorges d'Apremont, effet de pluie signed with initials 'THR' (lower left) oil on panel $7\frac{1}{2} \times 13\frac{3}{6}$ in. (19 x 35.3 cm.) Painted in 1858.

£20,000-30,000

\$29,000-43,000 €26,000-39,000

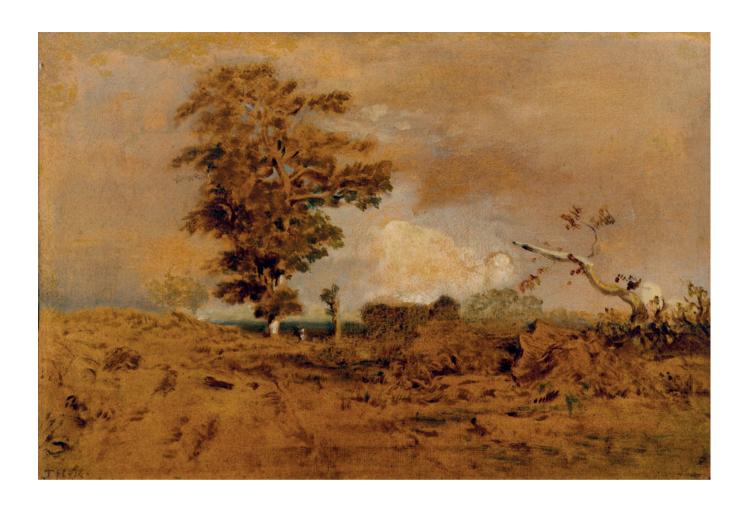
PROVENANCE:

with Daniel Katz, London. Acquired from the above by the present owner.

LITERATURE

R. and P. Miquel, *Théodore Rousseau: 1812-1867*, Paris, 2010, p. 211 (illustrated).





PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

2

THÉODORE-ETIENNE-PIERRE ROUSSEAU (FRENCH, 1812-1867)

Paysage du Berri

signed with initials 'TH. R.' (lower left) oil on paper laid down on canvas $9\% \times 14\%$ in. (24.7 x 36.2 cm.) Painted in 1842.

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

Alfred Beurdeley, Paris. His sale; Galerie Georges Petit, Paris, 7 May 1920, lot 113. Anonymous sale; Hôtel Drouot, Paris, 16 March 1989, lot 194. Claude Aubry, Paris.

Acquired from the above by the present owner.

LITERATURE:

M. Schulman, *Théodore Rousseau, Catalogue raisonné de l'oeuvre graphique,* Paris, 1997, p. 43 (illustrated).

M. Schulman, *Théodore Rousseau, Catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 163,

no. 222 (illustrated).

Gustave Courbet e il suo tempo, Verona, 2008, pp. 224-225, no. 60 (illustrated p. 125).

3

STANISLAS-VICTOR-EDOUARD LÉPINE (FRENCH, 1835-1892)

Caen. La Rue de Calix

signed 'S. Lepine' (lower right) oil on canvas 18 x 21¾ in. (45.7 x 55.2 cm.) Painted *circa* 1872-1874.

£40,000-60,000

\$58,000-87,000 €52,000-78,000

PROVENANCE:

Nicolas Auguste Hazard, Orrouy, Oise. Anonymous sale; Galerie Georges Petit, Paris, 1-3 December 1919, lot 156.

I ITEDATIIDE:

R. & M. Schmit, Stanislas Lépine 1835-1892, Catalogue Raisonné de l'oeuvre peint, Paris, 1993, p. 257, no. 637 (illustrated).

Considered one of the main precursors of Impressionism, Stanislas Lépine trained in Corot's studio in the 1860's, an experience that shaped his style and his approach to landscape painting.

Caen, in Northern France, was Lépine's birthplace and served as the subject of many of the artist's compositions. Imbued with the warm afternoon light, the soft tones of the present painting convey a sense of serenity to the viewer.

The art critic Paul Jamot wrote about Lépine in the *Revue de l'Art et de la Curiosité* of 1906: 'he is the charming, subtle and discreet painter of the Parisian landscapes' and 'no other artist has better evoked the atmosphere and light of our city... the modest and sincere Lépine should occupy a privileged position in between Corot and Jongkind' (quoted in J. Couper, *Stanislas Lépine, 1835-1892: sa vie, son œuvre,* Paris, 1969, p. 79).



A view of Caen, before 1914.







PROPERTY OF A COLLECTOR

*4

THÉODULE AUGUSTIN RIBOT (FRENCH, 1823-1891)

Femme assise

signed 't. Ribot.' (lower left) oil on canvas, unframed 18¼ x 15 in. (46.3 x 38.1 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

with Galerie du Nord, Buenos Aires. Acquired from the above by the father of the present owner.

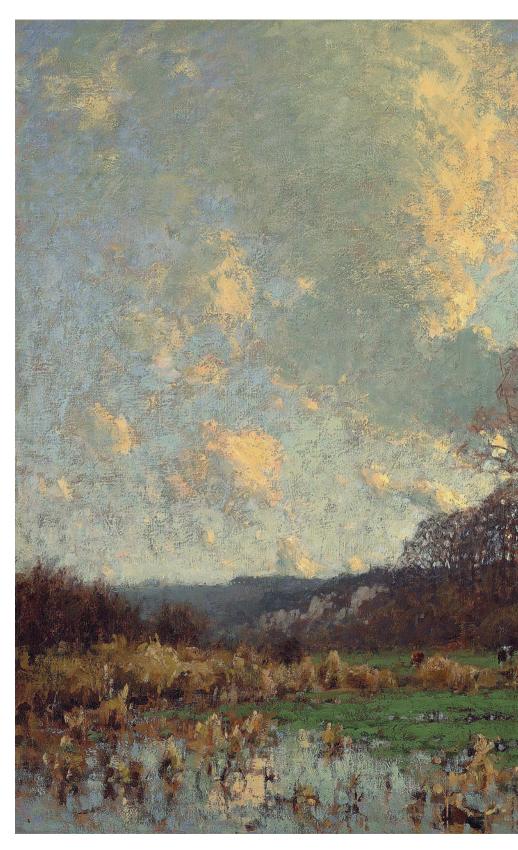
EXHIBITED

Buenos Aires, Galerie du Nord, Pintura Francesa, 18 October- 15 November 1956, no. 24.

The present lot will be sold with a photo-certificate by André Schoeller, dated 14 April 1936.

5 No Lot





PROPERTY OF AN ENGLISH COLLECTOR

6

HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

Landscape at sunset

signed and dated 'harpignies/1895' (lower right) oil on canvas 32¼ x 48 in. (82 x 122 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000



*7

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

Ville d'Avray, pâturage avec, au fond, un côteau dans la brume signed 'COROT' (lower left) oil on canvas 14 x 20 % in. (35.6 x 52.3 cm.)
Painted *circa* 1850-1860.

£120.000-180.000

\$180,000-260,000 €160.000-230.000

PROVENANCE:

M. Chaine.

Louis Mante.

His sale; Galerie Charpentier, Paris, 28 November 1956, lot 22. Anonymous sale; Sotheby's, New York, 27 February 1986, lot 20. with Richard Green, London.

Acquired from the above by the present owner, December 1986.

EXHIBITED:

Paris, Galerie Charpentier, Cent Chefs-D'Oeuvre de l'Art Français, 1750-1950, 1957. no. 16.

Bern, Kunstmuseum Bern, Corot, 23 January-13 March 1960, no. 58.

I ITERATURE:

A. Robaut, L'Oeuvre de Corot. Catalogue raisonné et illustré, Paris, 1905, vol. II, p. 292, no. 936 (illustrated).

Roads and paths are recurring motifs in Corot's work. From his youth, the artist was particularly fond of depicting lanes that ascend or descend into the distance. The paths around the artist's home in Ville d'Avray were a constant source of inspiration from the date of the present lot onwards.

The present work has a crispness built on the contrasts between the glaring sun and the gentle qualities of a Northern European landscape; the warm tones and the play of shadow and light are offset by the cooler tones and the feathery rendition of the foliage and soft Northern sky.

In the present painting Corot has depicted a lane and meadow near his lakeside home in Ville d'Avray, a small commune on the outskirts of Paris, where the artist's family had lived for nearly six decades. The house in Ville d'Avray at 3, rue du Lac (fig. 1), where Corot lived for the greater part of his life, was purchased by his father, Louis Jacques Corot, on 4 March 1817. The house was first recorded in 1783 and by the time the elder Corot purchased the property the house was fairly substantial, with two floors and an attic.

Until his death, Corot occupied a very small room on the third floor with two windows overlooking the lake. Rue du Lac, which became known as 'chemin de Corot', connected the forests of Sevres with the village of Ville d'Avray and separated the Corot property from the pond. Views of this pond, Corot's own house and the distinctive Cabassud houses populate works throughout Corot's oeuvre (fig. 2), however the artist always took certain liberties with the landscape and the architecture. Time seems to stand still, as if in a dream about to be revealed, in a world newly awakened. Corot in fact preferred to work during the very early morning hours, lending this scene the veiled, silvery light and misty effects that are famously characteristic of his late landscapes. The artist advised his viewers: "To enter fully into one of my landscapes, one must have the patience to allow the mists to clear, one only penetrates it gradually, and when one has, one should enjoy it there" (quoted in M. Clarke, Corot and the Art of Landscape, London, 1991, p. 121).

Collectors clamoured at Corot's door, and the artist was hard pressed to meet the demand for his landscapes. These paintings represent a deeply felt and aesthetically refined impression of time and place, and were prized for their sensitivity and poetry. Corot wrote: "We must never forget to envelop reality in the atmosphere it first had when it burst upon our view" (quoted in M. Clarke, op. cit., p. 107). Corot's landscapes were unlike the more bluntly naturalistic and prosaic scenes of the Realist school, artists Courbet and Daubigny, and more lately their younger followers Monet, Pissarro, Renoir and Sisley. Théodore de Banville praised Corot in his review of the Salon of 1861: "This is not a landscape painter, this is the very poet of landscape, who breathes the sadness and joys of nature... The bond, the great bond that makes us the brothers of brooks and trees, he sees it; his figures, as poetic as his forests, are not strangers in the woodland that surrounds them" (quoted in *ibid.*, p. 262).



Fig. 1: Photo of the artists house at Ville d'Avray.



Fig. 2: Jean-Baptiste-Camille Corot, *Ville d'Avray - Le Cavalier à la entrée du bois* © Christie's 2010.







PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

8

THÉODORE-ETIENNE-PIERRE ROUSSEAU (FRENCH, 1812-1867)

Les Marais

signed 'TH. Rousseau.' (lower left) oil on panel 13¼ x 21¾ in. (33.7 x 55.3 cm.) Painted *circa* 1848-1850.

£50,000-70,000

\$73,000-100,000 €65,000-91,000

PROVENANCE:

with Galerie Sedelmeyer, Paris.
Collection Porto Riche, Paris.
His sale; Galerie Georges Petit, Paris, 14 May 1890, lot 29.
Collection Montaignac.
Louis Sarlin.
His sale; Galerie Georges Petit, Paris, 2 March 1918, lot 63.
Collection Heilbuth.

with Galerie John Levy, New York. with O'Brien & Son, Chicago. Anonymous sale; Doyle, New York, 26 May 1999, lot 21.

with Matthiesen Gallery, London. Acquired from the above by the present owner.

Acquired from the above by the

Paris, Galerie Georges Petit, *Vingt Peintres du XIX siècle*, 1910, no. 162 (lent by L. Sarlin).

Paris, Galerie Georges Petit, *Vingt Peintres du XIX siècle*, 1911, no. 29.

LITERATURE:

EXHIBITED:

M. Schulman, *Théodore Rousseau*, *Catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 238, no. 410 (illustrated).





VARIOUS PROPERTIES

*9

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

Chaumière Normande dans un herbage signed 'COROT' (lower left) oil on canvas 9 x 13% in. (22.8 x 34.6 cm.)

Painted circa 1860-65.

£60,000-80,000

\$87,000-120,000 €78,000-100,000

PROVENANCE:

M. Cahen, France, 1897. with Bernheim-Jeune, Paris. Lucien Chaffois, Geneva. Anonymous sale: Sotheby's, London, 10 March 1969, lot 351. Anonymous sale: Sotheby's, London, 21 June 1988, lot 33.

LITERATURE

Alfred Robaut, *L'Oeuvre de Corot. Catalogue raisonné et illustré*, Paris, 1905, vol. 3, pp. 38-39, no. 1349 (illustrated).



10

GUSTAVE COURBET (FRENCH, 1819-1877)

Grands Chênes, bords de l'eau, Port-Berteau signed and dated '..62/ Gustave Courbet.' (lower left) oil on canvas 26% x 36% in. (68 x 92.4 cm.)

£150.000-250.000

\$220,000-360,000 €200,000-320,000

PROVENANCE:

Collection Mazaroz-Ribalier, Paris.
Their sale; Hôtel Drouot, Paris, 13-14 May 1890, lot 24.
Acquired at the above by Galerie Durand-Ruel.
Mrs Michael Gavin, USA, 1919.
Anonymous sale; Sotheby's, London, 20 November 1999, lot 75.
with Richard Green and Stoppenbach & Delestre, London.
Acquired from the above by the present owner.

EXHIBITED:

Saintes, Explication des ouvrages de peinture et de sculpture exposés dans les salles de la Mairie de Saintes au profit des pauvres, 1863, no. 110. Paris, Rond-Point de l'Alma, Exposition des oeuvres de M.G. Courbet, 1867, no. 122.

Paris, Galerie Durand-Ruel, *Les artistes Franc-Comtois-Rétrospective de Courbet*, organised by L'Union Comtoise des Arts-Décoratifs 1897, no. 172, as: 'Paysanne gardant des vaches'.

New York, The Metropolitan Museum of Art, Loan Exhibition of the Works of Gustave Courbet, 7 April-18 May 1919, no. 12, as: 'Environs d'Ornans'. New York, Mary Harriman Gallery, Courbet and Delacroix, 7-25 November 1933, no. 9.

Lausanne, Musée Cantonal des Beaux-Arts de Lausanne, Courbet, Artiste et promoteur de son oeuvre, 21 November 1998 - 21 February 1999 (the exhibition later travelled to Stockholm, Nationalmuseum Stockholm, 25 March-30 May 1999), p. 135, no. 21 (illustrated no. 126). Brescia, Museo di Santa Giulia, Turner e gli Impressionisti, 28 October 2006 - 25 March 2007, no. 108.



Fig. 1: Gustave Courbet, *Mme L...* (Laure Borreau), 1863, © Cleveland Museum of Art/Leonard C. Hanna, Jr. Fund/ Bridgeman Images.

LITERATURE:

R. Fernier, *La vie et l'oeuvre de Gustave Courbet, catalogue raisonné*, Lausanne and Paris, 1977, vol. I, p. 186, no. 318 (illustrated).

P. Courthion, L'Opera completa di Gustave Courbet, Milan, 1985, no. 307 (illustrated).

Gustave Courbet e il suo tempo, Verona, 2008, pp. 212-213, no. 7 (illustrated p. 17).

On 13 July 1862 the art critic Jules Castagnary wrote about the present lot in the Corrier du dimanche,: 'C'est à vrai dire un pays de juste milieu, aussi éloigné de la symétrie que du désordres, pittoresque toutefois entre ces deux etrêmes, mais d' un pittoresque aimable, facile et sans prétention...Le ciel est de ce bleu lacté qui signale le voisinage de l'Ocean...'

It was through Castagnary that Courbet met Etienne Baudry. This proved to be a crucial introduction as Baudry invited Courbet to stay at the Chateau de Rochemont near Saintes in 1862. From June 1862 to May 1863 he remained in Saintonge. His stay in the region can be considered pivotal as it marked an evolution in his oeuvre.

Courbet was primarily a landscape painter; however his aim was not to convey a sense of the picturesque, but rather to emphasize the materiality and density of his subject. As Laurence des Cars writes: 'His entire approach as a landscape painter aimed to make the reality of a site his own through a feeling of closeness to the subject; it is without equivalent in French painting of the time. In this revolution of the gaze, the technical principles that underlie composition, the use of colour, and the density of paint were turned upside down in order to convey the structure and essence of his subjects, beyond their appearance.' (Exh. cat., *Gustave Courbet*, Metropolitan Museum of Art, New York, 2008, p. 227).

Courbet viewed a landscape as a self-contained, living entity, which an artist had to know intimately to understand — a fact taken to its extreme in his inclusion of anthropomorphic motifs in his later works in this genre. Here the two beech trees appear as two giants stepping out from the edge of the forest: the off-vertical axis of the trunks, and their angle compared to the roots create a clear sense of a human gait. The trunks become torsos, the roots feet, and the branches arms.

The bright palette of the present lot is a reflection of the artist's state of mind at the time of its execution. Courbet had fallen in love with Laure Borreau, a local woman. (fig. 1).

As in so many of Courbet's landscapes, the artist has packed his composition with real visual elements, but created an overall image which conveys a vision based on his strong roots to his region.







*11

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

Étretat - un moulin à vent signed 'COROT' (lower right) oil on panel 15 x 23 in. (38.1 x 58.4 cm.) Painted circa 1855-65.

£200.000-300.000

\$290,000-430,000 €260,000-390,000

PROVENANCE:

with Bernheim Jeune et fils, Paris, *circa* 1865.
with Arnold et Tripp, Paris, *circa* 1868.
Anonymous sale; Emballeur, Paris, 16 March 1877.
Acquired at the above sale by M. le Comte Doria (for 2.325 francs).
His sale; Galerie Georges Petit, Paris, May 1899, lot 52 (23,500 francs).
with Boussod et Valladon, Paris, 1899.
with Galerie Georges Petit, Paris, 1900.
Ferdinand Blumenthal, Paris, 1901.
Count C. Pecci-Blunt, Paris, 1928.
with Paul Rosenberg, Paris, *circa* 1937.
Alice Tully, New York.
Her sale; Christie's, New York, 13 October 1994, lot 100.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, *Corot Paysages de France et Figures*, Paris, 1930. Philadelphia, Philadelphia Museum of Art, *Corot, 1796-1875*,

11 May-16 June 1946, no. 30 (on loan by Paul Rosenberg).

LITEDATURE

A. Robaut, *L'Oeuvre de Corot. Catalogue raisonné et illustré*, Paris, 1905, vol. 2, pp. 276-277, no. 859 (illustrated).

Fig. 1: Claude Monet, *Rough Sea at Étretat*, 1883, © Musée des Beaux-Arts, Lyon/Bridgeman Images.

The present work was painted at the peak of Corot's career. The *Exposition Universelle* of 1855 had earned Corot a first class medal, and his reputation grew steadily, culminating in the *Salon* of 1859. It was during this period that Corot came to be recognized as the greatest French landscape painter by critics such as Philippe de Chennevières who called him a "poet of the landscape". In 1827 the artist himself said: 'I have only one goal in life, which I desire to pursue with constancy: that is to paint landscapes'.

Corot's work had a profound impact on a number of younger artists who eventually became members of the Impressionist movement: Berthe Morisot was his student for a period and Camille Pissarro described himself as a pupil in the *Salon* brochures. Claude Monet stated in 1897: "There is only one master here - Corot. We are nothing compared to him, nothing" reflecting the sentiments of nearly every important artist who worked during Corot's lifetime.

Étretat. Un Moulin à vent is an exceptional example of Corot's mature style. Painted en plein air, landscapes of this type could be considered the best ever produced by the artist. The brushwork is vigorous and the painting is imbued with a vivid sense of light. The present work exemplifies not only his innate ability to capture his local environs, but his capability of poetically translating in paint the atmospheric effects associated with a particular time of day and season of the year in a very spontaneous way. Corot captures the effect of the diffused, pale sunlight. The figures are in complete harmony with their surroundings. The windmill here depicted is on the chemin de Saint-Clair and was owned by the miller Victor-Nicolas Thomas.

Étretat was a thriving fishing village 26 kilometres east of Le Havre. It had been a popular site with Delacroix and was later favoured by Courbet and Monet, to quote but a few, all captivated by the beauty and the dramatic landscapes of the area (fig. 1).

The critic Edmund About wrote: "No artist has more style or can better communicate his ideas in a landscape. He transforms everything he touches, he appropriates everything he paints, he never copies, and even when he works directly from nature, he invents. As they pass through his imagination, objects take on a vague and delightful form. Colours soften and melt; everything becomes fresh, young, harmonious. One can easily see that air floods his paintings, but we will never know by what secret he manages to paint air" (quoted in G. Tinterow, Exh. cat., *Corot*, The Metropolitan Museum of Art, pp. 236-237).







*12

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

Paysage à la tour blanche, souvenir de Crécy

signed 'COROT' (lower right) oil on paper laid down on canvas 9½ x 12 in. (24.1 x 30.5 cm.) Painted *circa* 1874.

£60,000-80,000

\$87,000-120,000 €78.000-100.000

PROVENANCE:

with Georges Bernheim, Paris (1935).

Anonymous sale; Galerie Charpentier, Paris, 7 June 1935, lot 41 (sold for 20,000 francs).

Anonymous sale; Lyon, 26 February 1953, lot 59.

Anonymous sale; Sotheby's, New York, 24 October 1989, lot 30.

I ITEDATURE

A. Schoeller & J. Dieterle, *Deuxième Supplément à L'Oeuvre de Corot par A. Robaut & Moreau-Nélaton*, Paris, 1956, no. 93 (illustrated).

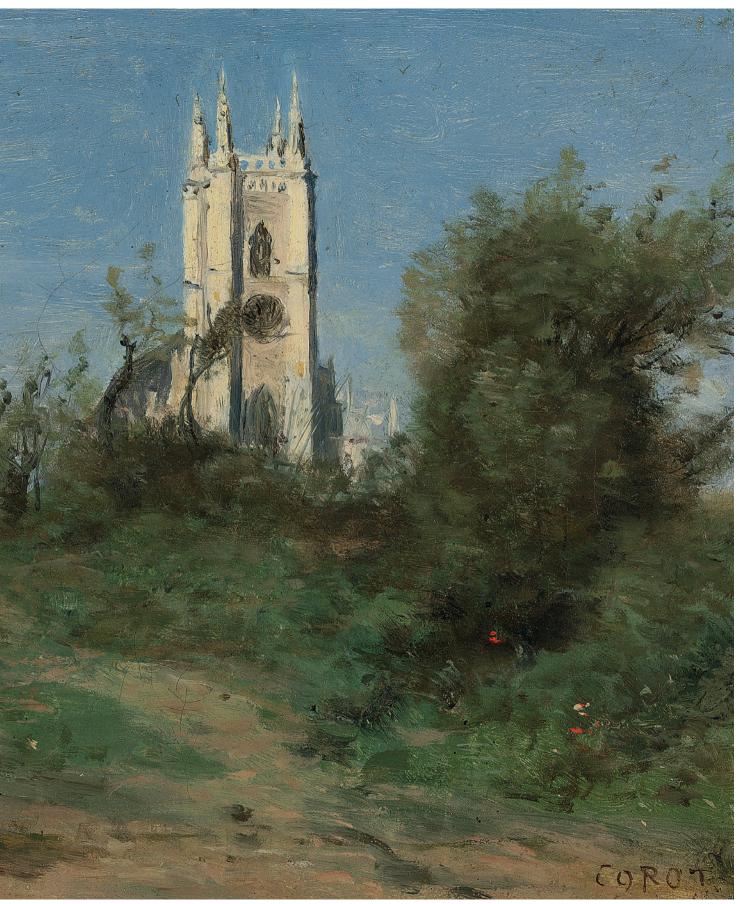
After France's defeat in the Franco-Prussian war of 1871, and the atrocities committed in the name of the Paris Commune, the critic Jules Castagnary, amongst others, sought comfort in the works of the French Barbizon landscape painters shown at the Salon of 1872. "Landscapes remain the strength and glory of our French school. Although the Jury went through it like a plough through a green field, there are still enough beautiful examples to prove to foreigners that we have not degenerated, at least not in this area...We won't say more than a word on Daubigny, Corot or Chintreuil: these masters are on a par with their long-standing reputation" (exh. cat. Corot, Metropolitan Museum of Art, New York, 1996, p. 348).

By the mid 1860s the demand for Corot's work was inexhaustible. His studio was often crowded with collectors, students, critics and dealers all keen to see him at work. During the last 15 years of his life Corot established himself as the "poet of landscape".

Corot's landscapes from the 1870s are the culmination of a lifetime of love and understanding of his natural surroundings. As he wrote in a letter to his friend, the painter La Rochenoire, in February 1871, "I have turned out more work than usual. The plight of our country, it seems, has driven me to take cover under the vault of heaven... and to hunt out the best places for listening to the concerts of the birds" (J. Leymarie, Corot, Geneva, 1985, p. 143).

Paysage la tour blanche, souvenir de Crécy is the depiction of his sentiments, reminiscences of particular places that he reinterpreted through the filter of his memory. Corot typically referred to these works as "souvenirs". Corot discovered Crécyla-Chapelle and the Brie region in 1873, thanks to his friend and painter Francisque Chatelain. The artist was fascinated by the peculiar light of the region and by the picturesque landscapes.







PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

13

HENRI FANTIN-LATOUR (FRENCH, 1836-1904)

Pommes

signed and dated 'Fantin. 68' (lower right) oil on canvas $6 \times 7\frac{1}{4}$ in. (15.2 x 18.4 cm.)

£50,000-70,000

\$73,000-100,000 €65,000-91,000

PROVENANCE:

Jacques-Emile Blanche, Paris. Georges Melvil. with Galerie Brame & Lorenceau, Paris. Acquired from the above by the present owner.

EXHIBITED

Lausanne, Fondation de l'Hermitage, Fantin-Latour: de la réalité au rêve, 29 June-28 October 2007, p. 183, no. 29 (illustrated p. 91).

LITERATURE:

Gustave Courbet e il suo tempo, Verona, 2008, pp. 225-226, no. 65 (illustrated p. 134).

Fantin painted numerous sketches of flowers and fruit to great acclaim in England, resulting in the acceptance of his still-lifes in the 1862 Royal Academy exhibition in London. The following year the American artist James McNeill Whistler purchased several of his still-lifes and commissioned several others. Despite his explosive success in London, his reputation spread more quietly in Paris, however, he was held in high regard among a small circle of fellow painters and critics in the Batignolles group; whose best known member was Edouard Manet. The present lot is characterised by the crisp green colours and verisimilitude of its subject matter. The strong impact of the artist's palette is accentuated by the quiet neutrality of the background infusing the composition with a very distinctive three dimensional quality.



*14

GUSTAVE COURBET (FRENCH, 1819-1877)

Le Parc de Rochemont

signed and dated 'Gustave Courbet 62' (lower right) oil on canvas $33\frac{1}{2} \times 43$ in. (85 x 109 cm.)

£250.000-350.000

\$370,000-510,000 €330,000-450,000

PROVENANCE:

Etienne Baudry (from 1862-63 to at least 1882).

Private Collection, The Netherlands.

Acquired from the above by a private collector, circa 1920.

And thence by descent.

Their sale; Sotheby's, London, 18 November 2003, lot 318.

EXHIBITED:

Saintes, Hôtel de Ville, Exposition de peinture et de Sculpture exposés dans le salles de la Mairie au profit des pauvres, January 1863, no.104, as: Bois de Rochemont).

Paris, Rond-Point du Pont de l'Alma, Exposition des oeuvres de M. G. Courbet, 1867, no. 34, as: 'Le Parc de M. Etienne Baudry à Rochemont, près Saintes, Charente-Inférieur' (dated 1863).

Paris, Galerie Durand-Ruel, Exposition rétrospective de tableaux & dessins des maitres modernes, 1878, no. 24.

Paris, Ecole Nationale des Beaux-Arts, Exposition Gustave Courbet, 1882, no. 77 (illustrated in Chéron's Album).

Basel, Fondation Beyeler, Gustave Courbet,

7 September 2014 - 18 January 2015, p. 79.

LITERATURE:

E. Chéron, Album photographique de l'exposition Courbet, Ecole Nationale des Beaux Arts, Paris, 1882 (illustrated).

C. Léger, Courbet, Paris, 1929, p. 93.

Bulletin de la Société des amis de Gustave Courbet, Paris & Ornans, 1974, no. 52 (illustrated on the cover).

R. Fernier, La Vie et l'oeuvre de Gustave Courbet: Catalogue raisonné, Paris, 1977, vol. I, p. 185, no. 310, as: Le Parc de Rochemont - promenade à âne (illustrated).

Exh.cat., *Courbet und Deutschland*, Hamburg and Frankfurt, 1978-79, p. 551, mentioned; no. 474/14, p. 552 (pictured hanging in the 1882 exhibition). P. Courthion, *L'opera completa di Courbet*, Milan, 1985, p. 90, no. 301 (illustrated). R. Bonniot, *Gustave Courbet en Saintonge*, Semussac, 1986, p. 124.

Gustave Courbet stayed with Etienne Baudry, the first owner of the present painting, from May to September 1862, during the first part of his year-long stay in the Saintonge region of western France. An eccentric landowner, Baudry had been introduced to Courbet by the artist's friend and champion, the famous art critic Jules-Antoine Castagnary. Baudry's book, *Le Camp des Bourgeois*, was illustrated by Courbet in 1868, and the two men remained firm friends until the end of Courbet's life. In a letter of June 1862 to his friend Jules Troubat, Courbet wrote glowingly of his sojourn: "I am slaving away...painting nude women and landscapes in the prettiest countryside you have ever seen, and in a magnificent castle where I live alone except for a man and his mistress." (Petra ten-Doesschate Chu, ed., *Letters of Gustaye Courbet*).

Courbet had a profound affection for the countryside, and a strong sense of his own family history, which was deeply rooted in a sense of rural tradition. In this painting, which shows a rider taking a gentle stroll through the parkland at Rochemont, the Baudry family estate, Courbet paints an unusually atmospheric scene: the emphasis is not only, like in many of his landscapes, on the physicality of trees or rocks, but also on the soft, dappled light, which draws the viewer into the painting, and brings it close to the dreamier landscapes of Courbet's contemporary, Jean-Baptiste-Camille Corot (fig. 1). Nature here is a revitalising refuge, and the painting conveys the sense of ease and comfort that Courbet felt during his long stay at Rochemont (fig. 2).

Baudry records (quoted in Bonniot, *op. cit.*) that the painting was inspired by a lunch party that he hosted in honour of a Parisian theatre troupe. The occasion culminated in a donkey ride, during which Courbet was thrown from his mount - a spritely donkey named Balthasar.

The authenticity of the present work has been confirmed by Jean-Jacques Fernier (copy of the certificate dated 15 September 2003) and by Sarah Faunce (copy of a letter dated 13 August 2003).



Fig. 1: Jean-Baptiste-Camille Corot, Corner of park in Port-Berteau, near Rochemont, Charente-Inférieur, 1862 © Belgrade, National Museum, Photo: akg-images.



Fig. 2: Gustave Courbet, *Le Grand Pont*, 1864 © Yale University Art Gallery, New Haven.









PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

15

LUIGI LOIR (FRENCH, 1845-1916)

La Place de la République, Paris signed 'LOIR LUIGI' (lower right) oil on board 14 x 10¾ in. (35.6 x 27.3 cm.) Painted *circa* 1880s.

£8,000-12,000

\$12,000-17,000 €11,000-16,000

PROVENANCE:

Anonymous sale, Sotheby's, London, 24 June 1981, lot 243. Anonymous sale, Sotheby's, New York, 26 October 1983, lot 73. with Frost & Reed, London. Private collection, UK. Acquired from the above by the present owner.







PROPERTY FROM A BELGIAN PRIVATE COLLECTION

16

JEAN BÉRAUD (FRENCH, 1849-1936)

Dame assise à l'ombrelle

signed 'Jean Béraud' (upper left) oil on panel 9% x 7% in. (24.8 x 19 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 1974, lot 213. Anonymous sale, Christie's, London, 27 March 1975, lot 2.

LITERATURE

P. Offenstadt, Jean Béraud 1849-1935, The Belle Epoque: A Dream of Times Gone By, Catalogue Raisonné, Cologne, 1999, p. 286, no. 388 (illustrated).

17 No Lot

*18

HONORÉ DAUMIER (FRENCH, 1808-1879)

Les avocats (les deux confrères)

signed 'h. Daumier' (lower left) oil on panel $51/2 \times 51/6$ in. (14 x 15 cm.) Painted in 1854-56.

£120,000-180,000

\$180,000-260,000 €160,000-230,000

PROVENANCE:

M. Guyotin, Paris (by 1878).

Mme. Coleman, Paris.

Her sale; Galerie Georges Petit, Paris, 3 May 1917, lot 15, as:

'Les deux confrères'

Anonymous sale; Galerie Georges Petit, Paris, 23 June 1925, lot 25.

with Galerie Brame, Paris.

with Wildenstein, Inc., New York.

Private collection, New York.

with E.V. Thaw & Co., Inc., New York.

Acquired from the above by Mr and Mrs Arnold Askin, 1968.

with William Beadleston, Inc., New York.

Acquired from the above by a private collector, USA, 1989.

EXHIBITED:

Paris, Galerie Durand-Ruel, Des peintures et dessins d'Honoré Daumier, 1878, p. 58, no. 28, (illustrated, on loan from M. Guyotin).

LITERATURE:

A. Alexandre, Honoré Daumier - L'Homme et l'Oeuvre, Paris, 1888, p. 375.

E. Klossowski, Honoré Daumier, Munich, 1923, p. 97, no. 113B.

K.E. Maison, *Honoré Daumier, Catalogue raisonné of the paintings, watercolour and drawings*, London, 1968, vol. I, p. 89, no. I-69, pl. 111 (illustrated).

Depicting two lawyers, *Les avocats*, which Maison dated to 1854-56, reveals the full mastery of Daumier's painting. Daumier had observed the world of legal chicanery at an early age whilst working as a messenger boy at the Palais de Justice. At home he saw his father, a poet of little means, pursued by creditors and later Daumier himself must often have been summoned to the Palais de Justice by his creditors. Whilst in his works Daumier usually spared the bailiffs and clerks, lawyers were among his pet aversions: 'Daumier saw them as men paid to stimulate emotion and pious devotion to justice, but actually smug and insensitive. They arose an antipathy in him that goes beyond caricature. They often figure in his paintings. Moreover, from the plastic point of view the lawyer appealed to Daumier's sculptural genius; he knows so well how to make us feel the presence of the body under the ample drapery of the lawyer's gown. And the motions of the body are often more revealing than the face itself' (R. Fey, *Honoré Daumier*, London, 1966, p. 66).

In the present work, about which Maison comments 'the little picture was recently cleaned and proved to be in very fine condition' (op. cit, p. 89), the two lawyers appear to share an intimate and perhaps amusing exchange of words for there is the suggestion of amusement upon their faces, a rarity in Daumier's depictions of lawyers.

Major works by the artist are in the most prestigious Museum collections around the word. A comparable compostition of two figures conversing, *Crispin et Scapin* (Fig. 1), is part of the collection at the Musée d'Orsay in Paris.



Fig. 1: Honoré Daumier, Crispin and Scapin, or Scapin and Sylvester, circa 1863-65

Musee d'Orsay, Paris, France/Bridgeman Images.





*19

JEAN BÉRAUD (FRENCH, 1849-1936)

La partie de billard

signed 'Jean Béraud' (lower left) oil on canvas 14 x 20 in. (35.5 x 50.8 cm.)

£100.000-150.000

\$150,000-220,000 €130,000-190,000

PROVENANCE:

with Bernheim Jeune & Cie, Paris (no. 16274).

Anonymous sale; Christie's, London, 20 June 1986, lot 62.

with Richard Green, London.

Acquired from the above by the present owner, November 1986.

LITERATURE:

P. Offenstadt, Jean Béraud 1849-1935, The Belle Epoque: A Dream of Times Gone By, Catalogue Raisonné, Cologne, 1999, p. 228, no. 293 (illustrated).

Jean Béraud, whose entire career was devoted to the realistic depiction of life in the French capital, did not shirk from painting the less than savoury aspects of Parisian life (fig. 1). The artist always tried to render a true reflection of life, painting beggars alongside the prosperous, and the fashionable alongside the mundane. In a review of the artist's entry in the *Salon* of 1883, one critic described a painting "in which Béraud represents in his own - far from unintelligent - way, the decadent Parisians of today." (E. About, "Salon de 1883", *Le XIX Siècle*, 18 May 1883, p. 1).

Béraud certainly frequented the same cafés and other, perhaps less reputable establishments as his friends Édouard Manet (fig. 2), Edgar Degas and Henri Toulouse-Lautrec. True to his vocation as the faithful reporter of all aspects of life in Paris, he did not limit his subject matter to just the fashionable boulevards and elegant *soirées*. As an artist concerned with capturing the realities of life in the French capital he would have also frequented the billiard hall so accurately depicted in the present lot.

La partie de billard is a remarkable example of the artist ability to merge the contempory invention of photography with the more traditional medium of oil painting. The present scene is cleaverly constructed through intimate cropping to place the spectator in the smoky billiard hall, creating the illusion of actual presence in this still in time.



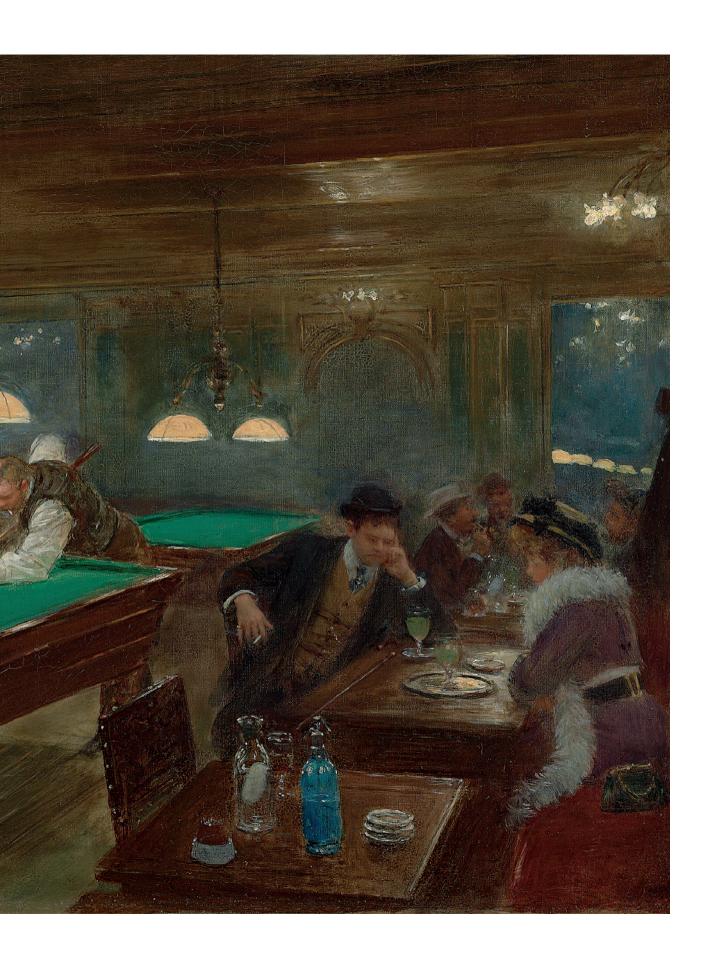
Fig. 1: Jean Béraud, Scène de Bistrot © Christie's 2008.

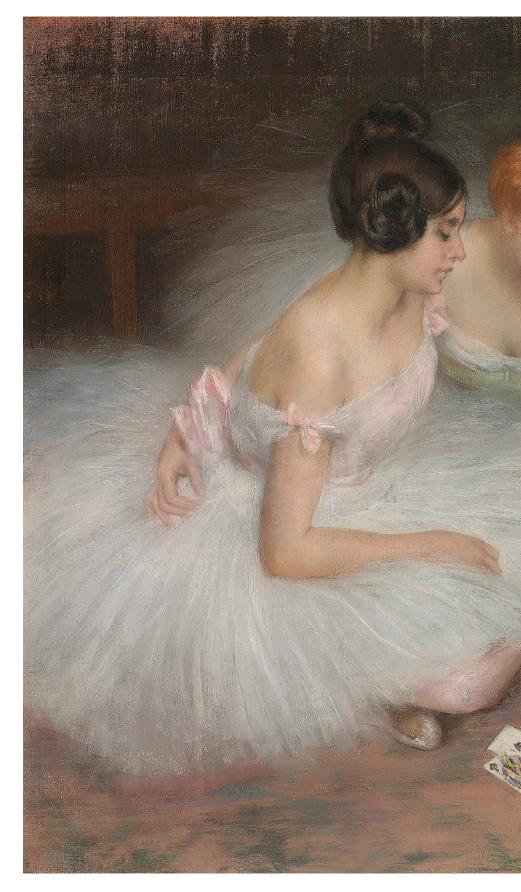


Fig. 2: Edgar Degas, In a Cafe, or The Absinthe, circa 1875-76 © Musee d'Orsay, Paris, France/Bridgeman Images.









20

PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)

La partie de cartes

signed and dated 'P. Carrier-Belleuse. 1905' (upper right) pastel on canvas $47\% \times 68$ in. (120 x 172.7 cm.)

£20,000-30,000

\$29,000-43,000 €26,000-39,000

PROVENANCE

Anonymous sale; Anaf et Associé SCP, Grenoble, 1 December 2002, lot 52. with Hammer Galleries, New York. Acquired from the above by the present owner.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

21

PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)

La danseuse

signed 'P. Carrier-Belleuse. (lower left) pastel on canvas 39% x 28% in. (100.4 x 72.4 cm.)

£10,000-15,000

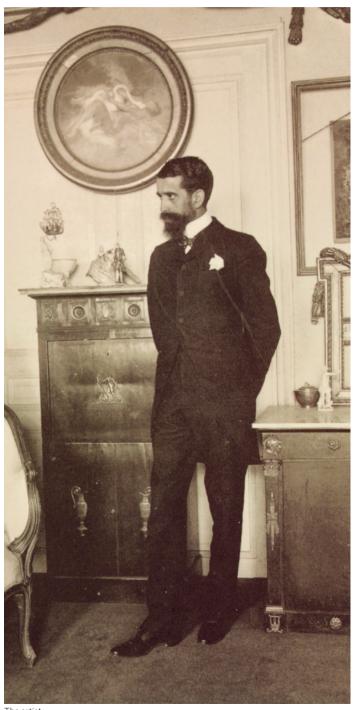
\$15,000-22,000 €13,000-20,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 March 2007, lot 294. Anonymous sale; Sotheby's, London, 3 June 2009, lot 164. Acquired at the above sale by the present owner.



A COLLECTION OF WORKS BY PAUL CÉSAR HELLEU



The artist.

Jacques-Emile Blanche: 'Among us young painters, who were a bit younger than him, he was considered the more skilled, the most talented; Manet, Monet, Renoir thought the same thing as we did...the self-assurance he had in his judgment of Art attracted us all to this painting fanatic. We would have done pretty much anything in order to look at his oil studies in the mysterious apartment on the Boulevard Pereire...' (as quoted in L.-C. Semmer, 'Helleu. The Impressionist. La Gare Saint-Lazare', in F. de Watrigant, Paul-César Helleu, Paris, 2014, pp. 25-26).

French painter and engraver, Helleu, entered the École des Beaux-Arts in Paris in 1870, studying under Jean-Léon Gérôme, having moved to Paris at age fourteen to pursue the arts. He befriended artists such as John Singer Sargent, James Abbott McNeill Whistler, Alfred Stevens and Giovanni Boldini. Helleu rapidly became fascinated by the Impressionists and particularly by Manet, whom he greatly admired.

The artist is famous for his studies of elegant and charming women, ranging from portraits of his favourite models, his wife Alice Guérin and his daughter Paulette to an array of celebrated society beauties. The iconic images he created are considered a true best legacy of the Belle Epoque era, and garnered him much recognition during his career. Helleu was made a socitaire of the Société National des Beaux-Arts in 1897, elected an honorary member of the International Society of Sculptors, Painters and Gravers of London, and awarded the Légion d'honneur in 1904.



22

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

A Woman reclining on a sofa signed 'Helleu' (lower left)

black, red and white chalk on paper 15% x 21% in. (39 x 54.2 cm.) Executed *circa* 1890s.

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 July 2009, lot 135. Acquired at the above sale by the present owner.

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph, and is registered in the archives of the Association Les Amis de Paul-César Helleu as DE-6146.





23

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

23

PAUL CESAR HELLEU (FRENCH, 1859-1927)

Mademoiselle Conquis, étude de têtes

signed 'Helleu' (lower left) black, red and white chalk on paper 13½ x 20 in. (34.3 x 50.8 cm.) Executed *circa* 1890s.

£8.000-12.000

\$12,000-17,000 €11,000-16,000 PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

24

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Madame Clarigny. Études de trois têtes

signed 'Helleu' (centre right) pastel and charcoal on paper 24% x 17 in. (63.2 x 43.2 cm.) Executed *circa* 1890s.

£15,000-20,000

\$22,000-29,000 €20,000-26,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 February 1999, lot 85. with Richard Green, London. with Alon Zakaim Fine Art, London. Acquired from the above by the present owner.

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph, and is registered in the archives of the *Association Les Amis de Paul-César Helleu* as DE-739.

PROVENANCE:

Paulette Howard-Johnston, the artist's daughter. Anonymous sale; Sotheby's, London, 7 April 2000, lot 187. with Alon Zakaim Fine Art, London. Acquired from the above by the present owner.

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph, and is registered in the archives of the Association Les Amis de Paul-César Helleu as DE-1439.

Hellen







25

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait de femme allongée

signed 'Helleu' (lower right) red chalk on paper 14½ x 20½ in. (36.8 x 52 cm.) Executed *circa* 1890s.

£3,000-5,000

\$4,400-7,200 €3,900-6,500

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph, and is registered in the archives of the Association Les Amis de Paul-César Helleu as DE-6145

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

26

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait de Alice, la femme de l'artiste

signed 'Helleu' (lower right) pastel and charcoal on canvas $33\% \times 27\%$ in. (85 x 69.2 cm.) Executed *circa* 1890s,

£30,000-50,000

\$44,000-72,000 €39,000-65,000

PROVENANCE:

Max Hevesi, Oxfordshire, 1930's.

Acquired from the above by Mrs. J. G. Whittingham, Witney, Oxfordshire, in the 1940's.

And thence by descent.

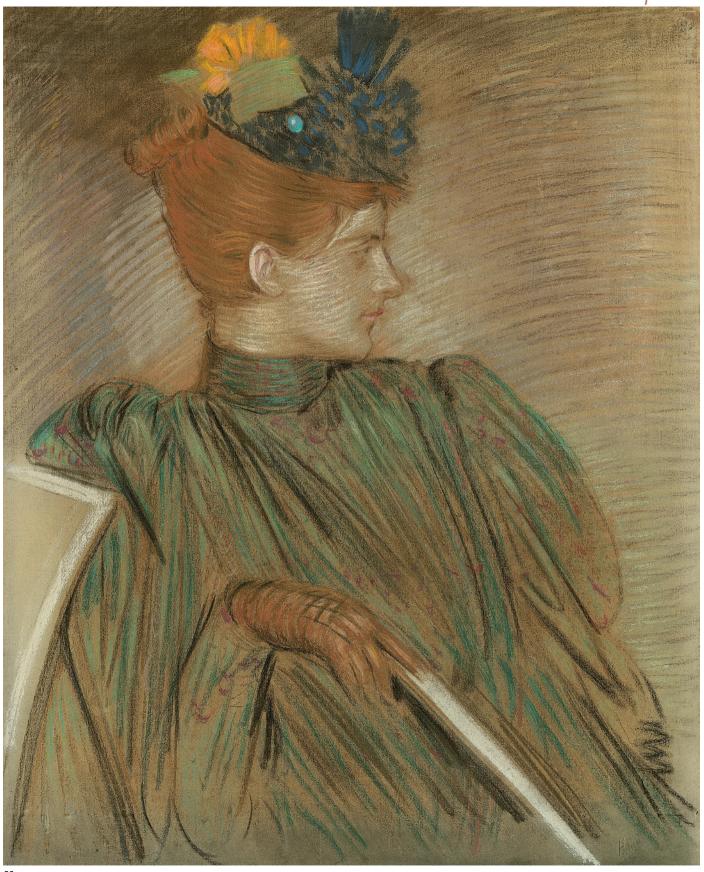
with Alon Zakaim Fine Art, London.

Acquired from the above by the present owner.

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph, and is registered in the archives of the *Association Les Amis de Paul-César Helleu* as BDD 6144.

27 - 28 No Lot

Hellen





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

29

LÉON HENRI ANTOINE LOIRE (FRENCH, 1821-1898)

Divertissements d'été dans les Jardins des Tuileries, Paris signed 'LOIRE' (lower right) oil on panel 16×22 in. $(40.6 \times 55.8$ cm.)

A pair (2)

£15,000-25,000

\$22,000-36,000 €20,000-33,000

PROVENANCE:

Duke de Mona collection.





PROPERTY FROM AN AMERICAN COLLECTION

*30

CHARLES-LOUIS BAUGNIET (BELGIAN, 1814-1886)

La Nouvelle Bonne

signed and dated 'C. Baugniet/1869' (lower right) oil on panel $22\%\,x\,30\%$ in. (57.1 x 76.8 cm.)

£15,000-20,000

\$22,000-29,000 €20,000-26,000

PROVENANCE:

Private collection, acquired in the 1920's.
And thence by descent to a Private Collection, Germany.
Anonymous sale; Sotheby's, London, 16 November 2004, lot 308.
Acquired at the above sale by the present owner.





PROPERTY OF A EUROPEAN COLLECTOR

31

PHILIPPE-JACQUES VAN BREE (DUTCH, 1786-1871)

Odalisque

signed 'P. VAN BRÉE.' (lower right) oil on panel 20% x 26% in. (51.5 x 66.3 cm.)

£25,000-35,000

\$37,000-51,000 €33,000-46,000

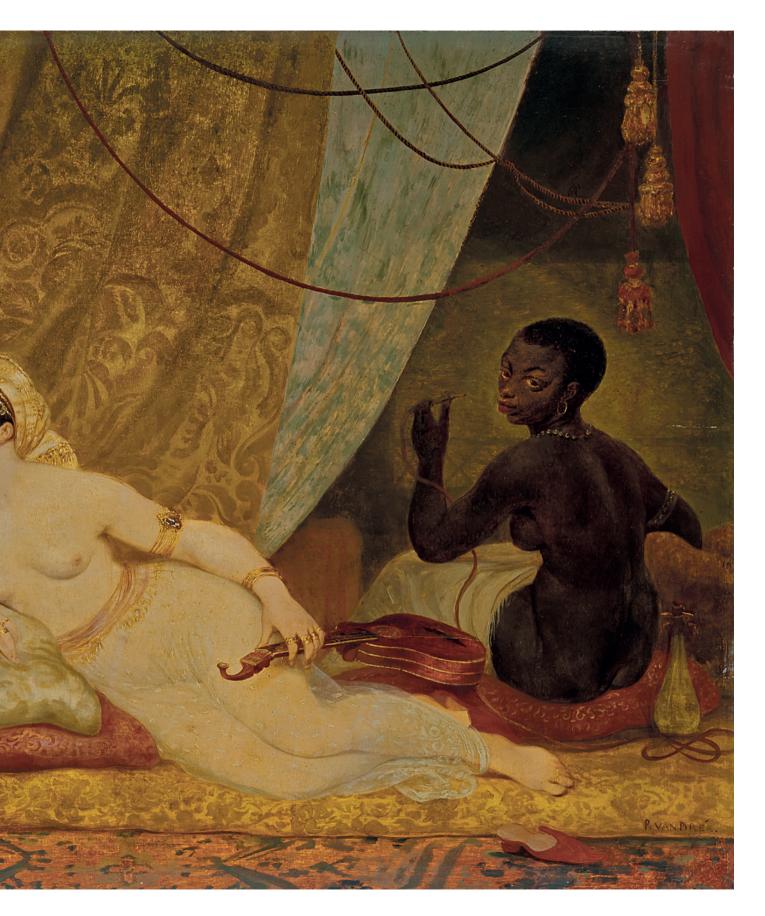
PROVENANCE:

Private collection, Cologne.
Acquired from the above by the present owner.

Philippe van Bree studied in Antwerp under the direction of his brother Mathieu. By 1811 he had moved to Paris to continue his studies in the atelier of Ann-Louis Girodet. His work of this period was mainly focussed on narrative and history paintings, frequently from the life of Rubens.

In 1816 Van Bree journeyed to Rome where he became a respected member of the Belgian-Dutch artists' colony, where he turned his attention to interiors, many of which showed women artists, a fashionable subject at that time.

Van Bree continued to visit Rome throughout his career finding inspiration in the city and celebrating the Italian way of life. By 1834 he had settled in Brussels and it is during this period that he painted classical and orientalist subjects with sumptuous draped textiles, shimmering silks, richly woven carpets and exotic birds as in the present work.





32

ARNALDO FERRAGUTI (ITALIAN, 1862-1925)

Dancers in the dressing room signed 'AFerraguti' (lower right) chalk and pastel on board 17½ x 25½ in. (44.5 x 63.8 cm.) Executed circa 1895.

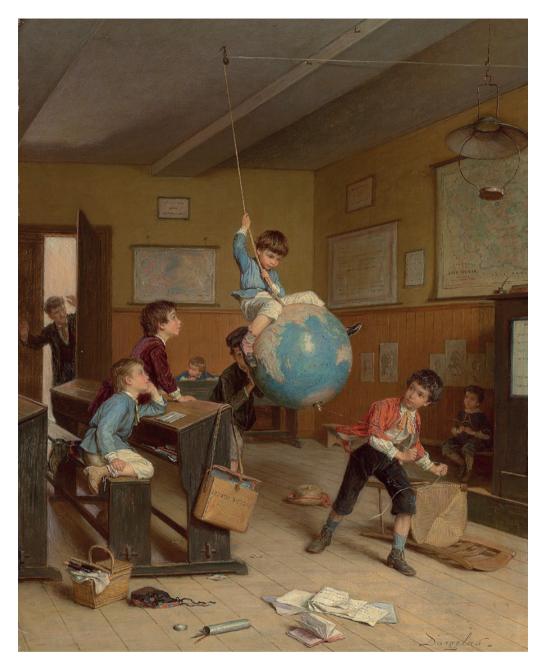
£5,000-7,000

\$7,300-10,000 €6,500-9,100

PROVENANCE:

with Deny Wilcox Fine Art, Somerset.
Acquired from the above by the present owner in August 2009





33

ANDRÉ HENRI DARGELAS (FRENCH, 1828-1906)

Le Tour du Monde

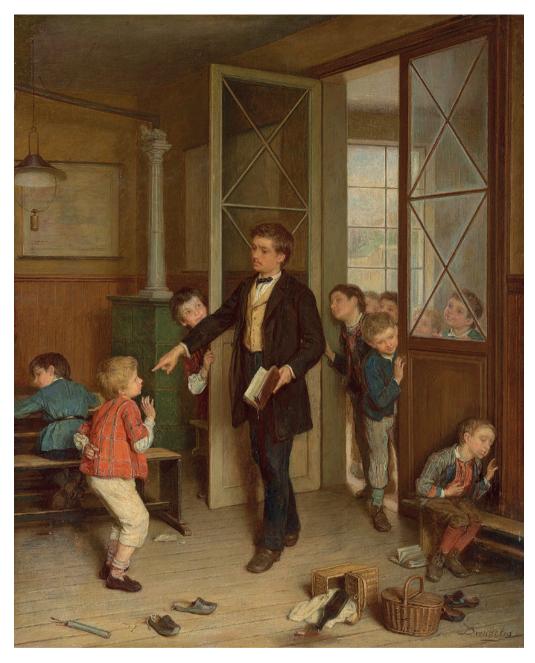
signed 'Dargelas-' (lower right) oil on panel 18½ x 14¾in. (46 x 37.5cm.) Executed *circa* 1860s.

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

with Boydell Galleries, Liverpool.
Private collection, United Kingdom, by whom acquired from the above in 1976.
Anonymous sale; Sotheby's, London, 3 June 2009, lot 149.
Acquired at the above sale by the present owner.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

34

ANDRE HENRI DARGELAS (FRENCH, 1828-1906)

Les petits fumeurs pris sur le fait signed 'Dargelais' (lower right) oil on panel 18½ x 14¾ in. (46.3 x 37.5 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 2 June 2010, lot 91. with Alon Zakaim Fine Art, London.
Acquired from the above by the present owner.



VARIOUS PROPERTIES

*35

EUGÈNE JOSEPH VERBOECKHOVEN (BELGIAN, 1798-1881)

Sheep grazing on a rocky outcrop

signed, inscribed and dated 'Eugène Verboeckhoven /f.t 1865.' (lower centre) oil on panel 26% x 39 in. (68 x 99 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000



*36

EUGÈNE JOSEPH VERBOECKHOVEN (BELGIAN, 1798-1881)

In the barn

signed, inscribed and dated 'Eugène Verboeckhoven f.1876.' (lower left) oil on canvas 23% x 32% in. (59 x 82.5 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000





PROPERTY FROM THE ESTATE OF THE LATE IAN FRY

37

PETRUS VAN SCHENDEL (BELGIAN, 1806-1870)

The Groenmarkt at The Hague signed 'P van Schendel' (lower right) oil on panel 25% x 19¼ in. (65.4 x 48.9 cm.) Painted *circa* early 1860's.

£60,000-80,000

\$87,000-120,000 €78,000-100,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 19 October 2004, lot 212. with Oakham Galleries Ltd, Oakham, UK. Acquired from the above by the present owner.

Although van Schendel trained in Antwerp as a painter of historical subjects, he became most famous for his so called 'nocturnes' or candlelit and moonlit market scenes. The artist was clearly influenced by the 17th Century northern masters of light, known as the *Utrecht Caravaggisti*.

The present scene is set in the 'Groenmarkt', the vegetables market place at The Hague. To the right is St. Nicolas Chapel, used as a market place for meat, and the Tower of the old Town Hall. Lighting after sunset or in early morning was then provided by oil lamps and candles. This painting is a complex composition with numerous figures and a central stall in the foreground lit by a single candle and by the moon in the cloudy sky. The light clearly defines the delicate features of the various figures and the vibrant colours of the richly filled stall, full of fresh vegetables.

We are grateful to Dr. Jan de Meere for his assistance in authenticating and cataloguing the present lot.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

38

HERMANUS KOEKKOEK SENIOR (DUTCH, 1815-1882)

A coastal landscape with a Danish coastal barge and figures on the shore

signed and dated 'H. Koekkoek 64' (lower right) oil on canvas $13\frac{1}{2} \times 20\frac{1}{2}$ in. $(33.5 \times 51 \text{ cm.})$

£12,000-18,000 \$18,000-26,000 €16,000-23,000

PROVENANCE:

Sir John Campbell, 2nd Marquess of Breadalbane (1796-1862), Taymouth Castle (and possibly previously in his apartments at Holyrood House, Edinburgh), and by descent to his sister,

Lady Elizabeth Pringle (d. 1878), and by descent to her daughter, The Hon. Mrs. Robert Baillie-Hamilton, Langton, Duns, near Berwick, Scotland (d. 1912), and by descent to her sister,

Magdalen, Lady Bateson Harvey (d. 1913), and by descent to the great-nephew by marriage of Sir Robert Bateson Harvey,

Lt.-Col. the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin D.S.O., M.C., Langston, Duns, Berwickshire, and by descent to the present owner.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

30

PEDER MØRK MØNSTED (DANISH, 1859-1941)

Lac Léman, Switzerland

signed, inscribed and dated 'Lac Leman. 1887./P. Mönsted' (lower right) oil on canvas 3% x 26% in. (96.5 x 67.6 cm.)

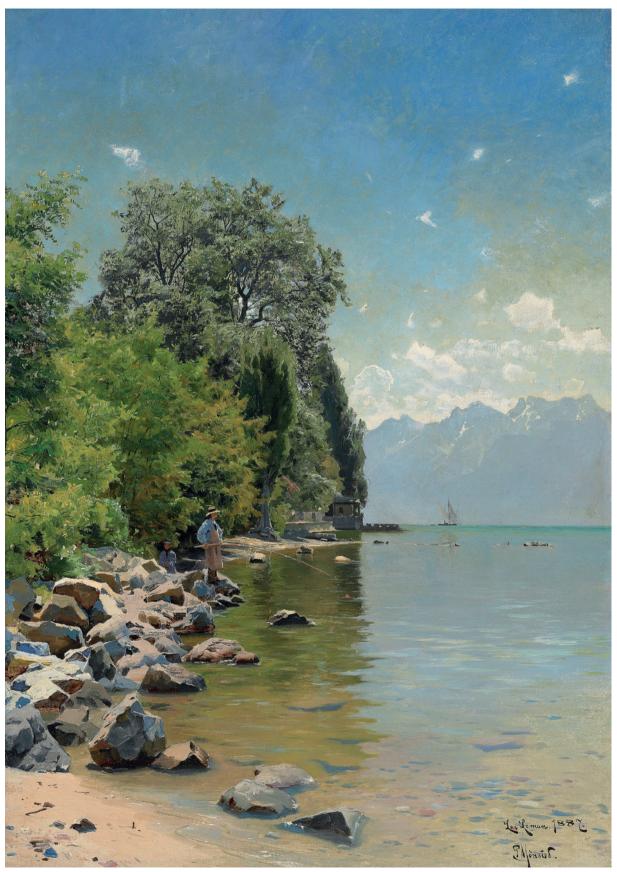
£15.000-20.000

\$22,000-29,000 €20,000-26,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 20 February 1992, lot 113. Private collection, USA, by whom acquired at the above sale. Their sale; Sotheby's, New York, 24 April 2009, lot 104. with Willow Gallery, London.

Acquired from the above by the present owner.





PROPERTY FROM AN ENGLISH COLLECTION

40

CARLO BOSSOLI (ITALIAN, 1815-1884)

View of Odessa; and View of Sevastopol

the first signed and dated in pencil 'C Bossoli 1839' (lower right); the second signed and dated in pencil 'Carlo Bossoli. 1839' (lower left) pencil, ink and watercolour, with gum arabic in places, on paper

8 x 28½ in. (20.2 x 72 cm.)
A pair (2)

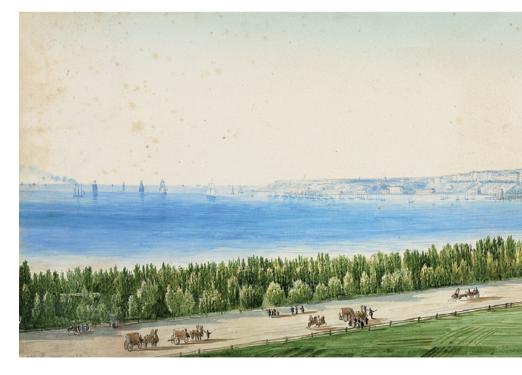
£10,000-15,000

\$15,000-22,000 €13,000-20,000

PROVENANCE:

Acquired by the parents of the present owner prior to 1960.

We are grateful to Dott.ssa Arabella Cifani for confirming the attribution of these works on the basis of photographs.







GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

The eruption of Vesuvius signed 'De Nittis' (lower right) oil on canvas

29¾ x 50½ in. (75.5 x 128.3 cm.) Painted in 1872.

£70.000-100.000

\$110,000-140,000 €91.000-130.000

PROVENANCE:

Lanckoronski Collection, Vienna.
Confiscated by the German authorities following the Anschluss, after March 1938, and transferred to Stift Kremsmünster.
Recovered by the Monuments Fine Arts and Archives Section from Alt Aussee (no.968), and transferred to the Munich Central Collecting Point, June 1945 (MCCP no. 1165).

Transferred to The Republic of Austria, November 1945. Restituted to Karolina Lanckoronsky, London, by 1951. Mario Borgiotti, Florence.

His sale, Christie's, London, 28 November 1972, lot 84. Anonymous sale; Brocade Antichitá, Montecatini Terme, 18-22 September 1974, lot 487.

Acquired at the above sale by the present owner.



Fig. 1: Giuseppe De Nittis, *Mount Vesuvius, circa* 1872 © Christie's 2010.



Fig. 2: Giuseppe De Nittis, *La Pioggia di Cenere*, 1872, Florence Galleria d'Arte Moderna di Palazzo Pitti.

LITERATURE:

V. Pica, *Giuseppe de Nittis: l'uomo e l'artista*, Milan, 1914, p. 84 (illustrated). V. Pica, 'Artisti Contemporanei: Giuseppe De Nittis e la Scuola Napoletana di Pittura' in *Emporium*, May 1914, vol. XXXIX, no. 233, p. 324 (illustrated). E. Piceni, *De Nittis*, Milan, 1955, p. 181.

M. Pittaluga-E. Piceni, *De Nittis. Catalogo generale*, Milan, 1963, no. 180 (illustrated).

P. Dini-G.L. Marini, *De Nittis: la vita, i documenti, le opere dipinte*, Turin, 1990, I, p. 392, no. 418; II, fig. 418 (illustrated).

The present lot is the largest of some 70 oil paintings by De Nittis of Vesuvius, and a more finished variant of a canvas of similar dimensions, today in the Pinacoteca de Nittis in Barletta. Most of the artist's treatments of the subject were highly atmospheric but small scale *plein air* landscape studies of the mountain, (fig. 1) and a smaller number of character studies of the guides who plied their trade leading tourists to the volcano's summit, which are here brought together on a more ambitious scale.

De Nittis's renditions of Vesuvius accounted for the largest part of a significant body of work produced by the artist on a trip to Naples, where he spent most of 1872, and where his son, Jacques, was born on 19 July. The painting describes a group of tourists and their guides rushing down the mountain in the wake of an eruption which first began on 24 April 1874, reaching its climax two days later. The eruption was powerful enough for De Nittis and his wife to temporarily abandon their apartment in Ercolano, and forced the evacuation of many villages on the sides of the mountain.

The present work unites a sense of drama with the picturesque, and integrates them into a composition which is notable for the artist's hallmark contrasts of light and dark. The picture is divided between the sunlit foreground, with elegant tourists and their entourage streaming urgently down the mountain, and the black lava field and summit looming in the background under a shaded and billowing mix of cloud and smoke. The resulting panorama synthesises a realist narrative, brought to life with carefully rendered accents of expression and costume, into a highly Impressionistic whole, which brilliantly conveys effects of light, atmosphere and movement.







FILIPPO PALIZZI (ITALIAN, 1818-1899)

After the Flood: the exit of the Animals from the Ark oil on canvas $31 \times 36 \%$ in. (78.7 x 92.7 cm.)

£100,000-150,000

\$150,000-220,000 €130,000-190,000

PROVENANCE:

Anonymous sale; Christie's, New York, 1 November 1999, lot 145.

Palizzi founded the Naples Societa Promotrice di Belle Arti in 1861 together with Domenico Morelli. Morelli and Palizzi were to remain lifelong friends. Mutual admiration between the two artists was clear, with Morelli stating that Palizzi's art contained 'a whole world of color and light, so true and real it was palpable' (D. Morelli, E. Dalbono, *La scuola napoletana di pittura*, Bari, 1915, pp. 24-25).

The present painting is one of two autograph reductions of a work executed by Filippo Palizzi in 1863 for King Victor Emmanuel II. The original and larger version was exhibited at the Exposition Universelle in Paris in 1867 and then donated by the King to the Museo di Capodimonte, Naples. The other autograph and larger reduction of the present subject was commissioned by a French private collector after the acclaim received by the prototype and its subsequent acquisition by the King and was sold at Christie's in London in 2011 (£265,250) (fig. 1). A third painting, of similar size to the present work, but only attributed to the artist, is in the Falmouth Art Gallery in Cornwall.

The artist's fervent naturalism is demonstrated by his ability to accurately render both the anatomy and character of the animals, here represented in an unprecedented variety of species. The bright colour palette used and the fantastic effect given by the rainbow enhance the richness of the present composition.

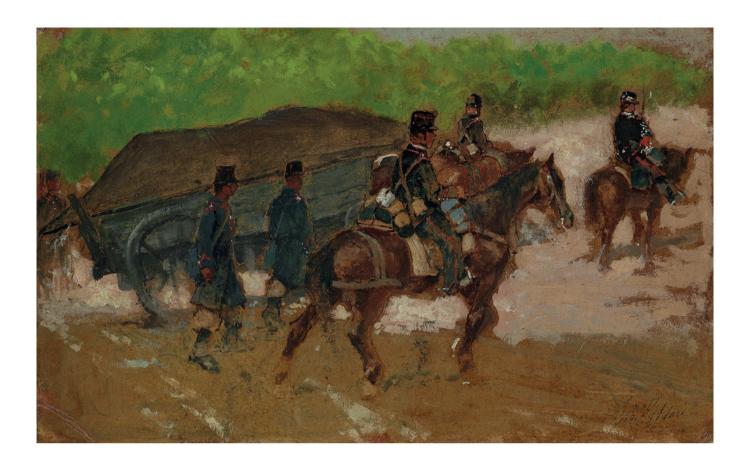
We are grateful to Professor Nicola Spinosa for having authenticated the present lot on the basis of a photograph.



Fig. 1: Filippo Palizzi, After the Flood: the exit of Animals from the Ark @ Christie's, 2011.







PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION

*43

GIOVANNI FATTORI (ITALIAN, 1825-1908)

Traino con soldati signed 'Gio.Fattori' (lower right) oil on board 7½ x 12 in. (18.4 x 30.5 cm.) Painted circa 1890.

£25,000-35,000

\$37,000-51,000 €33,000-46,000

Giovanni Fattori was a leading member of the Macchiaioli, an artistic group formed in Florence in the 1850s. The group's name derived from the name 'macchia', meaning 'blot', which had been used in a hostile review to describe the artists' technique of applying colour patches to build up their compositions, with bold contrasts of light and dark. Often compared to the Impressionists, with whom they shared a belief in painting directly from nature and an opposition to official academic strictures, the Macchiaioli remained truer to traditional rules of perspective and colour than their French contemporaries.

Fattori was a highly politically engaged artist. Throughout the late 1850s and early 1860s he followed the French armies and Piedmontese armies of Napoleon III through Tuscany and Northern Italy, making copious on-the-spot sketches and watercolours of soldiers and their horses.

Fattori's main interest was centered on the day-to-day activities of soldiers at rest or on the move, and the compositional possibilities that these apparently everyday scenes afforded. The academic preference for grand spectacle is thus firmly rejected in favour of a more detached and pictorial emphasis on light, colour and the tonal experimentation that defined the Macchiaoli.

The present late work, dated circa 1890's, presents the characteristics for which the artist was so well known. The soldiers are captured in an informal moment, the artillery is here depicted moving up a path. A dense green 'blotch' defines the bushes surrounding the scene.

We are grateful to Dr. Andrea Baboni for confirming the authenticity of the present lot on the basis of photographs.



PROPERTY FROM A FRENCH COLLECTION

44

HERMANN DAVID SOLOMON CORRODI (ITALIAN, 1844-1905)

A Roman aqueduct at sunset signed and inscribed 'H. Corrodi Rome.' (lower left) oil on canvas $21 \times 38\%$ in. (53.3 x 98.4 cm.)

£10,000-15,000

\$15,000-22,000 €13,000-20,000

*45

TELEMACO SIGNORINI (ITALIAN, 1835-1901)

Ultimo sole all'Isola d'Elba

signed 'TSignorini' (lower left) oil on canvas 11 x 18 in. (28 x 45.8 cm.) Painted in 1888.

£25,000-35,000

\$37,000-51,000 €33.000-46.000

PROVENANCE:

Comm. Paolo Signorini. His sale; Milan, Galleria Pesaro, January 1930, lot 95. with Bottega D'Arte Livorno, Montecatini terme. Piero Dini Milan

EXHIBITED:

Florence, Società di Belle Arti di Firenze, 1888, as: 'Sole di sera all'Isola

Venice, Esposizione Biennale Internazionale d'Arte, 1899, no. 37.

Florence, Promotrice di Firenze, 1899, no. 161.

Turin, Quadriennale di Torino, 1902, no. 675.

Turin, Galleria Narciso, Artisti dell'800 Italiano.

23 November-15 December 1963, no. 61.

Milan, Galleria Cocorocchia, Capolavori dell'800 pittorico italiano,

23 November-21 December 1967, no. 30.

Abano Terme, Il paesaggio nella pittura italiana di tre secoli, 1-20 September 1969.

Cortina d'Ampezzo, Centro d'Arte Dolomiti, Omaggio a Telemaco Signorini. Nel prossimo settantesimo anniversario della morte, August 1970, no. 22.

I ITERATURE:

Telemaco Signorini, Milan, 1942, p. 13 (Illustrated). M. Borgiotti, Genio dei Macchiaioli, Milan, 1964, pl. 145 (illustrated). G. Daddi, Telemaco Signorini all'Isola d'Elba, Lecco, 1971, pp. 290-291, pl. XXI (illustrated).

Telemaco Signorini was, together with Giovanni Fattori and Silvestro Lega, a leading member of the Macchiaioli (see lot 43). Telemaco came from a cultivated family with strong international contacts. Destined from an early age to follow in the footsteps of his father, Giovanni, a court painter to the Grand Dukes of Florence, he studied at the Academy of Fine Arts, while simultaneously developing a talent for en plein air painting with his friends Odoardo Borrani and Vincenzo Cabianca.

Centred around the Caffè Michelangelo, Signorini and his friends began to develop a formal art theory centred on the "macchia" or "blots", which would form the building blocks of pictures built up by contrasts of light and shade. Having experimented with new forms of painting in the countryside around La Spezia in 1858, the following year the artist and Cabianca attempted to apply a more formalized theory of colour and luminosity in landscapes and military scenes from the 1860 Italian War of Independence against Austria, in which Telemaco had fought. He perfected a rapid technique of on-the-spot sketching, and built up larger compositions in which he attempted to sacrifice detail to simplified tonal patterns.

The present work, painted during the artist's stay in Portoferraio on the island of Elba in 1888, reflects Signorini's dedication to painting from nature ('dal vero'). Stylistically, it combines elements of Macchiaiolo painting, marked here by the juxtaposition of blues of the sky and sea and ochre tones of the soil, but softened and made more transparent by the influence of French landscape painters such as Corot, whom he had met during his trip to Paris.





*46

GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

Veduta di Londra (The Victoria Embankment, London)

signed and dated 'de Nittis 75' (lower right) oil on panel

7¼ x 12½ in. (18.4 x 31.7 cm.)

£180 000-220 000

\$270,000-320,000 €240,000-290,000

PROVENANCE:

Collection Goupil, Paris.
E. Bright, London.
Private collection, Florence.
Private collection, London.
with Newman & Newman, London.
Anonymous sale; Sotheby's, London, 15 April 1970, lot 10.
with Acquavella Galleries, Inc., New York.
with John T. Dorrance Jr., New York.
His sale; Sotheby's, New York, 19 October 1989, lot 93.
Acquired at the above sale by the present owner.

EXHIBITED:

Rhode Island, Museum of Art, Brown University, Rhode Island School of Design, *To look on nature: European and American landscape, 1800-1874,* 3 February - 5 March 1972, no. 81.

New York, New York Cultural Center, Ottocento painting: in American collections, 15 November 1972 - 31 December 1973, no. 21 (the exhibition later travelled to Columbia, Ohio, Columbia Museum of Art, 9 January - 4 February 1973; St. Petersburgh, Museum of Fine Arts, 26 February-25 March 1973; Jacksonville, Cummer Gallery of Arts, 3-29 April 1973 and Massachusetts Institute of Technology, 5 May-15 June 1973).



Fig. 1: Victoria Embankment, 1926 © London Metropolitan Archives/Bridgeman Images.



Fig. 2: Giuseppe de Nittis, Westminster Bridge II © Christie's, 1999.

I ITEDATIIDE:

E. Piceni, *De Nittis: Catalogo generale dell'opera*, vol.II, Milan, 1982, no. 96 (illustrated).

Annuario Allemandi, Il edizione, 1984, p. 185.

P. Dini & G. L. Marini, *De Nittis: La Vita, I Documenti, Le Opere Dipinte*, Milan, 1990, vol. I, p. 157, no. 542 (illustrated vol. II, no. 542).

C. Igra, 'Spatial engineer and social recorder: Giuseppe de Nittis and the development of 19th-century cityscape imagery', in *Van Gogh Museum Journal*, Amsterdam, 1999, pp. 94-95 (illustrated).

Whilst living in Paris, de Nittis had become one of the artists represented by Adolphe Goupil, painting highly-finished anecdotal subjects that were the dealer's stock-in-trade, as well as more impressionist and adventurously composed canvases of modern subjects. However, it was for his use of perspective in his oil sketches that de Nittis was welcomed at the Impressionist exhibition of 1874 and for which he would be held in high esteem by his contemporaries.

The use of complex perspective devices that the artist employed in his Parisian street scenes became a strong feature in his painted works of London. He travelled for the first time to London in 1875, the year in which Veduta di Londra (The Victoria Embankment, London) was painted. De Nittis painted a number of these small oils of city life in London, all of which, in the words of the writer and close friend of the artist, Jules Clarétie '...would serve as lasting historical records of the topography and atmosphere of the places he painted...' with a '...fevered, troubled, refined...' response to the modern spectacle and a malleable cosmopolitan attitude '...ce Napolitain est... Parisien à Paris, comme il sera Londonner [sic] à Londres.'

Interestingly, this comment has remained true and this picture remains a historical record of the location depicted as seen in the contemporary photograph of this very location, the small saplings now mature trees. The present work can be directly compared to Westminster Bridge II (fig. 1), one of three versions of Westminster Bridge that artist executed during his stay in London.

The extended trips made by the artist to London (1875-1881) coincided with one of the happiest and most productive of his short life. It was in London that De Nittis befriended artists such as Tissot, Millais, Leighton, Watts and Alma Tadema. While in London he stayed with one of his patrons, the banker Kaye Knowles.

It was not just the physical aspects of these cityscapes that proved to be difficult to fully master, but London's distinctive light and atmosphere was a principal challenge for the artist. And so it had been for his predecessors, that had stood in the very same locations a few years earlier and encountered similar difficulties. Monet, for example, painted a beautiful work of the Thames and Westminster in 1871, La Tamise et le Parlement (fig. 2), choosing to illustrate modernity through the chugging steamboats on the Thames, rather than the speeding carriages and fashionable ladies.

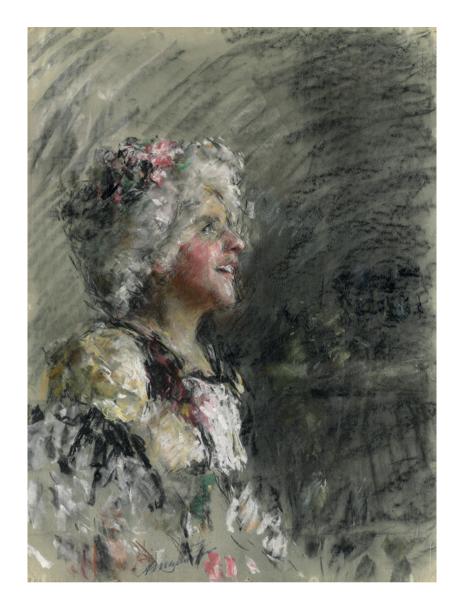


Fig. 3: Claude Monet, *The Thames below Westminster*, 1871 © London, National Gallery/Bridgeman Images.









PROPERTY OF A PRIVATE ITALIAN COLLECTOR

47

ANTONIO MANCINI (ITALIAN, 1852-1930)

Costume Rococò

signed 'AMancini' (lower left) chalk, charcoal and pastel on paper laid down on canvas 29% x 22 in. (75.5 x 55.9 cm.)

£10,000-15,000

\$15,000-22,000 €13,000-20,000

We are grateful to Dott.ssa Cinzia Virno for her assistance in cataloguing the present lot which will be included in the catalogue raisonné on the artist, currently in preparation, and edited by Cinzia Virno, De Luca Editori d'Arte, Rome.

The present lot will be sold with a photo-certificate from Dott.ssa Cinzia Virno, dated 30 October 2015.



PROPERTY OF A PRIVATE ITALIAN COLLECTOR

48

ANTONIO MANCINI (ITALIAN, 1852-1930)

Due figure femminili

signed 'AMancini' (lower right) chalk, charcoal and pastel on paper laid down on canvas $26\% \times 21\%$ in. (68 x 55.5 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

with Galleria Pesaro, Milan.

We are grateful to Dott.ssa Cinzia Virno for her assistance in cataloguing the present lot which will be included in the catalogue raisonné on the artist, currently in preparation, and edited by Cinzia Virno, De Luca Editori d'Arte, Rome.

The present lot will be sold with a photo-certificate from Dott.ssa Cinzia Virno, dated 30 October 2015.

PROPERTY OF A PRIVATE COLLECTOR

λ49

RENATO TOMASSI (ITALIAN, 1884-1978)

The artist's wife, Musi signed with monogram and dated 'RT 1921' (upper left) oil on canvas 27% x 16¼ in. (70.8 x 41.2 cm.)

£10.000-15.000

\$15,000-22,000 €13.000-20.000

PROVENANCE:

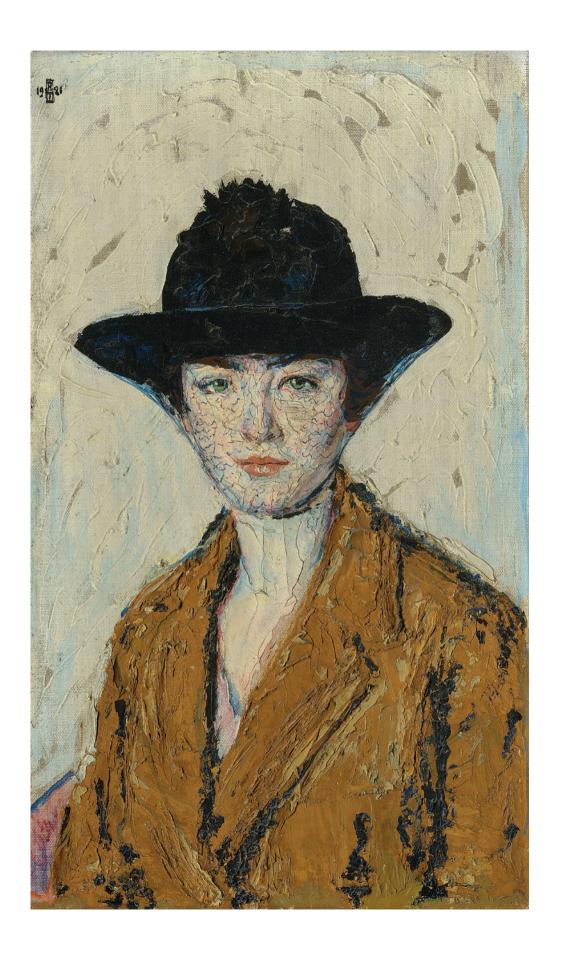
The Savoy Royal Family, Italy.

EXHIBITED

Naples, Esposizione Biennale d'Arte della Città di Napoli, May-October 1921, no. 12, as: Mia moglie.

This elegant portrait depicts the artist's wife, Musi, wearing a large veiled hat, which creates a mysterious and powerful effect. The beauty of the sitter is enhanced by her sensual gaze, her long neck and her soft red lips. The pale brushstrokes executed by the artist to capture the skin tone of his wife, recreate a powerful and striking effect. The artist contrasts the white tones of the painting with the ochre of the sitter's jacket and the dark palette of her hat.

Renato Tomassi was renowned in the first half of the 20th century for his exquisite and refined portraits. The artist was highly appreciated particularly by the aristocracy and the German upper classes, who were competing to commission one of his portraits. Of noble origins (his grandmother was a Giustiniani), Tomassi managed to easily enter the important aristocratic circles of his time. After his encounter with the Hungarian realist artist Robert Wellmann, in 1903, Tomassi became his pupil in Rome. In 1905 he exhibited at the *Mostra della Secessione Romana*, where he was noticed and befriend by the German artist Otto Greiner. Thanks to his training at Sigmund Lipinsky's school in via Margutta in Rome, the painter became acquainted with various Central European artists and patrons. Tomassi travelled extensively in Germany, studying in Berlin, and Northern Europe, becoming fascinated by the modern Secessionism. The artist's favourite subjects were always women, most importantly his wife, his daughter Enza and his nieces Gloria and Nadia.



THE PROPERTY OF A EUROPEAN COLLECTOR

50

ANGELO MORBELLI (ITALIAN, 1853-1919)

Lago Maggiore signed 'Morbelli' (lower left) oil on canvas 27% x 39% in. (70.5 x 101 cm.) Painted *circa* 1915-1919.

£150,000-250,000

\$220,000-360,000 €200.000-320.000

PROVENANCE:

Anonymous sale; Sant'Agostino, Turin, 30 March 1998, lot 40. Private collection, Italy.

LITERATURE:

AA. VV., Ottocento, Catalogo dell'Arte Italiana dell'Ottocento, Milan, 1995, vol. 24, p. 167 (illustrated).

'Il rapporto annuale 1998-1999. Il Giornale dell'Ottocento, I dossier del Giornale dell'Arte', supplement to *Il Giornale dell'Arte*, no. 177, May 1999, p. XII (illustrated).

Angelo Morbelli (fig. 1) can be considered one of the six leading exponents of Italian Divisionism together with Vittore Grubicy de Dragon, Giovanni Segantini, Giuseppe Pellizza da Volpedo, Gaetano Previati and Emilio Longoni. Despite the often cited parallels with French Neo-Impressionism, in particular with Pointillism, Divisionism developed in Milan quite independently. Divisionism is characterised by a meticulous study of the optical effects and the luminosity of colour on canvas itself, which has a profoundly textural element due to the technique used. Thus, when touches of paint are applied side by side to the canvas 'divisionistically' as pure unmixed colour, the colours achieve greater luminosity and brilliance in the eye of the spectator. This movement, that bears strong symbolist connotations, can also be seen as socially charged, as its 'members' believed in artistic creation as a way to reach social improvement and redemption. All these elements together laid the foundations for the birth of Futurism.

Morbelli studied at the Accademia di Brera in Milan from 1867 to 1876 under Raffaele Casnedi and Giuseppe Bertini. By the early 1890s, under the influence of Segantini and Previati, Morbelli started exploring the new technique, characterised by a lighter palette and a more painterly finish, which eventually led him to an intensive study of the colour theory principles, necessary to the mastery of Divisionism.

Painted between 1915 and 1919, the present late work depicts a breath-taking view of Lake Maggiore seen from a sunny terrace. The extraordinary luminosity of the present work is clearly related to Morbelli's experiments with *en plein air* painting in the late 1880s. The divisionist technique perfectly reproduces the shimmering light of a hot summer day. The rigour of the brushstrokes and the incredible attention and research in the rendering of light enabled the artist to take full control of the view and to convey feelings and emotions.

The power of this composition derives from the exceptional use of perspective, which is the result of several studies carried out by the artist with the aid of photography

Lake Maggiore, one of the most fashionable holiday resorts at the beginning of the 20th Century, was a recurring and dear subject to the painter. It was in 1915 that Morbelli painted his famous composition *Donna sul Lago Maggiore* (1915, Fondazione Cariplo, Milan), capturing an elegant lady enjoying and relaxing during a boat ride on the Lake.

No apparent human presence, typical of the artist's late works, gives the painting an almost metaphysical connotation, charging the scene with mysticism. A sense of tranquillity and meditation pervades the scene, which thus seems to be suspended in a timeless space. Being one of the artist's last composition before his death we can also find a proper sense of inward reflection in the present work.

A similar feeling can be perceived in another late work by the artist, *II Telegramma* (fig. 2), painted in 1917. There, as is the present composition, the absence of human presence dominates the work and enhances the contrast between the turmoil created by the telegram just received and the calm and peaceful marine view.



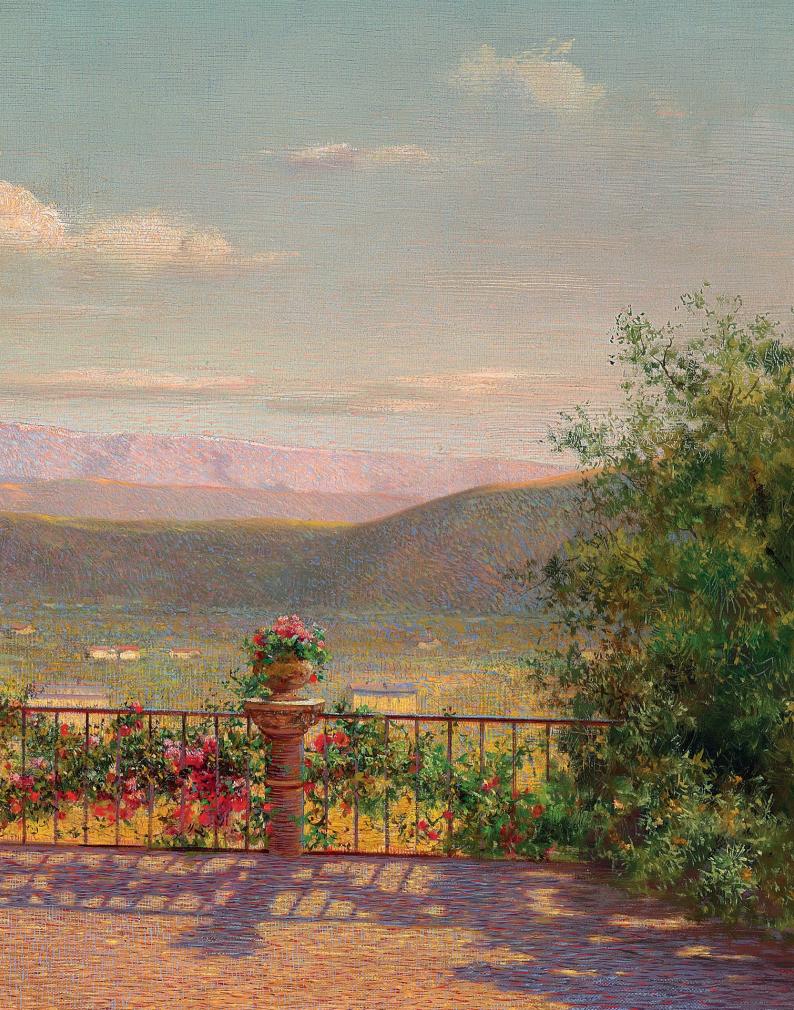
Fig. 1: The artist in his studio.

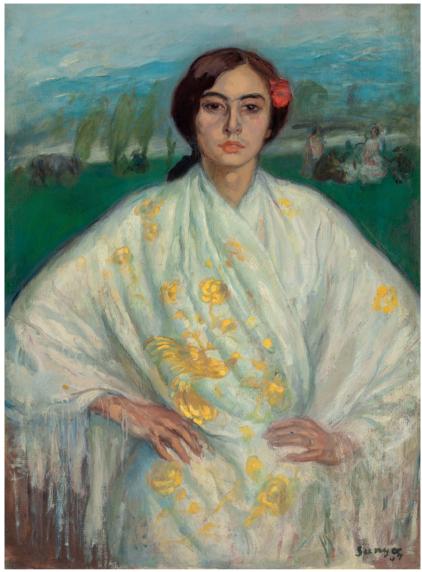


Fig. 2: Angelo Morbelli, *Il Telegramma*, 1917, private collection.









λ**51** JOAQUIM SUNYER (SPANISH, 1874-1956)

Gitana

signed and dated 'Sunyer/07' (lower right) oil on canvas 37% x 27% in. (95 x 69.8 cm.)

£20,000-30,000

\$29,000-43,000 €26,000-39,000

PROVENANCE:

Anonymous sale; Sala Parés, Barcelona, 2 August 1989, lot 10. Acquired at the above by the present owner.

Joaquím Sunyer is considered one of the most important representatives of the Spanish cultural movement *Noucentisme*. His artistic career can be divided into two very different periods, the first, his Parisian period from 1896 - 1908, which is marked by a vibrant post-impressionist style and the second one, after his return to Spain around 1910, which is highly influenced by the Mediterranean, marked by the figure of Cézanne.

At the request of his art dealer and friend Henri Barbazanges, Sunyer travels to Spain in 1905. During his stay he visits the important museums where he admires the Spanish masters such as Velázquez, Goya and El Greco.

Their influence on his oeuvre is profound and when he returns to Paris at the beginning of 1906, Sunyer introduces this new Spanish thematic to his work. His relationship with artist Zuloaga, who was his neighbour in Montmartre, proved equally crucial. As his new found style develops, so does his more sophisticated choice of subject matter. The critic responded positively, commenting on the freshness and originality of Sunyer's art. Regardless of this positive reception Sunyer continued change and hone his craft, until he finally achieved his own ideal aesthetic expression in 1908, after visiting Cezanne's retrospective which proved a turning point in his artistic career.

Painted in 1907, the present work is part of this short period in the artist's career, marked by the influence of Spanish art and more profoundly, of the artist Zuloaga. This is not only evident in the subject of the work, but also in its colours and the composition. It is clear from the composition that the artist not only chose her for her beauty but also for her strength of character. She is depicted with folded arms in a powerful stance and eyes that radiate with defiance. The subtle touches of light are emphasized by the brilliant yellow motif in her traditional shawl, the vivid red flower in her hair and the crimson of her lips.



*52

MARIANO FORTUNY Y MARSAL (SPANISH, 1838-1874)

In the garden, Granada signed 'Fortuny' (lower right) oil on canvas 19½ x 8 in. (49 x 20 cm.)

£15,000-25,000

\$22,000-36,000 €20,000-33,000

PROVENANCE:

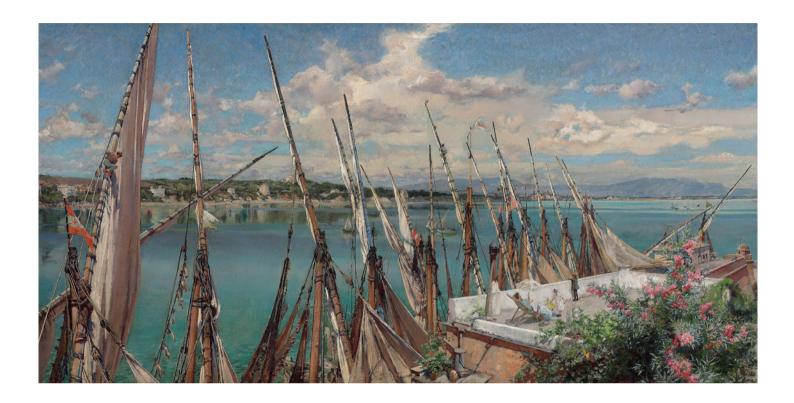
with Odon Wagner Gallery, Toronto.

EXHIBITED:

 $Toronto, The \, Art \, Museum \, of \, Toronto, \, Loan \, Exhibition, \, date \, unknown.$

In 1870 Fortuny moved to Granada with his family for two years. His stay in the Moorish jewel in the heart of Andalusia proved inspirational. The possibility to paint *en plein air*, as in the present painting, provoked a decisive change in the character and style of his work. Enchanted by the blazing Andalusian sun, light played a paramount role in works of this period. Liberated from the confines and predictability of studio painting and confronted with new surroundings and fresh subject matter, he moved towards to a more naturalistic approach in painting. So revelatory was his experience that Fortuny founded a local academy of painting, the *Escuela Luminista* - a school that would attract students and followers long after his departure.





FRANCISCO PRADILLA Y ORTIZ (SPANISH, 1848-1921)

Sails at Porto d'Anzio

signed, inscribed and dated 'F. Pradilla Ortiz/ Anzio-Roma 1896.' (lower right); and further signed, inscribed and dated '"Las Velas Latinas en Porto d'Anzio."-Italia.1896/ Francisco Pradilla Ortiz' (on the reverse) oil on canvas

15% x 30¼ in. (38.5 x 77 cm.)

£40,000-60,000

\$58,000-87,000 €52,000-78,000

PROVENANCE:

Friedrich Alfred Krupp, Germany. Anonymous sale; Van Ham Kunstauktionen, Cologne, 15 May 2009, lot 400.

The present work, painted in 1896, is typical of the artist's bright and detailed scenes painted during his visit to Italy. Throughout his productive career Pradilla y Ortiz became interested in various artistic movements, from Romanticism on to Naturalism and Impressionism, which shaped his oeuvre.

Pradilla's fascination with Italy can be immediately perceived in this composition. Throughout his time in Italy, he travelled extensively studying the countryside and producing a large number of landscapes, many of which were sketched on small boards.

The almost photographic angle of this composition and the artist's typical attention to detail enhance its qualities. The array of sails and masts in the foreground allow the viewer glimpses of the town of Nettuno on the coast and the foothills of the Abruzzo Apennines in the far right.

To the left, the artist captures a man, probably a sailor, sitting halfway up a mast fixing a sail. On a terrace we witness an intimate scene: a lady relaxes in a chair, shielding herself from the sun with a parasol, as her young children play nearby. The loose brush-strokes of the background contrast the detailed depiction of the sails and figures in the foreground. The reflection of the warm sun on the water creates an evocative effect. His approach to these compositions may have had an influence in the work of one of his most famous pupils, Joaquím Sorolla y Bastida.

In 1897, an year after painting the present canvas, the artist returned to Madrid having being appointed Director of the Museo del Prado, a role that he soon abandoned in order to fully dedicate his life to his artistic career.

SANTIAGO RUSIÑOL Y PRATS (SPANISH, 1861-1931)

Brollador del Parc Badés, Arbúcies

signed 'S. Rusiñol' (lower right) oil on canvas 41 x 48½ in. (104.1 x 123.2 cm.) Painted in 1930.

£70.000-100.000

\$110,000-140,000 €91,000-130,000

PROVENANCE:

Acquired by the father of the present owner, 15 March 1831 (at the Sala Parés Exhibition).

And thence by descent to the current owner.

EVUIDITED

Barcelona, Sala Parés, Exposició de Santiago Rusiñol, Ramon Casas, Enric Clarasó, 28 February-13 March 1931, no. 11.

LITERATURE:

M. Marinello, Las Noticias, 22 March 1931, p. 7.

J. de C. Laplana, *Santiago Rusiñol, el pintor, l'home*, 1995, p. 464, no. 20.1.15 (illustrated) J. de C. Laplana and M. Palau-Ribes, *La pintura de Santiago Rusiñol, obra completa*, Vol. III, p. 203. no. 20.1.15 (illustrated).

Born in Barcelona in 1861, Santiago Rusiñol's family were wealthy industrialists with successful interests in textiles. Rejecting the opportunity to work within the family firm, Rusiñol developed his early talent as a painter and studied to be an artist.

Rusiñol's poetic artistic language has its roots in the time he spent in Paris in the early 1890's, here living in Montmartre alongside fellow Spanish artist's Ramon Casas and Ignacio Zuloaga he developed his love of modernism. At this time he also started his association with the Brussels-based avant-garde group of artist's known at *Les XX*, whose founder members included Fernand Khnopff and James Ensor. The group gradually became a focus point for modernist and symbolist artists, poets and writers, including James McNeill Whistler, whose influence on the Spanish artist was particularly notable. On his return to Spain, Rusiñol developed his unique style which he translated into poetic paintings of landscapes and gardens, rendered in heightened, vibrant tones.

Rusiñol painted this park and the village of Arbúcies, near Barcelona numerous times between 1927 and 1930, as can been seen in Caminal d'hortènsies, (fig 1.) The present lot is visually mysterious and evocative, with a stillness and tranquillity leading us along the sunlit dappled paths. The rich vegetation of dense greens and curious shaped tree trunks fill the whole canvas capturing the magical garden. Rusiñol used colours that were extraordinarily resonant and abstract his compositions from any sense of human presence. This garden paradise exults in the beauty and mystery of nature.

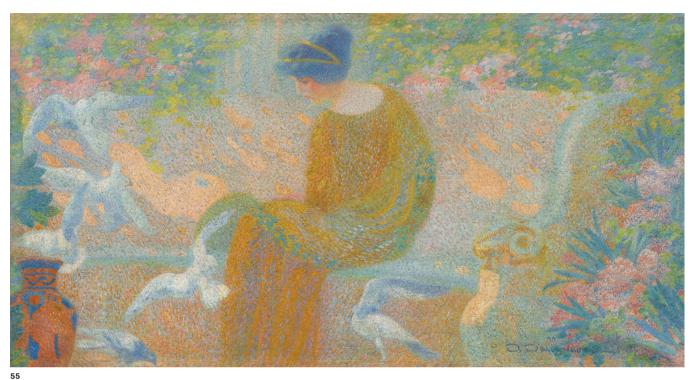
We are grateful to Mercedes Palau-Ribes O'Callaghan for confirming the authenticity and for her assistance in preparing this catalogue entry.



Fig. 1: Santiago Rusiñol y Prats, *Hydrangeas on a garden path* © Christie's 2012.







55

DAVID DELLEPIANE (FRENCH, 1866-1932)

Fille aux Colombes signed 'D. Dellepiane' (lower right) oil on canvas 371/8 x 701/4 in. (94.3 x 178.5 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 June 1985, lot 120. Anonymous sale; Sotheby's, London, 24 November 2009, lot 47. PROPERTY OF A GENTLEMAN

56

EDWARD ALFRED CUCUEL (AMERICAN, 1875-1954)

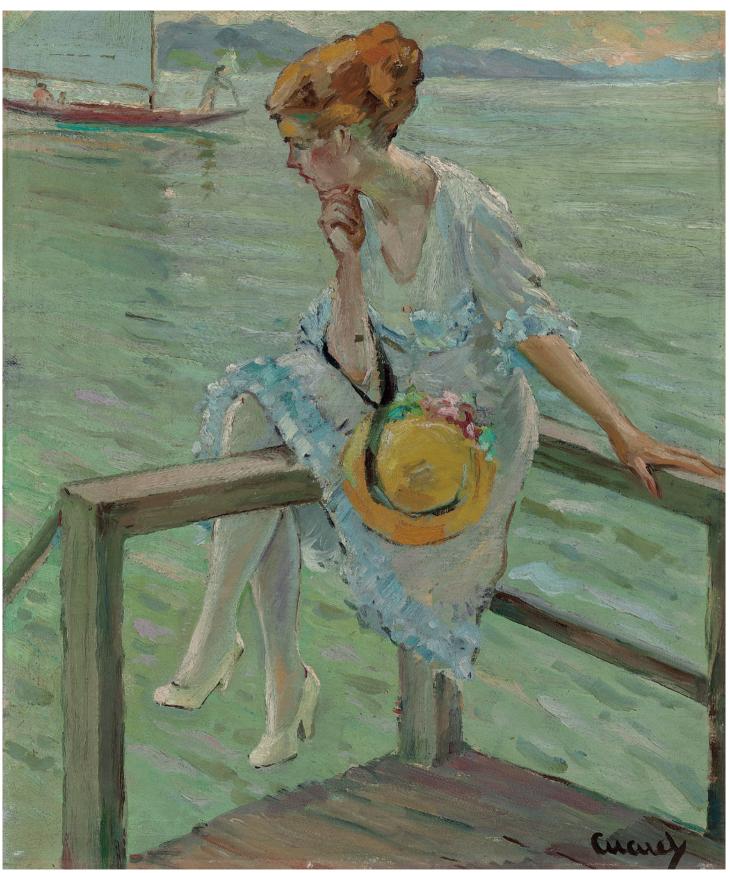
An Elegant Lady by a lake signed 'Cucuel' (lower right) oil on canvas laid down on panel $23\% \times 20$ in. (60.4 x 50.8 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

Acquired by the father of the present owner. And thence by descent.





PROPERTY OF A LADY

57

GEORGES ANTOINE ROCHEGROSSE (FRENCH, 1859-1938)

Le hamac or Un après-midi à Barbizon

signed, inscribed and dated 'Rochegrosse Barbison/vers 1895?' (lower right) oil on canvas

39 x 39 in. (99 x 99 cm.)

£30,000-50,000

\$44,000-72,000 €39,000-65,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, 21 March 1986, lot 64. Acquired at the above by the present owner.

LITERATURE:

J.-J. Lévêques, *Les années de la Belle Epoque: 1890-1914*, Paris, 1991, p. 49 (illustrated).

Georges Rochegrosse entered the Académie Julian in Paris at the young age of 12, becoming a pupil of Gustave Boulanger and Jules Lefebvre. The artist later enrolled at the École nationale supérieure des Beaux-Arts, and was a finalist in the Prix de Rome competition twice. Around 1890 he married his great love Marie Leblond, who became Rochegrosse's favourite model.

From 1900, the artist and his wife spent the winter months in El-Biar, in the hills above the Bay of Algiers, where the painter found inspirations for many of his orientalist compositions. Rochegrosse died in El-Biar, but he was buried in Montparnasse Cemetery in Paris. His fame was international, commensurate with the ambitious nature of his major historical, mythological and literary compositions.

In the present painting Rochegrosse captures a very intimate scene. The artist's modulation of light and cropping of the composition is highly impressionistic. Set in Barbizon, during a lazy afternoon, his wife Marie is depicted laying down on a hammock, looking intensively at her husband who is painting the scene, the sun caressing her face and reflecting on her white dress. To the right, dressed in black, is the famous Belgian actress Berthe Bady. Sitting on the ground is the artist Henry Bataille, a very good friend of Rochegrosse and lover of Berthe. Memé, the maid, is about to bring refreshments to the group of friends enjoying the warmth of the sun in such a lavishly painted garden. To complete the scene, La Femme Palme and Yack, the two adored dogs.



58

PAUL-LOUIS DELANCE (FRENCH, 1848-1924)

Le départ, Gare d'Austerlitz, Paris signed and dated 'Paul Delance. 1883' (lower left) oil on canvas 83½ x 126¾ in. (211.5 x 321.9 cm.)

£200,000-300,000

\$290,000-430,000 €260.000-390.000

PROVENANCE:

Anonymous sale; Christie's, London, 21 November 1997, lot 167. with The Fine Art Society, London, 1999.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Salon, 1883, no. 713.

New York, Didier Aaron, La Belle-Époque: Paintings and Drawings, 2-22 November 1978, no. 13.

Tokyo, Tokyo Station Gallery, *Railways in Art: Inventing the Modern*, 8 August-15 September 2003, no. 46.

Paul-Louis Delance studied under both Jean-Leon Gérôme and Léon Bonnat at the École des Beaux-Arts of Paris. During the turbulent years at the end of the 1860's he became more and more politically aware and in 1870 he joined the army. After his commission he travelled extensively through Europe eventually settling back in France.



Fig. 1: Claude Monet, *The Gare Saint-Lazare: Arrival of a Train*, 1877 © Fogg Art Museum, Harvard Art Museums, USA/Bequest from the Collection of Maurice Wertheim, Class 1906/Bridgeman Images.

His artistic style flourished within the academic milieu of the French third republic and he was awarded a *mention honorable* at the Salon of 1880. Not only was he making great progress in his artistic career, he also managed to secure great personal happiness by marrying his student Julie Feurgard in 1886. Two years later in 1888 his life and career changed completely when both his daughter Alice was born and he exhibited *la Légende de Saint Denis* at the Salon. The later earned the artist the much-coveted first-class medal. The painter became member of the *Société Nationale des Beaux-Arts* in 1890 and was made *Chevalier de la Légion d'honneur* in 1908.

The present lot depicts travellers saying their goodbyes on the platform at the Gare d'Austerlitz. Originally called Gare d'Orléans, the station was built in 1840 in order to serve the Paris-Corbeil and then the Paris- Orléans lines. The station was important for connecting Paris with South-West France and Spain.

The train station and the railway in general became a fashionable theme in art in the second half of the 19th Century. Symbolizing the progress of modern life and industry, it was one of the favourite subjects of the impressionist movement. Claude Monet was for instance fascinated by the Gare Saint-Lazare, celebrating it in one of his most famous series of which the *Arrival of the Train* in the collection of the Musee d'Orasy is one of the most well-known (fig 1.). Where Monet was inspired by the great iron structures echoing the monumental proportions of France's Gothic cathedrals, Delance focussed his attention on the revolutionary impact that the railway, and its subsequent mass travel, had on society. In that respect the artist draws easy comparison with some of his English contemporaries such as William frith (fig. 2) and Augustus Egg.

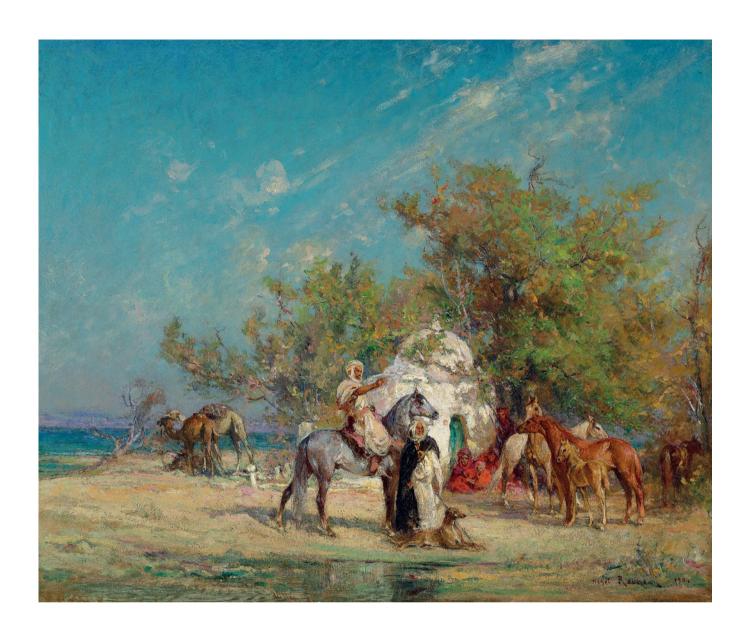


Fig. 2: William Powell Frith, *The Railway Station*, 1862 © Royal Holloway and Bedford New College, Surrey, UK/Bridgeman Images.









PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

59

HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

Preparing for the hunt

signed and dated 'Henri Rousseau 1904' (lower right) oil on panel $18\times21\%$ in. (45.7 x 55.7 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000



60

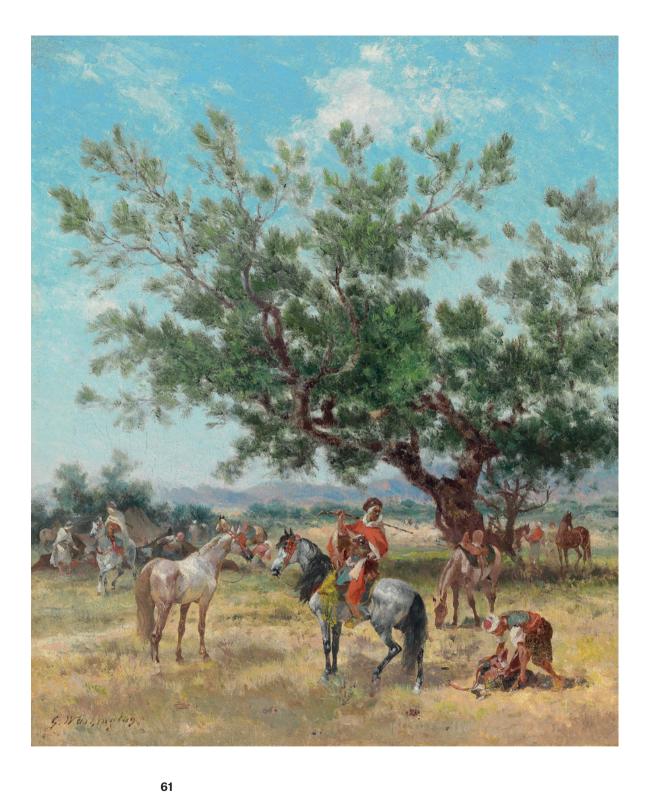
VICTOR PIERRE HUGUET (FRENCH, 1835-1902)

The Falcon Hunt signed 'V. Huguet' (lower right) oil on canvas 25% x 32% in. (65.5 x 81.5 cm.)

£10,000-15,000

\$15,000-22,000 €13,000-20,000





GEORGES WASHINGTON (FRENCH, 1827-1910)

Arab Horsemen preparing for the hunt signed 'G. Washington' (lower left) oil on canvas 241/4 x 191/8 in. (61.5 x 50.5 cm.)

£10,000-15,000

\$15,000-22,000 €13,000-20,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

62

HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

Horsemen and Shepherds in the Desert signed and dated 'Henri Rousseau 27' (lower right) oil on canvas $25\%\times36\%$ in. (65.4 $\times\,92$ cm.)

£20,000-30,000

\$29,000-43,000 €26,000-39,000



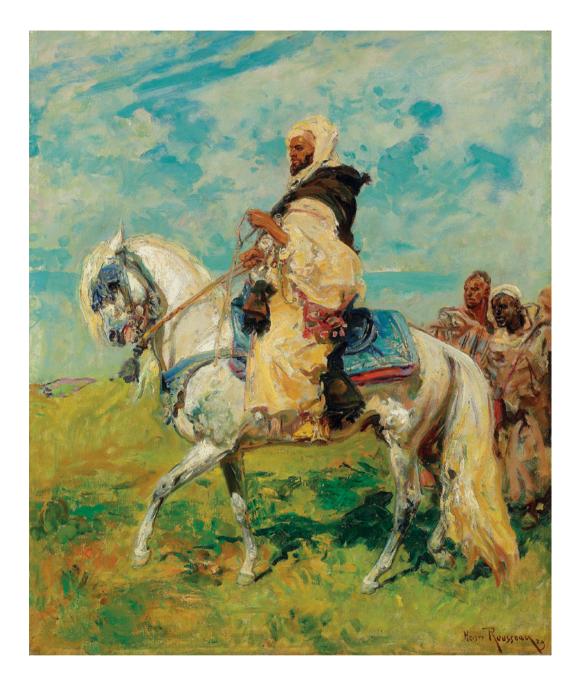
63

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

A caravan in the desert signed 'F.A. Bridgman' (lower left) oil on canvas 20½ x 31 in. (52 x 78.8 cm.)

£25,000-35,000

\$37,000-51,000 €33,000-46,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

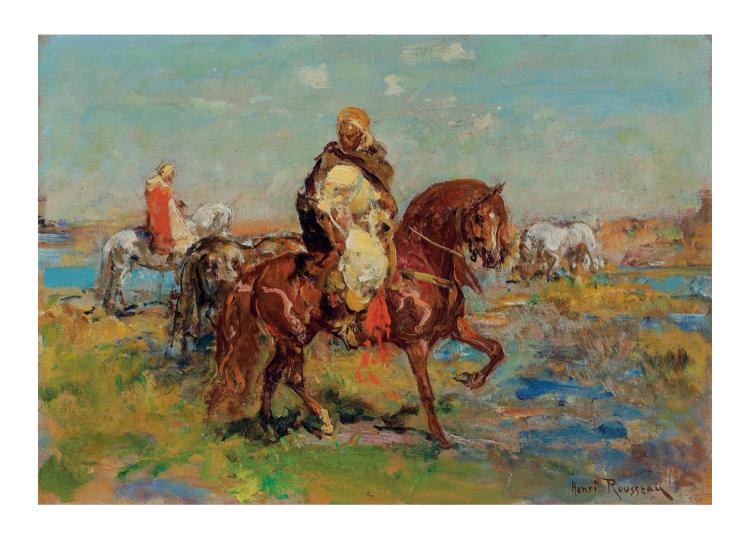
64

HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

A Chieftan on a White Stallion signed and dated 'Henri Rousseau 29' (lower right) oil on canvas $25\% \times 21\%$ in. (64.7 x 54.6 cm.)

£25,000-35,000

\$37,000-51,000 €33,000-46,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

65

£7,000-10,000

HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

Two Arab horsemen signed 'Henri Rousseau' (lower right) oil on panel 9% x 13 in. (23.8 x 33 cm.)

> \$11,000-14,000 €9,100-13,000



66

FREDERICK ARTHUR BRIDGMAN (AMERICAN. 1847-1928)

An Arabian horse in a sunlit street signed 'F. A. Bridgman' (lower right) oil on canvas 18¼ x 25¾ in. (46.3 x 65.3 cm.)

£15,000-25,000

\$22,000-36,000 €20,000-33,000

PROVENANCE:

Anonymous sale; Leonard Joel, Melbourne, 23 September 2012, lot 203.

EXHIBITED

London, Royal Academy, year unknown.



ADOLF SCHREYER (GERMAN, 1828-1899)

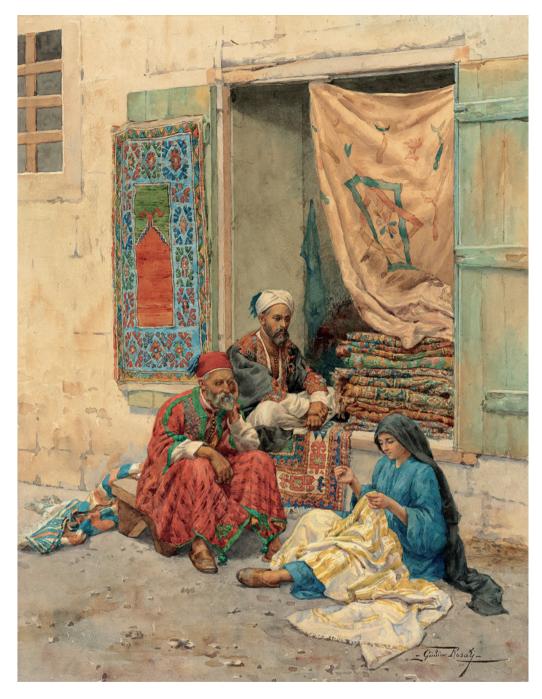
Arabian Horsemen signed 'Ad. Schreyer' (lower right) oil on canvas 23½ x 38¼ in. (59.6 x 97.1 cm.)

£30,000-50,000

\$44,000-72,000 €39,000-65,000

PROVENANCE:

with Newhouse Galleries, New York.



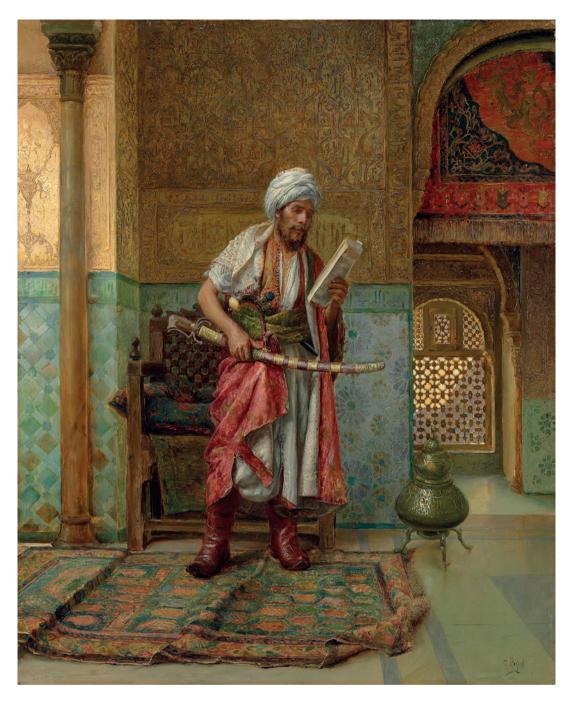
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

GIULIO ROSATI (ITALIAN, 1858-1917)

Mending the carpets signed 'Giulio Rosati' (lower right) pencil and watercolour on card 23½ x 18 in. (59.6 x 45.7 cm.)

£10,000-15,000

\$15,000-22,000 €13,000-20,000



69

CLEMENTE PUJOL DE GUSTAVINO (SPANISH, 1850-1905)

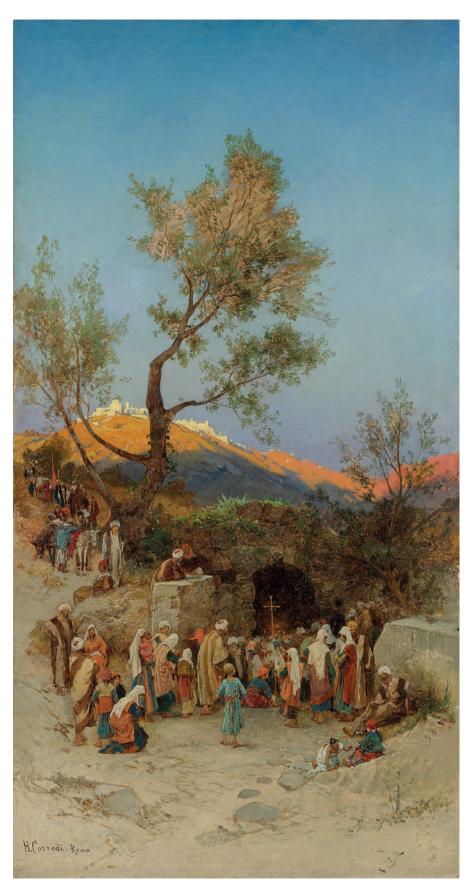
The dispatches of the day signed 'C. Pujol' (lower right) oil on panel 24 x 19½ in. (61 x 49.5 cm.)

£30,000-50,000

\$44,000-72,000 €39,000-65,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 February 1994, lot 85.



70 HERMANN DAVID SALOMON CORRODI (ITALIAN, 1844-1905)

Pilgrims journeying to the Mount of Olives, Jerusalem beyond

signed and inscribed 'H. Corrodi.Roma' (lower left) oil on canvas $63\% \times 32\%$ in. (162×83.5 cm.)

£20,000-30,000

\$29,000-43,000 €26,000-39,000





*71

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

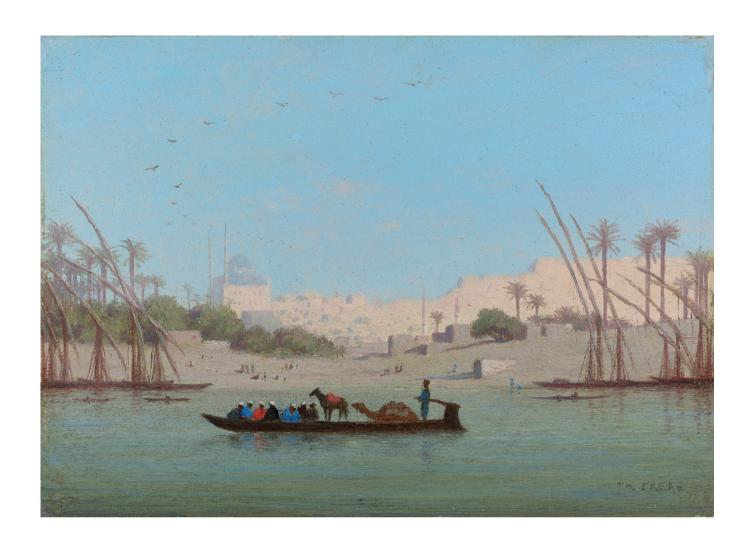
Caravane traversant un fleuve (Haute Egypte); and Vue de Île de Philoe-Nubia (coté Sud ouest)

the first signed 'TH. FRERE' (lower left) and the second signed 'TH. FRÈRE' (lower right) oil on panel 6% x 15 in. (17.5 x 38.1 cm.)

A pair (2)

£10,000-15,000

\$15,000-22,000 €13,000-20,000



*72

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

On the Nile, Mohamed Ali Citadel in the background signed 'TH. FRÈRE' (lower right) oil on panel 4% x 7 in. (12.4 x 17.8 cm.)

£5,000-7,000

\$7,300-10,000 €6,500-9,100



JAN BAPTIST HUYSMANS (BELGIAN, 1826-1906)

Resting in the desert

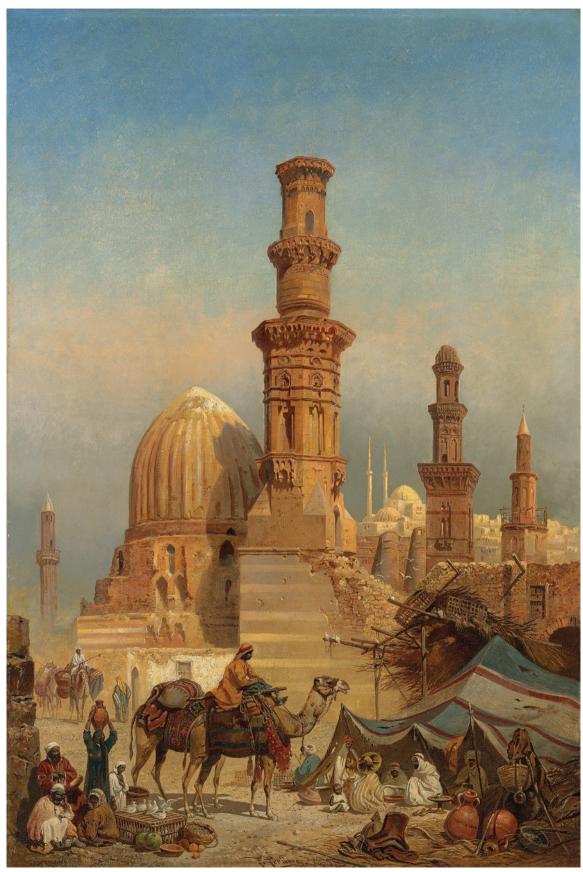
signed and dated 'J: B.te Huysmans 1864.' (lower left), and further signed and dated in Arabic (lower left) oil on panel $261\!\!/\,x$ $411\!\!/\,\!2$ in. (66.6 x 105.4 cm.)

£12,000-18,000

\$18,000-26,000 €16,000-23,000

PROVENANCE:

with Mathaf Gallery, London.





FRIEDRICH PERLBERG (GERMAN, 1848-1921)

Mosques and minarets in Cairo signed and inscribed 'F. Perlberg. München' (lower centre) oil on canvas 591/4 x 39% in. (150.5 x 100 cm.)

£10,000-15,000

\$15,000-22,000 €13,000-20,000

PROVENANCE:

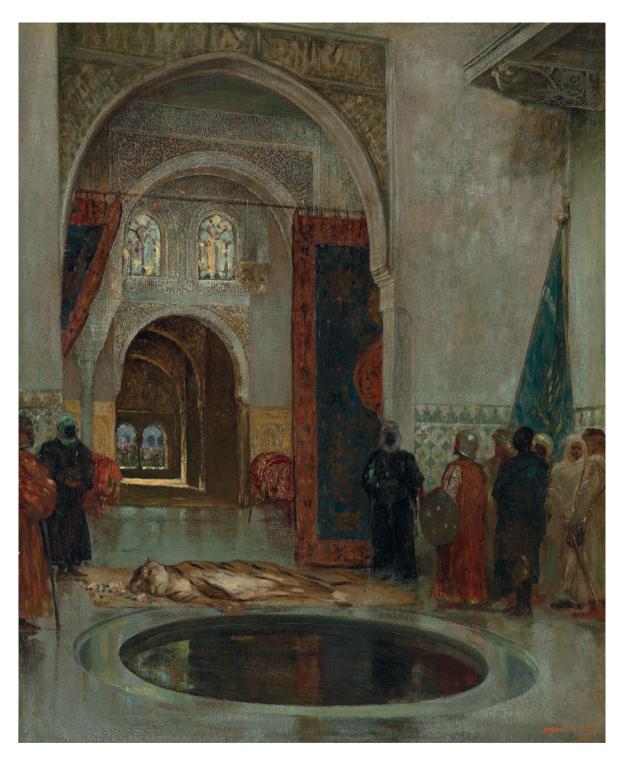
Anonymous sale; Christie's, London, 2 November 1979, lot 240. Anonymous sale, Sotheby's, London, 13 October 1999, lot 110.

*75

HERMANN-DAVID-SALOMON CORRODI (ITALIAN, 1844-1905)

Faloukas on the Nile signed and inscribed 'H. Corrodi Cairo.' (lower right) oil on canvas $19\% \times 40\%$ in. (50.5 x 101.9 cm.) £20,000-30,000

\$29,000-43,000 €26,000-39,000



***76**BENJAMIN CONSTANT (FRENCH, 1767 - 1830)

35¾ x 29¾ in. (90.8 x 74.5 cm.)

The Grief of the Pasha signed 'Benjamin Constant' (lower right) Oil on canvas

£12,000-18,000

\$18,000-26,000 €16,000-23,000 The subject of the present painting is based on the poem by Victor Hugo *La Douleur du Pacha* in *Les Orientales*. The artist Jean-Léon Gérôme illustrated this poem in 1882 and his composition has inspired several other similar paintings. The sultan is depicted mourning the death of his tiger, which is lying down on a rug, surrounded by colourful flowers. The scene is set in an oriental courtyard before a fountain.



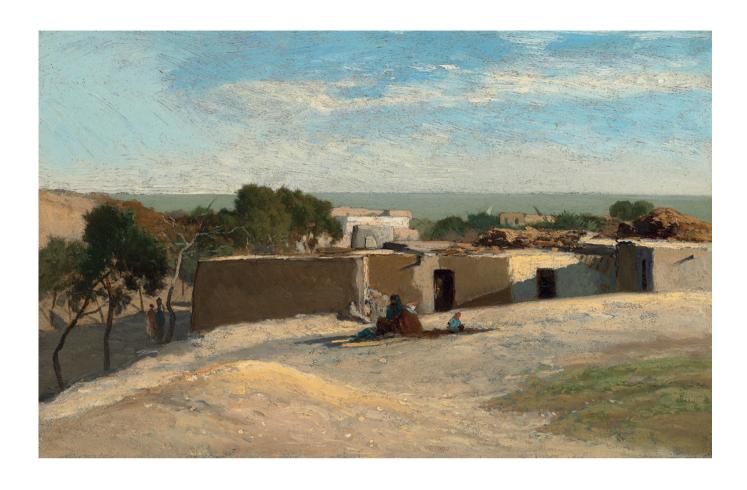
JEAN BAPTISTE PAUL LAZERGES (FRENCH, 1845-1902)

A desert encampment

signed and dated 'PAUL LAZERGES./1896' (lower right) oil on canvas 1934 x 24 in. (50.2 x 61 cm.)

£10,000-15,000

\$15,000-22,000 €13,000-20,000



PROPERTY FROM A PRIVATE COLLECTION, REMOVED FROM VILLA D'AGLIÈ, TURIN.

78

ALBERTO PASINI (ITALIAN, 1826-1899)

Paesaggio Arabo

oil on panel 9½ x 14¾ in. (23.2 x 37.5 cm.) Painted *circa* 1860-1862.

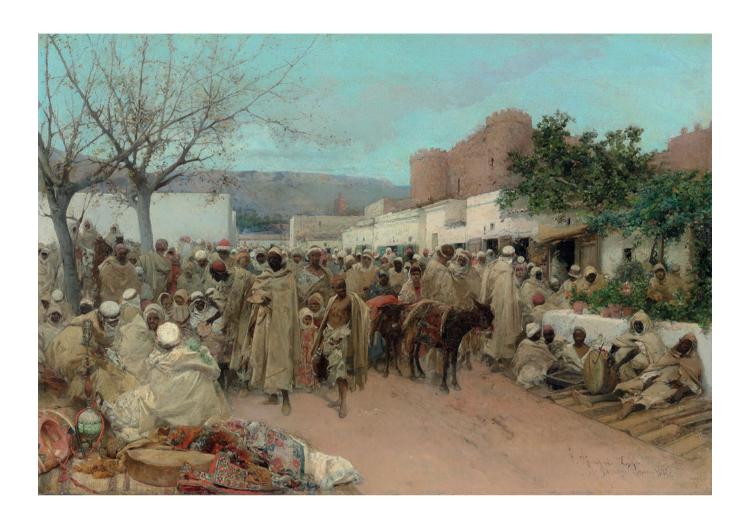
£10,000-15,000

\$15,000-22,000 €13,000-20,000

PROVENANCE:

EXHIBITED:

Turin, Fondazione Accorsi-Ometto, L'Oriente di Alberto Pasini.



79

GUSTAVO SIMONI (ITALIAN, 1845-1926)

Market day in Tlemcen, Algeria

signed and inscribed 'G. Simoni. Tlemcen.' (lower right); and further signed, inscribed and dated 'G. Simoni. Tlemcen. 1882' (lower right) oil on canvas 21 x 30% in. (53.3 x 77.7 cm.)

£15,000-20,000

\$22,000-29,000 €20,000-26,000

PROVENANCE:

Private collection, Piacenza. Acquired from the above by the present owner.

GUSTAV BAUERNFEIND (GERMAN, 1848-1904)

At the Wailing Wall

signed 'G. Bauernfeind' (lower left) oil on panel $18 \times 9\%$ in. $(45.7 \times 24.7 \text{ cm}_{*})$

£60,000-80,000

\$87,000-120,000 €78,000-100,000

PROVENANCE:

Acquired by the grandfather of the present owner. And thence by descent.

Bauernfeind was born in the town of Sulz-am-Neckar in Baden-Württemberg, southern Germany. His education gave no indication that he would become one of the most accomplished artists of his era. He had graduated from the Stuttgart Polytechnic Institute and joined an architectural firm. After an initial start at the office of Professor Wilhelm Baumer, he was employed by Adolf Gnauth (1840-1884) who was not only an architect and a Professor at the Nuremberg School of Design, but also a moderately gifted painter. It was during his time in the employment of Gnauth that Bauernfeind transformed from architect to artist.

When travelling to Italy for a project for Gnauth's firm in 1873 and 1874, Bauernfeind refined his artistic skills, executing with meticulous verisimilitude the architecture and nature of his surroundings. Although his attention to detail was remarkable, his work found few interested buyers due to the rather mundane subject matter. He was advised to find a subject matter more 'en vogue' and, very much aware of the financial opportunities awaiting a painter of Orientalist subjects, he looked to the East as his new source of inspiration. This marked a turning point in his career: a fundamentally different and exotic culture in which to study the sun, the light, the characters, customs and religious attitudes.

Bauernfeind made three trips to the Orient during his lifetime before eventually settling there permanently. For his first trip in 1880 he made enquiries through his sister and brother-in-law who were living in Beirut at the time. Before his voyage, they sent him a letter describing the area:

'Everything which is in our power to do to make the Orient pleasant and interesting shall be done. Of course, I must tell you beforehand, you will find Syria to be no Italy. No such abundance of architectural art treasures are to be expected here; all the same, I should think that in spite of this, an artist could find a worthwhile field for his studies here, and would not regret his journey. Beirut perhaps has the least to offer - in very great contrast to the highlands, which do not lack for ruined stately homes and castles. Damascus, too, is at all events interesting; I haven't been there yet, but from what I've heard tell it is a city whose Oriental character is still the least diluted by European civilization' (quoted in A. Carmel and H. Schmid, op. cit., p.91).

Since his first trip to Palestine in 1880, Bauernfeind was captivated by the Holy City, its monuments, people and traditions. A consummate observer, the artist was deeply interested in realist detail rather than in the grand narratives that were the hallmark of his Orientalist contemporaries such as Jean-Léon Gérôme and Benjamin Constant.

The present work is related to a series of large-scale oils of the same subject that would be the artistic centrepiece of the artist's late career (fig. 1).

The Western Wall (fig. 2), also known as The Wailing Wall in the Old City of Jerusalem, is the only remaining stretch of the western side of the stone platform on which the Temple of Solomon stood. Throughout the centuries, the chants and prayers of pilgrims at the Wall have evoked the capture of the city by the Romans and the destruction of the Temple in 70 A.D.. The Wall itself dates from the Second Century B.C., though its upper sections were added at a later date.

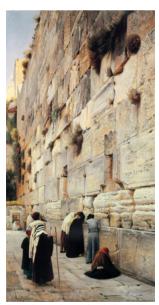
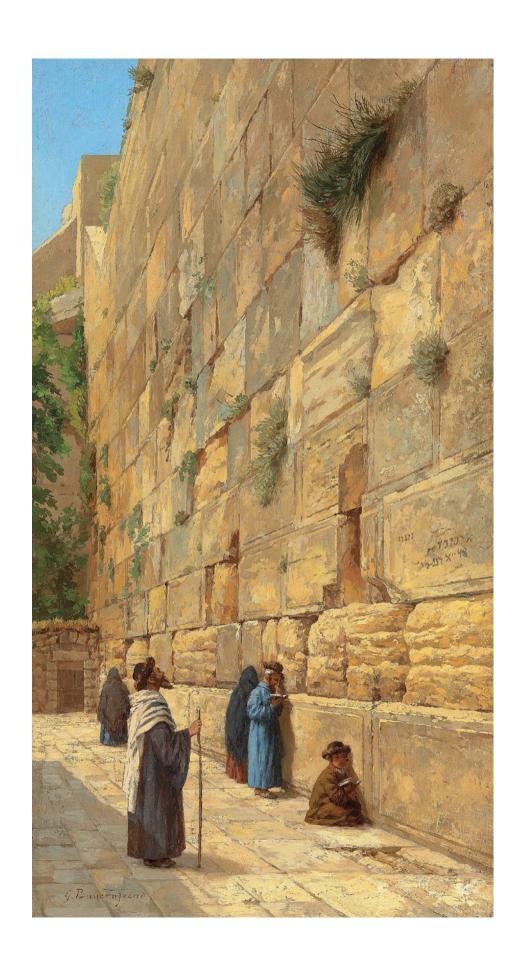


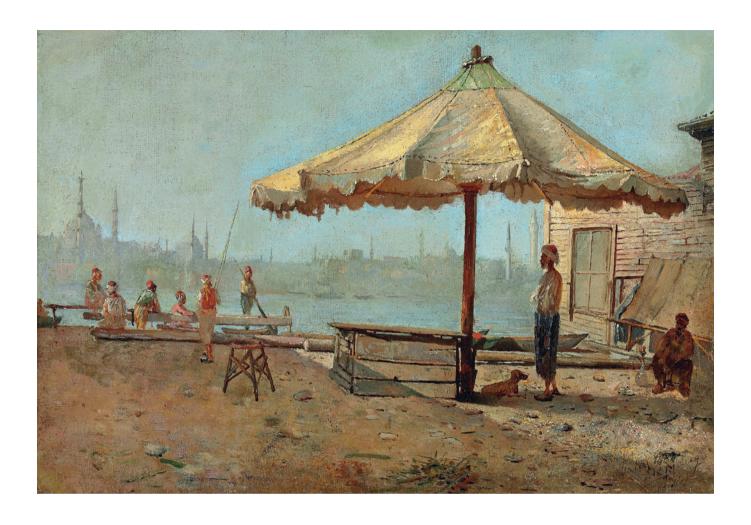
Fig. 1: Gustav Bauernfeind, *The Wailing Wall, Jerusalem* © Christie's, New York.



Fig. 2: Felix Bonfils, At Western Wall, 1870s.







81

LEONARDO DE MANGO (ITALIAN, 1843-1903)

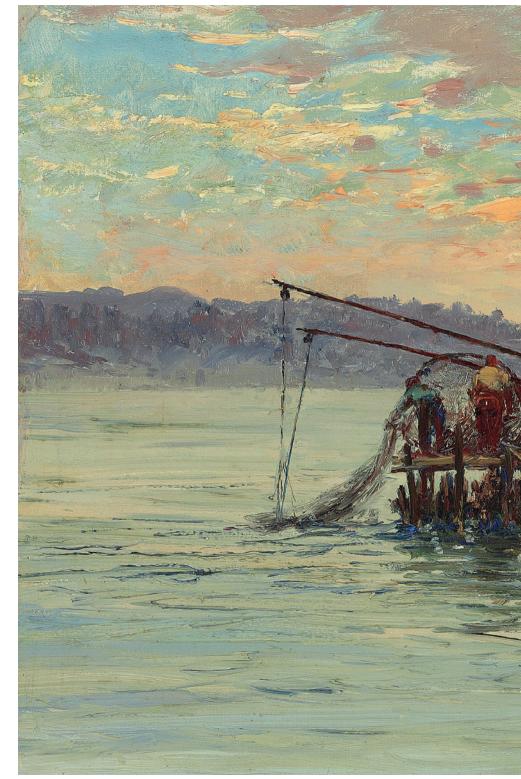
Along the Golden Horn, Constantinople signed, inscribed and dated 'galata 1884/L. De Mango/(zio)' (lower right) oil on canvas laid down on board $12\% \times 17\%$ in. (30.8 x 44.8 cm.)

£16,000-20,000

\$24,000-29,000 €21,000-26,000

At the height of his career, in 1883, De Mango moved to Istanbul, where he lived for nearly 50 years. The artist, like Fausto Zonaro, was fascinated by the culture, the colours and the light of the city on the Bosphorus.

The present composition captures a glimpse of everyday life in the area close to Galata Tower, with fishermen relaxing on the bank of the Bosphorus. In the background, on the left, the Yeni Cami (New Mosque) and Suleymaniye Mosque, are immediately recognizable.



FAUSTO ZONARO (ITALIAN, 1854-1929)

Fishermen by the Bosphorus, Scutari signed 'F.Zonaro' (lower right) oil on canvas 15 x 24 in. (38.1 x 61 cm.)

£50,000-70,000

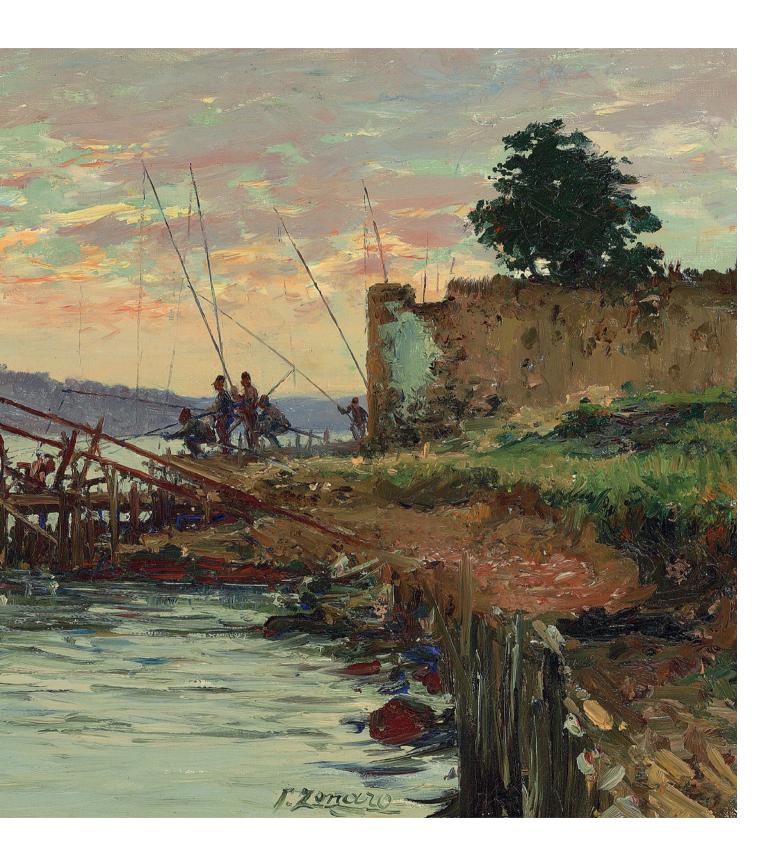
\$73,000-100,000 €65,000-91,000

In the present painting Zonaro captures a daily-scene set on the Asian shore of the Bosphorus in Üsküdar (Scutari). A group of fishermen are mending their nets and fishing. The soft light and the beautiful nuances of the sky suggest that the scene is set at the end of the day. Executed with a profoundly Impressionist *en-plein-air* technique, the present lot is characterised by a palette of blues, creamy and pink tones.

Few cities have been served so faithfully by an artist as Istanbul by Zonaro. Between his arrival in the city in 1891 to his departure in 1910, he painted over a thousand pictures of the city. Zonaro was primarily a painter of modern Turkish life, and his aim was to record the daily activities and traditions of the Turkish people, rendered in the peculiar light of Constantinople and the Bosphorus.

The present lot has been authenticated by Professor Cesare Mario Trevigne, the artist's great-grandson, and is sold with a letter dated 29 November 2015. It will be included in Professor Trevigne's archive under the title *Pescatori a Scutari d'Asia 2*.

END OF SALE







Defining BRITISH ART

EVENING SALE

30 June 2016

AUCTION

Thursday 30 June 2016 at 7.00 pm

8 King Street, St. James's London SW1Y 6QT

VIEWING

Thursday	16 June	9.00 am - 4.30 pm
Friday	17 June	9.00 am - 4.30 pm
Saturday	18 June	12.00 noon - 5.00 pm
Sunday	19 June	1.00 pm - 5.00 pm
Monday	20 June	9.00 am - 3.00 pm
Tuesday	21 June	9.00 am - 4.30 pm
Wednesday	22 June	9.00 am - 4.00 pm
Thursday	23 June	9.00 am - 4.30 pm
Friday	24 June	9.00 am - 4.30 pm
Saturday	25 June	12.00 noon - 6.00 pm
Sunday	26 June	12.00 noon - 5.00 pm
Monday	27 June	9.00 am - 4.30 pm
Tuesday	28 June	9.00 am - 6.00 pm
Wednesday	29 June	9.00 am - 4.00 pm
Thursday	30 June	9.00 am - 3.30 pm

ENQUIRIES

Arne Everwijn aeverwijn@christies.com Tel: +44 (0)20 7389 2453

Nicholas Orchard norchard@christies.com Tel: +44 (0)20 7389 2548

21

DAVID ROBERTS, R.A. (1796-1864)

Jerusalem, from the South

signed and dated 'David. Roberts. R.A. 1860.' (lower left) oil on canvas $48\% \times 72\%$ in. (123.2 x 183.5 cm.)

£1,000,000-1,500,000 \$1,500,000-2,200,000 €1,300,000-1,900,000

PROVENANCE:

Bought from the artist by Ernest Gambart.

H. Llewellyn.

His sale; Christie's, London, 9 March 1861, lot 97 (389 gns to Jones on behalf of R.C. Naylor, of Hooton Hall, Chester).

R. C. Naylor; Christie's, London, 7 August 1875,

lot 848 (850 gns to W. Lane).

The Earl of Dudley, 1882.

The Countess of Dudley.

The Earl of Dudley's Executors; Christie's, London, 25 June 1892, lot 33 (140 gns to Agnew).

Executors of Mrs. C. Morland Agnew; Christie's,

London, 24 March 1933, lot 44 (10 gns to Boot).

Omell Galleries (on behalf of Mrs Barrett);

Christie's, London, 24 July 1950, lot 60

(28 gns to Forbes).

Anonymous sale; Christie's, London, 25 October 1991, lot 1, where purchased by the present owner.

EXHIBITED:

Brussels, *Exposition Générale des Beaux-Arts*, 1860, no. 817.

Worcester, *Worcester Engine Works, General Exhibition*, 1882, no. 298.

LITERATURE:

The artist's autograph work-record, p. 233. The Art Journal, 1875, p. 344. The Art Journal, 1889, p. 303. C. Morland, Agnew collection catalogue, 1911. J. Chapel, Victorian Taste, (catalogue of paintings at Royal Holloway College), 1982, p. 129.



CONDITIONS OF SALE . BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE **DESCRIPTION OF LOTS**

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

Christie's may, at its option, withdraw any lot at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as 'associated' re not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and

shipping of watches and watchbands can be found in paragraph H2(h).

REGISTERING TO BID

NEW BIDDERS

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

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners: and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two vears or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

BIDDING ON BEHALF OF ANOTHER PERSON

As authorised bidder. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for an undisclosed principal: C If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent thirdparty auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes:

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over Internet. Please visit www.christies.com/ livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on **www**. christies.com.

(c) Written Bids

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

AT THE SALE WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid:

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

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots:

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

in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is

BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6);

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all lots we charge 25% of the hammer price up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £,1,000,000, and 12% of that part of the hammer price above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (o)20 7839 9060 (email: VAT_london@christies. com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000,01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

WARRANTIES

SELLER'S WARRANTIES

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

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

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase

you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the authenticity
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which qualified. Qualified means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO... in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction:
- (ii) at Christie's option we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
- (a) This additional warranty does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

- price (as defined in paragraph F1(a) below) paid (ii) drawings, autographs, letters or manuscripts, 2. TRANSFERRING OWNERSHIP TO by you to us. The seller will not be responsible to signed photographs, music, atlases, maps or YOU
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any condition report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase **price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

PAYMENT

HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
- the hammer price; and
- (ii) the buyer's premium; and
- (iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC₃P ₃BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.
- (e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or (2)
- (b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

WHAT HAPPENS IF YOU DO NOT DΔY

- (a) If you fail to pay us the purchase price in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the lot. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale:
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids:
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction
- (c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on ±44 (0)20 7839 9060. (c) If you do not collect any lot promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date. (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

TRANSPORT AND SHIPPING TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate. especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport london@ christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport_london@ christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by

applicable laws or regulations relating to the export or import of property containing such protected or regulated material

(c) US import ban on African elephant ivory The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol \(\psi \) in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into ewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string). (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/ or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £,34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

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

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

OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, medium, provenance, exhibition history, literature, or historical relevance, Except as required by local law, any warranty of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

ENFORCING THIS AGREEMENT

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

TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

TRANSLATIONS

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

PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

a government authority. It is your responsibility misrepresentation by us or other than as expressly set This agreement, and any non-contractual obligations to determine and satisfy the requirements of any out in these Conditions of Sale; or arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of particular material, if the lot is described in the Heading as being made of that material. authenticity warranty: the guarantee we give in

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

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

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

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

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

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

Heading: has the meaning given to it in paragraph E2

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible	
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.	
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.	
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.	
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.	
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.	
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:	
	No Symbol	We will refund the VAT amount in the buyer's premium .	
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.	
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .	

^{1.} We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bild.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

will be returned where the total return is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

⁽a) have registered to bid with an address outside of the EU; and (b) provide immediate proof of correct export out of the EU within the required time frames of; 30 days via a 'controlled export' for * and O tots. All other lots with the exported within these mouths of must be exported within three months of

collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined

in a manner that intringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the for had been sold with a † symbol) instead of under the Margin Scheme the lot may become insaliable to be a reself using the Meetin. ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

All reinvoicing requests must be received within four years from the date of sale.

of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

٠

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

Λ

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

•

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

λ

Artist's Resale Right. See Section D₃ of the Conditions of Sale.

•

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

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H₂(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \star , Ω , α , #, \pm

See VAT Symbols and Explanation.

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

o Minimum Price Guarantees

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

^o ◆ Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a

lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ...

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ...'

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

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

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NIW to TNIP

London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.
To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight.
Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

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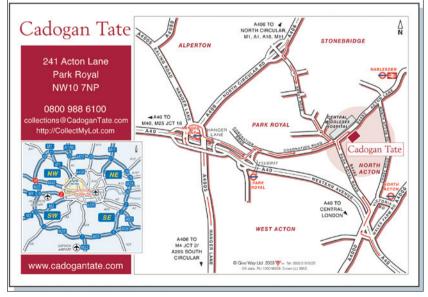
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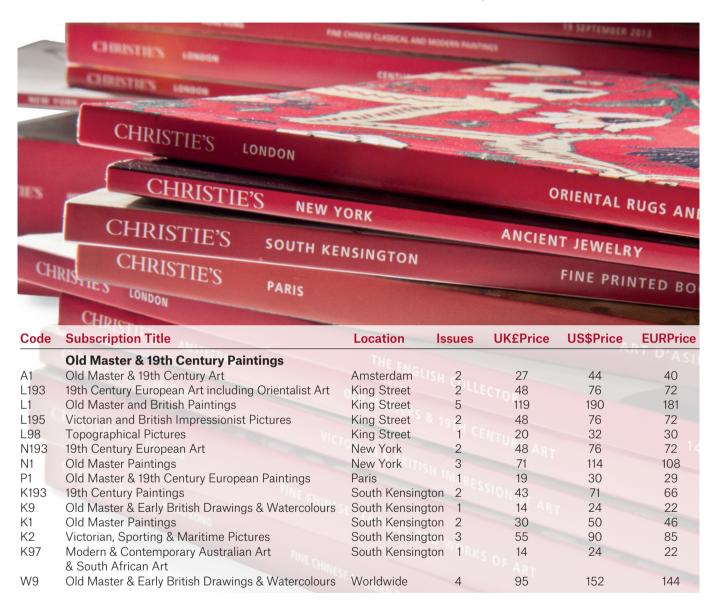
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