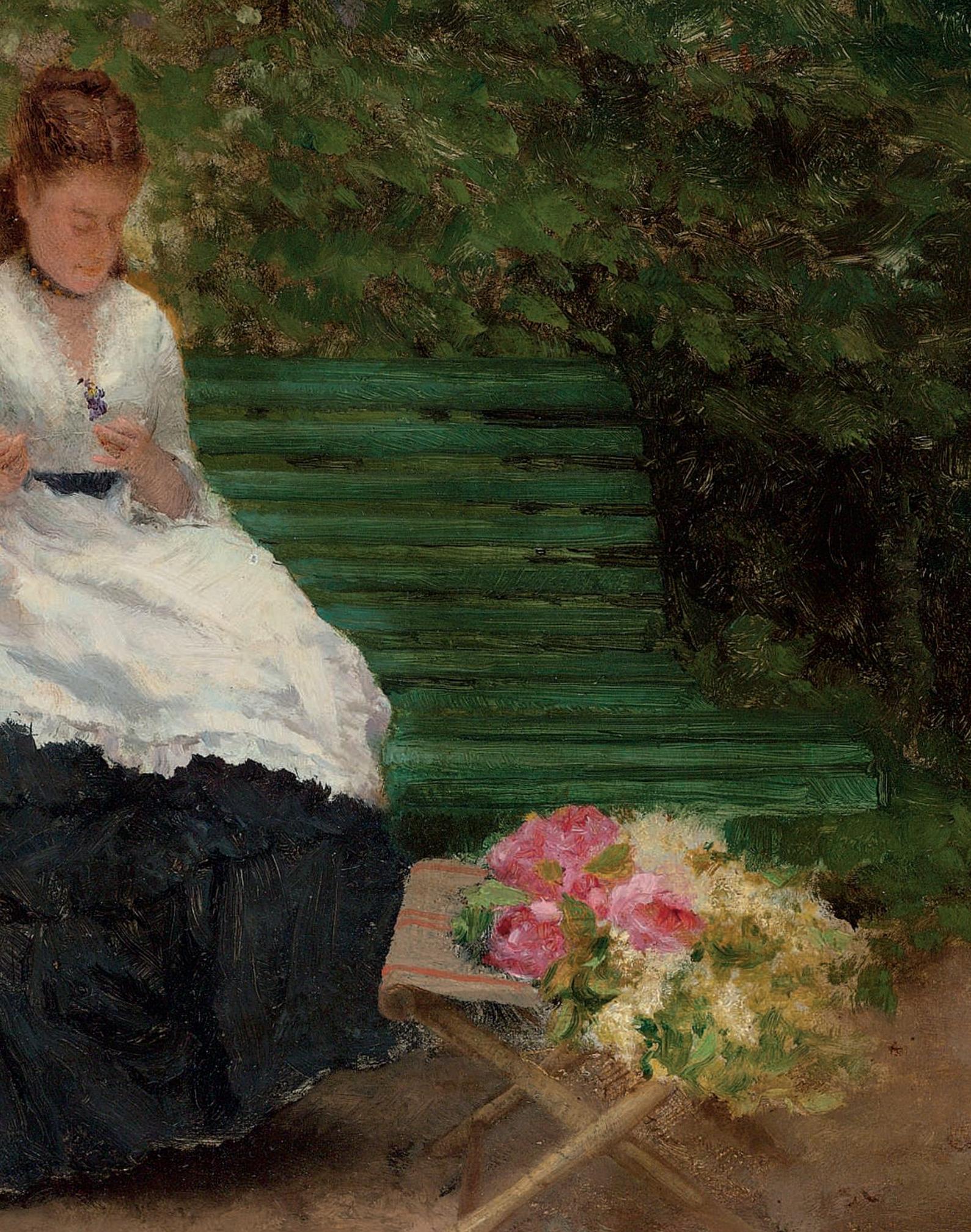


19TH CENTURY EUROPEAN & ORIENTALIST ART

King Street · 13 July 2017

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Arne Everwijn

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THE PAST REVERED

THE TREASURES OF AN ORIENTALIST COLLECTOR



LOTS 1-46

This is undeniably the best and broadest private collection of Orientalist Art to have appeared at auction in recent years. It reflects the interests of the owners in a dialogue between cultures, in celebrating traditions and scenes that in many cases have disappeared forever. Reviewing the collection, one is carried from Cairo to Tunis, and from Jerusalem to Damascus, visiting bustling markets, and rich interiors. At Baalbec we encounter ancient ruins; elsewhere we experience the hardships of the desert. There are various scenes of daily life, but also moments of quiet reflection.

Ludwig Deutsch's painting *At Prayer* can be considered one of the best examples of his work to have appeared on the market in recent years. Rudolf Ernst's *Tending the lamp* is an extraordinary display of virtuoso technique by an artist who delighted in the materials and textiles of the East. Carl Leopold Müller's *Market in Cairo* is one of the prototypes for the artist's masterpiece, now in the Österreichische Galerie Belvedere, Vienna. The collection as a whole contains many other masterpieces.

Considered as an ensemble, these paintings and watercolours have a unique and subtle stylistic coherence. Acquired over the years with great discernment, they reflect not only the collector's aesthetic sense, but also his own personal experience at the confluence of East and West.

This select group displays a concentrated focus on the unsurpassed quality of the artists active in this genre and offers a comprehensive insight into many aspects of life in the Middle East in the 19th Century.







1

1
CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)
Outside the city

signed 'TH. FRÈRE.' (lower left); and indistinctly inscribed and signed (on the reverse)
oil on panel
10½ x 16 in. (26 x 41 cm.)
£15,000-20,000

\$20,000-26,000
€18,000-23,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 19 October 1984, lot 210.
Anonymous sale; Phillips, London, 14 July 1987, lot 52.
Anonymous sale; Christie's, New York, 25 May 1988, lot 55.
with Mathaf Gallery, London. (inv. no. R.93).
Acquired from the above by the present owner.

2
RAPHAEL VON AMBROS (AUSTRIAN, 1855-1895)
The Lamp Tender

signed, inscribed and dated 'R. Ambros PARIS 93' (lower left)
oil on panel
13 x 8 in. (33 x 20.5 cm.)
£30,000-50,000

\$39,000-64,000
€35,000-57,000

PROVENANCE:
Anonymous sale; Sotheby's, Billingshurst, 31 January 1989, lot 429 (sold for £10,000 hammer).
with Mathaf Gallery, London. (inv. no. S.228).
Acquired from the above by the present owner.

Like his contemporaries Ludwig Deutsch (1855-1935) (see lots 13,19) and Rudolf Ernst (1854-1932) (see lots 3, 12) Raphael von Ambros trained at the Vienna Academy under Hans Makart. Indeed, Rudolf Ernst addressed this same subject (see lot 3). Like Ernst, Ambros would pay equal interest to the detailed nuances of eastern architecture as to the figurative subjects of his paintings. In the present lot the central figure is framed by the Islamic architecture around him: to the left the cold green metallic door with elaborate geometric patterns, to the right linear patterns formed by parallel joins of the warmer golden and sunlit stone. The figure is caught deep in concentration as a steady grip lightly pours the oil into the lamp. The elaborately woven texture of the warm gold and red in his costume contrasts against the deep black background, creating a flame like effect.

From 1887 Ambros settled in Paris, where the current work is executed, and began exhibiting at the Salon.





3

RUDOLF ERNST (AUSTRIAN, 1854-1932)

Tending the Lamp

signed 'R. Ernst' (lower right)

oil on panel

22 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. (58 x 47.5 cm.)

£70,000-100,000

\$90,000-130,000

€80,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 24 November 1976, lot 283.

with Mathaf Gallery, London (inv. no. T180).

Acquired from the above by the present owner.

LITERATURE:

M. Haja & G. Wimmer, *Les orientalistes des écoles allemande et autrichienne*, Paris, 2000, p. 240 (illustrated).

Tending the Lamp, is a wondrous compilation of selected designs from different sources such as Algeria, Tunisia, Turkey and Andalusian Spain. Ernst's exceptional mastery lies in his ability to combine layers of genuine artefacts in order to create outstanding fantasy. Details such as the 19th century Syrian bronze lamp on the left of the chieftain, which was also depicted in *An elegant chieftain in his palace* (fig. 1.), the 18th century Ottoman sash tied around his waist and the blue and green Moroccan octagonal tiles are part of Ernst's classic repertory. The whole is set against a background of Hispano-Moresque architecture inspired by the Alhambra and exemplifies Ernst's skill in visually cross-referencing the archetypal designs of various regions in order to create an extraordinarily evocative composition.

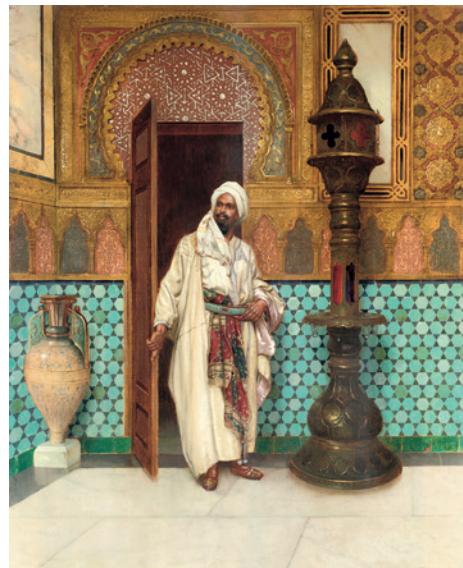


Fig. 1. Rudolf Ernst, *An elegant chieftain in his palace*, private collection. © Christie's 2008.



The present lot in its frame.







111bros. Paris 84.



4

RAPHAEL VON AMBROS (AUSTRIAN, 1855-1895)

The scribe

signed, inscribed and dated 'R. Ambros. Paris. 89.' (lower left)
oil on panel
16½ x 11½ in. (41 x 29.5 cm.)

£40,000-60,000

\$52,000-77,000
€46,000-68,000

PROVENANCE:

with Cooling Gallery, London.
with Mathaf Gallery, London. (inv. no. S322) as 'An Egyptian scribe'.
Acquired from the above by the present owner.







5

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

Chess players

dedicated, signed and dated 'To my friend/C. Spague/F.A. Bridgman/1880'

(lower left)

oil on canvas

12½ x 16¾ in. (32 x 41.5 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

PROVENANCE:

with Mathaf Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

G. Ackerman, *American Orientalists*, Paris, 1994 (illustrated p. 46).

Bridgeman had built the basis for his artistic knowledge in America as an engraver to the American Banknote Company, and through evening classes at the Brooklyn Art Association. He left to study in Paris in 1866, where he worked in Gérôme's studio at the École des Beaux-Arts. In 1872 he departed to North Africa and Egypt, where he settled for five years, captivated by Orientalist subjects. It was during these years that his palette became much lighter, as can be seen in the costume of the figures.

Bridgeman displays his subjects deep in concentration, a silent thought which is amplified by the focused composition: light falls only on his subjects, framed by the quiet room, and the contrasting hustle and bustle of the busy street outside to the right of the canvas. Golden flowing silks of the figures' costume contrast with the jagged lines of the wooden crates which form a makeshift seat. The female player takes the prominent role in this work, consistent with the way Bridgman was being predominantly known to 'explore an area hidden from most Orientalists; the domestic life of women of North Africa' (G. Ackerman, *American Orientalists*, Paris, 1994, p.20).



RICARDO VILLEGAS Y CORDERO (SPANISH, 1849-1896)

Inspecting the Snaphaunce Guns, Tunis

signed, inscribed and dated 'Ricardo V.y Cordero/Roma 81' (lower left)
 oil on canvas
 29½ x 18½ in. (74.9 x 47 cm.)

£100,000-150,000

\$130,000-190,000
 €120,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 31 October 1985, lot 40.

with Mathaf Gallery, London (inv. no. K.342).

Acquired from the above by the present owner.

This acutely observed painting of an Arab rifle merchant is Ricardo Villegas's Orientalist masterpiece. Far more elaborate than the simpler figure paintings and portraits for which he is more usually known, it displays an extraordinary understanding of texture, light and colour.

The subject matter of the present work was treated by all the major Orientalist painters, but rarely to such harmonious effect. The composition is rhythmic and wonderfully balanced. The viewer's eye meanders across the centre of the composition, taking in a wealth of detail which is both precisely rendered, but painterly enough to convey a strong sense of plasticity and texture.

Ricardo Villegas y Cordero's personal and artistic life was strongly influenced by the artist's elder brother, Jose Villegas y Cordero. It was Jose who at the tender age of 16 opened his parents minds to a career as an artist in 1860, when he was still only sixteen, by selling one of his works at the *Exposición Sevillana* for 2,000 Reales. After this fortuitous sale he was apprenticed to the painter José María Romero López, staying with him for two years before enrolling at the *Escuela de Bellas Artes de Sevilla*. Jose had paved the way for his younger brother, and following in his footsteps, Ricardo was equally inspired by the work of the Orientalist painter Mariano Fortuny.



Rudolf Franz Lehnert & Ernst Heinrich Landrock, *Old Tunis, circa 1910*.



The present lot in its frame.









7

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

Outside the City Walls, Jerusalem

signed 'TH. FRÈRE.' (lower right)

oil on panel

10 x 16 in. (25.4 x 40.6 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. P168).

Acquired from the above by the present owner.



8

CHARLES THÉODORE FRÈRE (FRENCH,
1814-1888)

*Outside the city walls by the Jaffa gate,
Jerusalem*

signed 'TH. FRÈRE' (lower left); and indistinctly
inscribed 'Vue de la Porte de Jaffa/...' (on the
reverse)

oil on panel

10 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in. (25.7 x 41 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. P169).
Acquired from the above by the present owner.





9**DAVID ROBERTS (SCOTTISH, 1796-1864)***The Ruins of the Smaller Temple at Baalbec*

oil on canvas

24 x 48 in. (61 x 121.9 cm.)

£200,000-300,000

\$260,000-390,000

€230,000-340,000

PROVENANCE:

Sold to Sigismund Rucker, 1851 for £157.10s (no. 161).

Edward Bowles Fripp, Clifton.

His sale; Christie's, London, 20 April 1855, lot 2, as: 'The Temple of the Sun'.

Bought at the above sale by Lloyd for 235 gns (£246.15).

A. Ross, London.

His sale; Christie's, 23 March 1901, lot 81, as: 'Temple of the Sun'.

Acquired at the above sale by Sir J. McKay for 63 gns.

Anonymous sale; Sotheby's, Belgravia, 20 November 1973, lot 115, as: 'A View of the Diana Temple at Efesos'.

Anonymous sale; Christie's, London, 24 June 1988, lot 70, with Mathaf Gallery, London (inv. no. R103).

Acquired from the above by the present owner.

EXHIBITED:

London, Royal Academy of Art, 1850, no. 277, as: 'Remains of the Eastern Portico of the Temple of the Sun in Baalbec, Mount Lebanon in the distance'.

London, Barbican Art Gallery, *David Roberts*, 6 November 1986-4 January 1987, no. 179.**LITERATURE:**D. Roberts, *MS Record Books*, v.1 f.134r and 136r, the former with date, 1850, the latter with a small pen and ink sketch of the painting numbered 144 and annotated: 'The Ruins of The Smaller Temple of Baalbec/painted for Sigismund Rucker Recd fro the same/Frame included one Hundred & Fifty Guineas.' (Yale Center for British Art, New Haven).*The Athenaeum*, 1850, p. 533.*The Art Journal*, 1850, p. 170.*Illustrated London News*, 1850, p. 398.J. Ballantine, *The Life of David Roberts, R.A.: Compiled from His Journals and Other Sources*, Edinburgh, 1866, pp. 169-170 and 251, no. 161, as: 'Remains of the Eastern Portico of the Temple of the Sun at Baalbec, Mount Lebanon in the distance'.

David Roberts, R.A., *Jerusalem, from the south*, sold 30 June 2016, £ 962,500.
©Christie's 2016





When Roberts's *Baalbec* was exhibited at the Royal Academy in 1850, the Athenaeum critic reviewed it favourably. It was 'one more of those presentments of the ruined edifice in which Mr. Roberts stands unrivalled.... The light and shade and colour are full of truth; and the distant mountains are expressed with that sense of aerial perspective which conveys the impression of great space as well as of purity of atmosphere.' (1850, p. 533).

The imposing 2nd century C.E. Roman temples – built in a familiar classical style but situated in a distant land - had caught the imagination of the West ever since their 'rediscovery' by Robert Wood and James Dawkins almost exactly a century before. Roberts painted more than a dozen oils with Baalbek as their subject, over a period of 21 years between 1840 and 1861, several of which commanded prices above the average for his work. Seven of his watercolour views were published in his ambitious series of lithographs, *The Holy Land*, one being placed as the frontispiece to volume II of the bound publication. The lithograph closest to the composition of the present oil was also in volume II (1843, [plate 83]), entitled *Ruins of the Eastern Portico of the Temple of Baalbec*. A slightly smaller undated and unsigned oil of this same view is in a private collection.

Roberts's images of Baalbek showed many different aspects of the site: distant views of the remaining six columns and architrave of the Temple of Jupiter, some full of activity with caravans of men and camels, some emptier and more elegiac, as well as a close-up view of the great doorway of the Temple of Bacchus, with its dramatic fallen keystone, and several of the outside of this temple with its standing and broken columns and scattered debris of fallen stones. In the example here, the monumentality of the Temple of Bacchus is paramount: centrally placed within the composition and seen against a calm, blue sky, with a few figures placed to lead the eye towards the temple and emphasise its grand scale, it has endured the vicissitudes of centuries.

Such compositions reflect the deep impression that Baalbek had made on Roberts when he visited in May 1839 toward the end of his remarkable journey through Egypt, and then Sinai, Palestine, Syria and Lebanon. His memories of the ruins remained strong to the end of his life, even though he had spent only a few days sketching them, and was worn out after his long and arduous journey. He had withstood dangerous and difficult terrain, extremes of weather, hostile tribesmen and the threat of plague, and, at the end of it all, had succumbed to a bout of fever. Even then he was as awe-struck and as enthusiastic as ever:

'All I can say of the magnificent remains of Baalbec is that they are matchless - little, little indeed has been hitherto known of this glorious temple - the noblest specimen of this most noble people and the mightiest Dynasty that ever held sway in this Globe. Long may it yet be spared to stand thru' wondering succeeding ages' (Roberts's MS Eastern Journal, National Library of Scotland (Acc.7723/2)).

Sigismund Rucker (1809/10-1876), for whom Roberts painted this work, was an East and West India broker, with premises in the City of London. He cultivated valuable orchids at his residence in West Hill, Wandsworth, and supplied Charles Darwin with several rare species.

The painting's second owner, Edward Bowles Fripp, collected British paintings and was the proprietor of a long-established family soap and candle business in Bristol.

We are grateful to Briony Llewellyn for her help in providing this catalogue entry.









aus dem Künstlerschen Nachlass von G. Bauernfeind, Jerusalem.

10**GUSTAV BAUERNFEIND (GERMAN, 1848-1904)***King David Street, Jerusalem*

with inscription 'aus dem Künstlerischen Nachlass von G. Bauernfeind. Jerusalem.' (lower right)
pen and black ink, watercolour and bodycolour on paper
11½ x 15½ in. (29.8 x 39.4 cm.)

£40,000-60,000

\$52,000-77,000
€46,000-68,000

PROVENANCE:

The artist's estate, 1904.
with Mathaf Gallery, London (inv. no. K.329).
Acquired from the above by the present owner.

LITERATURE:

A. Carmel, *Der Orientmaler Gustav Bauernfeind, 1848-1904, Leben und Werk*, Stuttgart, 1990, no. 97, as: 'Oriental Street Scene, Jerusalem' (illustrated).
H. Schmid, *Der Maler Gustav Bauernfeind (1848-1904) und der Orient*, Stuttgart, 2004, no. 76, as: 'Oriental Street Scene, Jerusalem' (illustrated).

In what is classified as Bauernfeind's 'fourth Oriental journey', the years 1896-1904 found the artist resident in Palestine, an enigmatic and multi-faceted land where the artist would spend the rest of his life. From his first trip to Palestine in 1880, Bauernfeind was captivated by the Holy City with its architectural monuments and diverse characters.

King David Street in Jerusalem was a subject that captivated the artist. He had been drawn to Jerusalem because of its promise of combining the atmosphere of the old 'Holy City' with the aspects of modern urban life. Adhering to his tenet that 'the picture can be interesting only if the figures are characteristically present' Bauernfeind caringly renders the myriad expressions of life along this picturesque street honouring King David.

Though there were German colonies in Jaffa and Jerusalem, the 19th century standards of living were difficult and Bauernfeind had to endure heat, disorder and disease regularly. In an 1885 letter addressed to his mother and sister he wrote, '... Life here is at best an endless string of privations; yet I must admit that this rabble amongst whom I live here never fail to exert their peculiar fascination over me each time I step out into the street and catch sight of the procession of odd characters marching past. Anyone but a painter ... would die of boredom in this place.' Though he would return after each visit to Munich to finish his commissions and exhibit, he was to settle permanently in Palestine in 1896 until his death in 1904.

The present watercolour incorporates all of the elements for which Bauernfeind is most famous: his exceptional understanding of the architecture, his minute attention to detail and most of all his beautiful use of colour and light.



Gustav Bauernfeind, David street, Jerusalem.
©Christie's 2008





Ein von Künstlern ben. Nachlass von S. Bawerfeld, Jerusalem.

11

CARL FREDERICH HEINRICH WERNER
(GERMAN, 1808-1894)

The Holy Rock, Jerusalem

signed, inscribed and dated 'C. Werner.f. 1866'
(lower right)
pencil, pen and brown ink, watercolour and
bodycolour, heightened with gum arabic on paper
13 $\frac{3}{4}$ x 19 $\frac{1}{8}$ in. (34.9 x 50.5 cm.)

£40,000-60,000 \$52,000-77,000
€46,000-68,000

PROVENANCE:

Anonymous sale; Christie's, London, 24 November 1983, lot 184.

Anonymous sale; Christie's, London, 27 November 1986, lot 176.

Anonymous sale; Christie's, London, 17 November 1994, lot 97.

with Mathaf Gallery, London (inv. no. P.22).
Acquired from the above by the present owner.

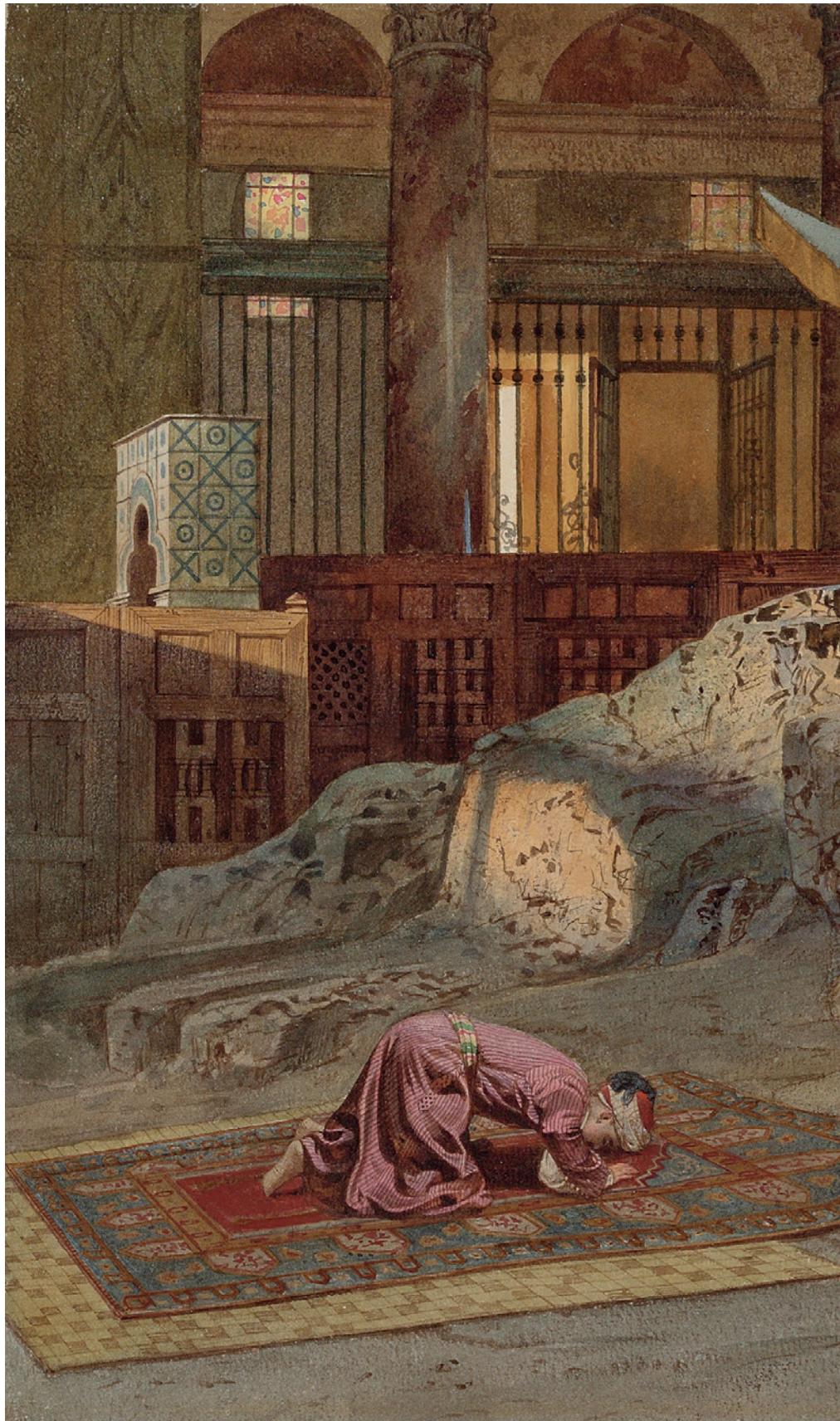
LITERATURE:

M. Haja and G. Wimmer, *Les orientalistes des écoles allemande et autrichienne*, Paris, 2000, p. 162 (illustrated).

Carl Werner, who visited Palestine and Egypt between 1862 and 1864 depicts with an accurate rendering the Holy Rock, sacred to both Muslims and Jews and which is located at the centre of the Dome of the Rock in Jerusalem.

According to Islamic belief, it is the place from which the Prophet Muhammad, founder of Islam, is traditionally believed to have ascended into heaven on his horse Buraq.

The Rock is also revered in Jewish tradition as the site where Abraham, the progenitor and first patriarch of the Hebrew people, prepared to sacrifice his son Isaac.





12

RUDOLF ERNST (AUSTRIAN, 1854-1932)

The Rug Merchant

signed and dated 'R. Ernst 88.' (lower right)

oil on panel

24 x 19 1/4 in. (62 x 50 cm.)

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 May 1989, lot 47.

with Mathaf Gallery, London (inv. no. S257).

Acquired from the above by the present owner.

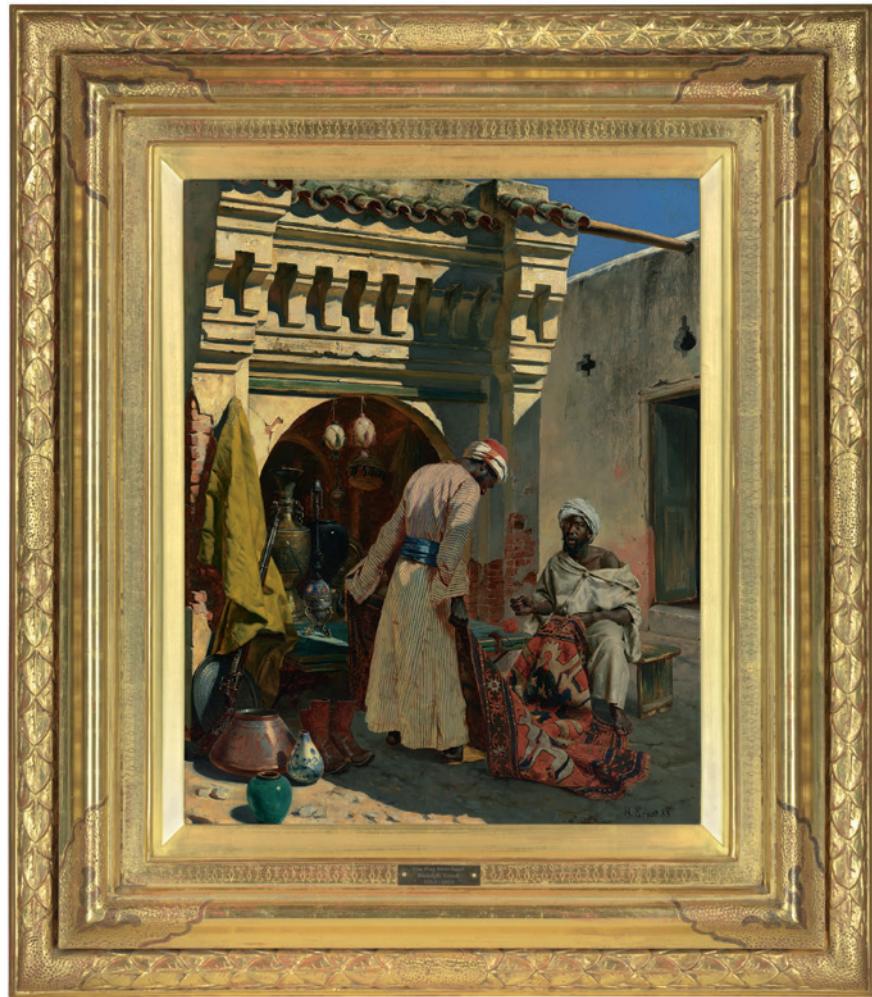


Rug Merchant at Bazaar in Cairo, albumen print.

© Brooklyn Museum of Art, New York, USA/ Brooklyn Museum of Art Collection /
Bridgeman Images







The present lot in its frame.

Ernst came from a family of distinguished artists. His father, Leopold Ernst, was a painter and architect who designed cathedrals. Rudolf entered the *Weiner Akademie der Bildenden Künste* in 1869. In 1874, he went on a study trip to Rome, and from there moved to Paris. He sent his first painting to the Paris Salon in 1877. Like Ludwig Deutsch, Ernst began his artistic career as a portraitist, and he did not make his debut as an Orientalist painter until 1885 upon his return from his first visit to Spain and Morocco. Ernst was familiar with the cultures he depicted, and had visited Morocco, Turkey and the Moorish palaces of Spain.

Above all other Orientalist painters, Ernst was a craftsman who used his exotic subject matter primarily as a vehicle through which to express his technical mastery of surface texture and colour. Like Deutsch, he had a strong sense of plasticity and form, which was best expressed through his depictions of artefacts. His concern was not extreme ethnographic accuracy (indeed he frequently juxtaposed objects from different cultures) but to dazzle his wealthy patrons with paintings that have an almost tactile, three-dimensional quality.

Most of the objects Ernst includes in his paintings were from his own personal collection. Similar to Jean-Léon Gérôme and Deutsch, with whom he was close friends, Ernst had gathered a sizeable group of artefacts, tiles, lamps, pottery, silks, satins and kaftans from his travels to Moorish

Spain, Morocco, Tunis and Istanbul during the 1880s. In fact, Ernst's studio, crammed full of these artefacts, resembled a stage-set. The paintings he created there were visual anthologies, combining elements of these props with his own sketches and professional photographs. Almost photographic in their detail, his canvases are notable for their polished paint surfaces.

These qualities played to the commercial demands of the day: Ernst was a popular exhibitor at the Salon, rated particularly highly by American clients who sought out his large scale works to decorate their vast houses. The sense of opulence exuded in so many of Ernst's paintings was well suited to the surroundings in which they would eventually hang.

The present work exhibits all the hallmarks for which Ernst is best known. The picture plane is crowded with objects, creating an elaborate mosaic of exotic patterns, which play across surfaces as different as metals, earthenware, brick and stucco and woven textiles. Most extraordinary is the use of a technique, unique to Ernst among Orientalist painters, of scraping directly into wet paint to enhance the textural quality of the picture surface as can be seen in the rug which has been combed through with fine lines to simulate the effect of a weave. The overall effect is to create a painting that is both soothing and entertaining, inviting the eye to wander across a panoply of interlinked objects, colours and textures.



R. Ernest 88.

13

LUDWIG DEUTSCH (AUSTRIAN, 1855-1935)

At Prayer

signed and dated 'L. Deutsch 1923' (lower left)

oil on panel

22 x 17½ in. (55.9 x 44.1 cm.)

£400,000-600,000

\$520,000-770,000

€460,000-680,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. S209).

Acquired from the above by the present owner.

LITERATURE:

J.M. Mackenzie, *Orientalism. History, theory and the arts*, Manchester, 1995, p. 75 (illustrated and further illustrated on the cover).



Ludwig Deutsch, Moor at Prayer, 1898.

© Burry Art Museum, Greater Manchester, UK





L. Deutsch 1923



The present lot in its frame.

Ludwig Deutsch, arguably the most important Austrian Orientalist, was born in Vienna, and attended the city's renowned Academy of Fine Arts before settling in Paris. Largely influenced by Jean-Léon Gérôme's academic style, he began travelling to the Middle East, particularly to Egypt, by the 1880s. Although little is known about Deutsch's visits to Egypt, it appears that from 1883 until 1904 he travelled there as many as five times. Deutsch's home outside Paris was also decorated in the fashionable Orientalist style and housed a large collection of objects he brought back from his travels to the Middle East. Many of these props, such as daggers, arm shields, *kursi* and hookahs appear frequently in his pictures, adding colour and texture to the overall composition while demonstrating the riches of the Eastern lands (fig. 1).

At Prayer is a remarkable example of the artist's mature style and his striking use of colour. The subject of mosque interiors and men at prayer were of frequent interest to Orientalist painters mainly for practical and occasionally philosophical reasons. The fundamental practical reason was that some of the most extraordinary architectural edifices in the East were non-secular buildings such as the Umayyad Mosque in Damascus, the Great Mosque in Cordoba, Hagia Sofia in Constantinople, the Caïd Bey Mosque in Cairo and the Green Mosque in Bursa. Such structures were scattered throughout the Middle East and were some of the most imposing works of art on display. The message conveyed by mosque architecture is one of power.

"In the Ottoman Empire, secular power and religious authority were personified in the Sultan himself, whose rule had been granted by God. The great imperial mosques therefore were an expression of the sultan's grandeur: indeed, mosques are known by the names of their benefactors more often than not and unlike Christian churches, they are never given names associated with God or with religious personages" (D. Kuban and A. Ertug, *Sinan: an Architectural Genius*, Bern, 1999, p. 20). This point also ties into the philosophical attraction to the subject matter. Both ritually and theoretically, prayer practice in Islam is different to Christianity. In Islam,

Allah is devoid of any human characteristics and therefore is everywhere without any limitations of time or space. "Since the mosque is not a house of God, it is not consecrated in the sense that a pagan temple or Christian church is. In Islam, prayer is a common and simple duty incumbent upon a believer. It can be performed anywhere. Islam *a priori* rejects the notion that any artefact - any man made thing - can have any religious significance and this principle holds true for mosques...A mosque indicates a place of gathering but it is a communal gathering and not a transcendental one" (Kuban and Ertug, *loc. cit.*, p. 20).

Most artists visiting the Middle East were drawn to these impressive structures but only those who fully embraced these foreign lands and their different cultures became interested in the underlying cultural and religious differences. More often than not Orientalist painters, such as Jean-Léon Gérôme, depicted the act of prayer in mosque interiors with some Christian predisposition. As artists were often not allowed to paint in harems or mosques their imagery of people in such locations is often based on Edward Lane's book entitled *An Account of the Manners and Customs of the Modern Egyptians*. Such a source of imagery made it easier for artists to paint what they had not researched, observed or understood. Deutsch in *At Prayer* challenges himself to step beyond physical descriptions of worlds foreign to him and exhibits a deeper understanding of the Middle East. The meditative mood of the individual depicted in *At Prayer* communicates a finer spiritual commitment rather than a mere rhythmic following of dogmatic rituals.

By the time the present work was executed in 1923, Ludwig Deutsch had been visiting the Middle East for decades. In *At Prayer* there are some compositional similarities with his earlier paintings of palace guards. The apparent and expressive focal points, such as the elaborate 19th Century north-western Persian carpet and the mother-of-pearl inlaid *kursi* are all archetypal elements of Deutsch's painting.







14

WILLIAM GALE (BRITISH, 1823-1909)

The favourite

signed with monogram (lower left)

oil on canvas

16½ x 21¾ in. (42.5 x 55 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Mathaf Gallery, London. (inv. no. S227).
Acquired from the above by the present owner.







15

JAN BAPTIST HUYSMANS (BELGIAN, 1826-1906)

Winding wool

signed 'B. Huysmans' (lower right)
oil on panel
10½ x 8½ in. (27 x 21.5 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. R.127.) as 'An Algerian Seamstress'.
Acquired from the above by the present owner.





16

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

Grandfather's Comfort

signed and dated 'F.A. Bridgman/1878' (lower left)
oil on panel
10½ x 8¼ in. (27 x 21 cm.)

£8,000-12,000

\$11,000-15,000
€9,200-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 June 1989, lot 210.
with Mathaf Gallery, London (inv. no. S264).
Acquired from the above by the present owner.



CARL LEOPOLD MÜLLER (GERMAN, 1834-1892)

A market in Cairo

oil on card

38 1/4 x 25 3/4 in. (97.1 x 65.4 cm.)

Painted *circa* 1878.

£60,000-80,000

\$78,000-100,000
€69,000-91,000

PROVENANCE:

Coral Petroleum Inc. Collection.

Their sale; Sotheby's, New York, 22 May 1985, lot 52.

with Mathaf Gallery, London (inv. no. K.198).

Acquired from the above by the present owner.

EXHIBITED:

Vienna, Künstlerhaus, March 1893.

LITERATURE:

M. Haja & G. Wimmer, *Les orientalistes des écoles allemande et autrichienne*, Paris, 2000, p. 298 (illustrated).

The present work, *Cairo marketplace*, is one of the prototypes for Müller's most important painting of the same subject, *Cairo marketplace*, 1878, housed today in the collection of the Österreichische Galerie Belvedere in Vienna.

Léopold Carl Müller first travelled to Egypt in 1873, and thereafter returned on several occasions to Cairo, Alexandria and throughout the lands of Upper Egypt. Egypt's daily life and landscapes embodied the artist's vision of the exotic Orient, and during his early voyages, Müller began painting studies from nature, from which he would later execute full-sized works in his studio in Vienna. Yet, his desire for accuracy soon led him to start painting large format canvases directly on site, an example of which can be seen in the present picture.

The Egyptian paintings of Müller exerted a strong influence upon the Viennese school of Orientalists, and his finely wrought compositions, elegant colouring, and carefully rendered figures combine to reveal a genius that has consistently maintained a broad appeal.



Leopold Carl Müller, Market in Cairo, 1878
© Belvedere, Wien, Inv. - Nr. Lg 353



Ludwing Steiner (?), Carl Müller's Models for the 'Market in Cairo'. 1875/76 (detail).
© Photoinsttitut Bonartes, Vienna.





THÉODORE JACQUES RALLI (GREEK, 1852-1909)

On the Balcony, Cairo

signed and dated 'Ralli/80' (lower centre)
 oil on canvas
 29 x 21½ in. (73.6 x 54.6 cm.)

£100,000-150,000

\$130,000-190,000
 €120,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's, Billingham, 24 May 1988, lot 289A.
 with Mathaf Gallery, London (inv. no. R88).
 Acquired from the above by the present owner.

Born in Constantinople of Greek descent, Ralli received his artistic education in the studios of Jean-Léon Gérôme and Jules-Antoine Lecomte du Nouÿ, through the support and patronage of King Otto of Greece. He made his debut at the Paris Salon in 1875, and in 1900 was appointed to the Jury of the Parisian International Exhibition. He also exhibited at the Royal Academy in London from 1879. Gérôme's precise draughtsmanship and photographic precision were not lost on the young artist, and Ralli emulated his teacher with great success.

Theodore Ralli spent most of his adult life working in France and Egypt, where he settled in Cairo. Here the artist found inspiration for many of his most accomplished compositions.

The present work was painted with Ralli's signature attention to detail. The artist pays particular attention to the colourful traditional costume and facial expression of the woman, the texture of the fabrics and various architectural details of the terrace on which the lady is portrayed. The characteristic buildings of the city recreate an almost magical setting while the Giza Pyramids visible in the background complete the scene. The woman's pose and expression, rather than sourced from the antique, has a realistic quality which establishes her as modern, rather than idealised. Here the artist renders a scene of everyday life with a delicate, colour-infused brush.

Western visitors to Cairo (fig. 1) in the nineteenth century were enthralled by the teeming population and busy scenes of trade and commerce that characterised the city's streets and bazaars. Artists, like Ralli, were fascinated by the beauty of the streets and the variety of the architecture, the brilliant colours, the strong light and the picturesque nature of the area.



A view of Cairo in the 1870's with the Citadel in the background





19**LUDWIG DEUTSCH (AUSTRIAN, 1855-1935)***The Koran School*

signed, inscribed and dated 'L. Deutsch PARIS 1905' (lower left)

oil on panel

27½ x 32 in. (69.9 x 81.3 cm.)

£300,000-500,000

\$390,000-640,000

€350,000-570,000

PROVENANCE:

Anonymous sale: Christie's, London, 26 March 1987, lot 77.

with Mathaf Gallery, London (inv. no. P.95).

Acquired from the above by the present owner.



Ludwig Deutsch, In The Madrassa, 1990.
© Pictures from History / Bridgeman Images.



Ludwig Deutsch, An Arab Schoolmaster, 1889.
© Touchstones Rochdale, Lancashire, UK Bridgeman Images./







The present lot in its frame.

Executed at a time when Ludwig Deutsch (see Lot 13) was moving from a photorealist to a looser style, the present work combines the best elements of both: the extraordinary attention to detail of the former, rendered softer and less austere by the latter, to create an overall picture of great drama and intimacy. The present painting is among the ones where Deutsch began to experiment with a technique influenced by Post-Impressionism, which would eventually come to characterise his late style. Although he continued up to 1910 to produce exceptionally detailed and intensely observed paintings, he was also attracted to a more painterly approach to his subject. Thus in the present work, Deutsch contrasts a precise observation of some of the objects with broadly described, and muted harmonies of grey and brown, which dominate any detail of motif in the foreground.

Together with these stylistic changes in the later years of Deutsch's career a different subject matter emerged. The artist moved away from depictions of the ruling classes, clothed in richly coloured and textured materials, and set in broader layered architectural surrounding. Instead, as in the present work, he represents the day-to-day activities of society, using simply clothed figures in humble, but distinctly Arab, interiors.

The artist is thought to have visited Egypt as many as five times between 1883 and 1904, where he completed studies from which he drew inspiration on his return to France. He had several studios in Paris, where he kept a vast collection of objects collected on these travels, such as costumes, furniture, arms, pipes and ornaments.

In the present painting Deutsch uses the architecture to frame the group of figures attending a Koran school. The inky shadow of the interior contrasts with the light emphasizing the central figure of the cleric, his arms opened in a solemn gesture. The artist's most refined works are often conceived around a central figure, about whom pivots the whole crowd involved in the painting. This central figure embodies the spirit of the whole: immobile, grave and emanating a powerful sense of mystical solemnity. The costumes of the various figures stand out in vivid complementary ochres, blues and greens, and lend accents to the whites of the turbans.

The study of the Koran plays a major role in the upbringing and spiritual development of a Muslim. The spirituality of the Orient fascinated the artist. Here the artist has purposefully populated his composition with only the most incidental of objects — a chair, a simple pair of shoes, some books — to focus instead on the overall atmosphere.







20

DAVID BATES (BRITISH, 1840-1921)

A Corner of a Market Place, Cairo; and Arabs in a Courtyard

the former signed and dated 'David Bates 1892' (lower left), and further inscribed, signed and dated 'A corner of a market place/Cairo/David Bates/1892.' (on the reverse); the latter signed 'David Bates' (lower left)

the former oil on canvas, the latter oil on panel
10 x 7 1/4 in. (25 x 20 cm.)

Two in a lot

(2)

£6,000-8,000

\$7,800-10,000
€6,900-9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 November 1985, lot 433.
with Mathaf Gallery, London. (inv. nos. N.26 and N.27).
Acquired from the above by the present owner.





21

DANIEL ISRAEL (AUSTRIAN, 1859-1901)

Admiring the toy

signed and inscribed 'Israel München' (on the picture's plaque in the centre)
oil on panel

12½ x 8½ in. (31.7 x 21.9 cm.)

£6,000-8,000

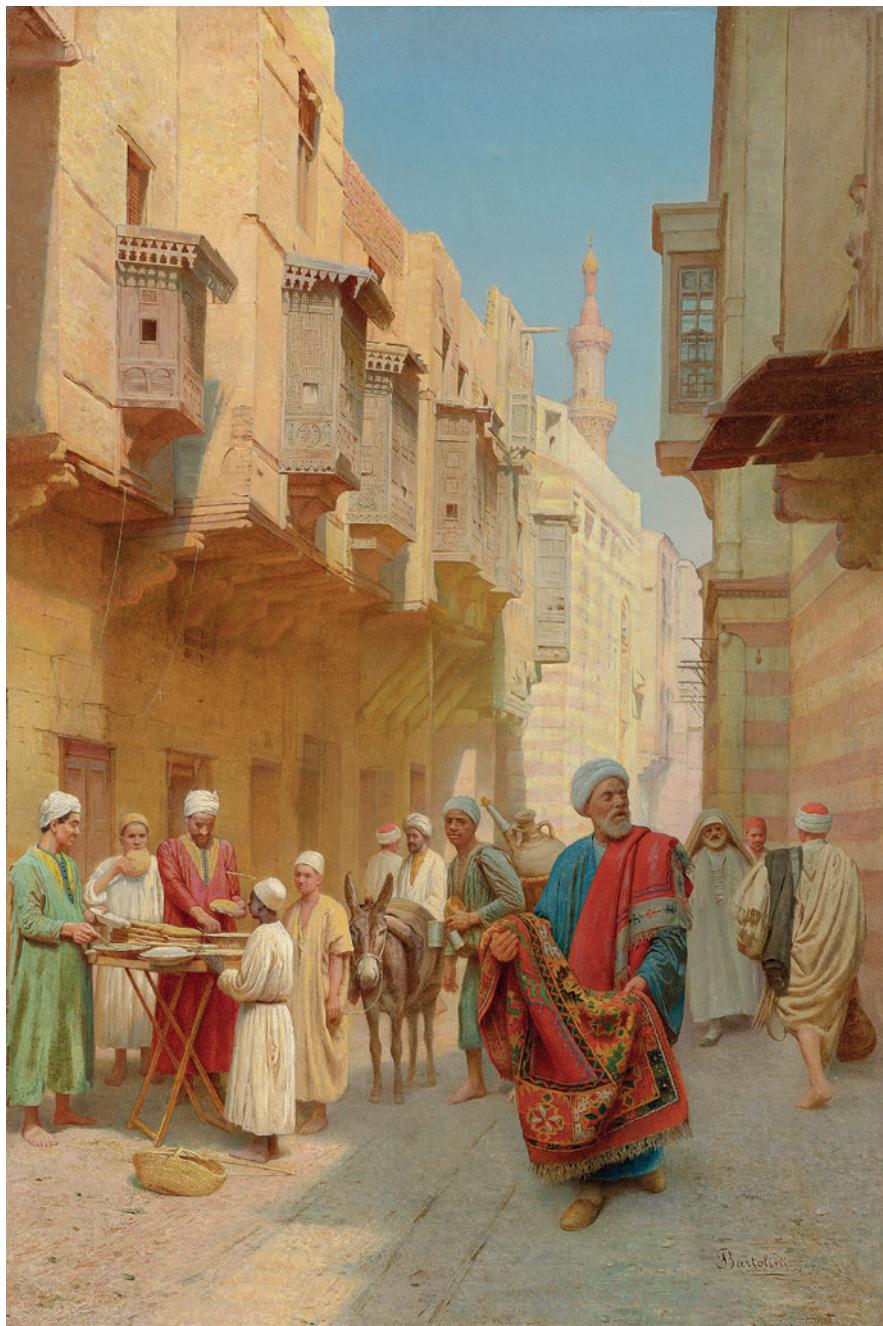
\$7,800-10,000

€6,900-9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 November 1991, lot 123.
with Mathaf Gallery, London (inv. no. SOR773).
Acquired from the above by the present owner.





22

FILIPPO BARTOLINI (ITALIAN, 1861-1908)

A Cairo Street Scene, with a khubz bread seller, a rug merchant and a water seller

signed 'FBartolini' (lower right)

oil on canvas

30 x 20 in. (76.5 x 51 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

PROVENANCE:

with Frost & Reed, London.

with Mathaf Gallery, London (inv. no. S.226).

Acquired from the above by the present owner.



23

LEON COGNIET (FRENCH, 1794-1880)

Battle of Heliopolis, Lower Egypt

signed 'Leon Cogniet' (lower left)

oil on canvas

29 x 23½ in. (73 x 59 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE:

PROVENANCE:

With Karl E. Schorr Ltd., 33
Wallace C. Yost, New York.

His sale: Sotheby's, New York, 22 February 1989, lot 92.

with Mathaf Gallery, London. (inv. no. S.237).

Acquired from the above by the present owner.

EXHIBITED:

Pensacola, Pensacola Museum of Art and Maitland, *The Napoleon collection of Wallace C. Yost*, 6 June-10 July 1987 (the exhibition later travelled to Maitland, The Maitland Art Center), no. 4.

The present work depicts the Battle of Heliopolis, a French victory by the Armée d'Orient under the command of General Jean-Baptiste Kléber over the Turkish army of the Grand Vizier Youssef Pasha at Heliopolis, near Cairo, on 20 March 1800.

In January 1800, Kléber had negotiated with the British and the Ottomans to evacuate the French forces to Europe. However, when the British failed to recognise the agreement, he restarted hostilities at Helionpolis.

Among all the battles of the Napoleonic Egyptian campaign of 1798-1801, Heliopolis was one of the greatest victories of the French army, as it allowed the French troops to recapture Cairo on April 21, 1800.

A larger version of this work is in the Versailles collection.







Eug. Fromentin

24**EUGÈNE FROMENTIN (FRENCH, 1820-1876)**

Coucher de soleil: Arabe attelant un cheval brun et un cheval blanc

signed '-Eug-Fromentin-' (lower left)
oil on panel
12½ x 15¾ in. (31.7 x 40 cm.)

£15,000-20,000 \$20,000-26,000
€18,000-23,000

PROVENANCE:

with Fund for Fine Arts, Chevy Chase.
with Mathaf Gallery, London (inv. no. R.70)
Acquired from the above by the present owner.

LITERATURE:

J. Thompson and B. Wright, *Les orientalistes* volume 6. Nouvelle Edition. Eugène Fromentin 1820-1876. *Visions d'Algérie et d'Égypte*, Courbevoie, 2008, p. 377 (illustrated).



24

•25**J. TORRE (IRISH, 19TH CENTURY)**

Saint Catherine's Monastery, Sinai

signed and indistinctly inscribed 'J. Torre from ...'
(on the reverse); and further inscribed with title
'The Convent of Sinai' (on the reverse)
oil on board
9½ x 12½ in. (24 x 31 cm.)

£1,000-2,000 \$1,300-2,600
€1,200-2,300

PROVENANCE:

with Mathaf Gallery, London (inv. no. K317).

Saint Catherine's Monastery in Sinai in Egypt was founded by Emperor Justinian I in 548 and building ended in 565. The Greek Orthodox monastery still stands today and is one of the oldest active monasteries in the world.



25





26

26

EUGÈNE ALEXIS GIRARDET (FRENCH, 1853-1907)

Arabs on a costal road

signed and dated 'Eugène Girardet/1881' (lower right)
oil on canvas
10¾ x 15⅓ in. (27.3 x 40.4 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. R.99).
Acquired from the above by the present owner.

•27

NARCISSE BERCHÈRE (FRENCH, 1819-1891)

An Arab Market

signed 'Berchère' (lower right)
oil on panel
16⅓ x 11⅓ in. (41 x 30 cm.)

£5,000-7,000

\$6,500-9,000
€5,800-8,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. R77).
Acquired from the above by the present owner.





28

**GUSTAVE ACHILLE GUILLAUMET
(FRENCH, 1840-1887)**

On the bank of the El Kantara river

signed 'G. Guillaumet' (lower right)
oil on canvas
22 x 31 in. (55.5 x 78 cm.)

£20,000-30,000

\$26,000-39,000
€23,000-34,000

PROVENANCE:

Charles Courtoy.
with Kurt E. Schon Ltd, New Orleans.
Anonymous sale; Sotheby's, New York, 22 May
1985, lot 16.
with Mathaf Gallery, London (inv. no. K.197).
Acquired from the above by the present owner.

LITERATURE:

G. Guillaumet, *Tableaux Algériens*, Paris, 1888
(illustrated as a heliogravure by Dujardin, opposite
p. 202).
L. Thornton, *Les Orientalistes: Peintres voyageurs
1828-1908*, Paris, 1983, p. 148 (illustrated).





29

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

Rencontre de chefs arabes

signed and dated 'Eug. Fromentin. 74' (lower right)

oil on panel

26 1/4 x 32 1/2 in. (66.6 x 83.5 cm.)

£60,000-80,000

\$78,000-100,000

€69,000-91,000

PROVENANCE:

Collection Le Roy, Paris.

with Miromesnil Fine Arts, Paris.

with Mathaf Gallery, London (inv. no. P48).

Acquired from the above by the present owner.

EXHIBITED:

LITERATURE:

J. Thompson and B. Wright, *Les orientalistes volume 6. La vie et l'oeuvre d'Eugène Fromentin*, Courbevoie, 1987, p. 306 (illustrated).

J. Thompson and B. Wright, *Les orientalistes volume 6. Nouvelle Edition. Eugène Fromentin 1820-1876. Visions d'Algérie et d'Égypte*, Courbevoie, 2008, p. 385 (illustrated).



Eugène Fromentin. The Horse Merchant, 1875
©Christie's 2001







The present lot in its frame.

Influenced by the example of compatriots Delacroix, Decamps and Marilhat, Eugene Fromentin made his first transformative journey to Algeria in 1846, debuting two Orientalist pictures at Salon the following year. He would return to North Africa on numerous occasions throughout his career, and his *oeuvre*, comprising some 30 years of literary and pictorial material, shows him to be among the more sympathetic and perceptive nineteenth-century observers of Oriental life and culture.

The present picture, *Le Rencontre de chefs arabes* (1874), showing a meeting between two mounted Arab chiefs set within landscape, can be compared in both subject and composition to a number of late works, notably *Le Marchand de chevaux* (1875, fig. 1), *Souvenir d'Algérie* (1874) and *Campement dans la Montagnes de L'Atlas*, now in the Walter Art Gallery. Dominating the centre of the picture, an Arab chief sits astride a grey stallion with his left arm akimbo. He converses with another on a bay horse dressed in a dark burnous, and viewed enigmatically from behind. At their feet another man lazes on the ground, and to the left and right in the mid and background further groups of men and horses populate the verdant oasis landscape.

Rather than adopting the taxonomic and ethnographic approach of some of his colleagues, often composed from the comfort of their Parisian studios, and resulting he scoffed, in pictures 'composed like inventories' - Fromentin sought classical, idealized beauty beneath the ostensibly alien façades (*Sahel, Oeuvres complètes*, ed. Guy Sagnes, Paris, 1984, 322). *Le Rencontre de chefs arabes* is a meticulously planned and harmonious composition, the main mounted group at the centre forming a classical pyramid, balanced by the subsidiary figures and the tufts of shrubs in the foreground.

The pictures central subject - that of the noble mounted Arab - was something of a *leitmotif* in Fromentin's art, preoccupying him for much of his career. Through careful observation of the Arab and his horse, Fromentin discovered the 'accord of the two most intelligent and fully developed creatures that God has made', evoking the Greek centaur as an analogue for the Arab's perfect communion with his animal (E. Fromentin, *Une Année dans le Sahel*, Paris, 1963 ed., p. 247).

The close association of Arab man and Arab steed in their natures and appearance is a fundamental to Fromentin's pictures, and both horse and rider are portrayed with the same elegance, power and lean muscularity. Baudelaire remarked that Fromentin had been struck by the patrician dandyism and gravity of Arab tribal chiefs and an important accompanying attribute of those qualities was a sleek horse, 'caressed', like their masters, 'with a silk brush' (A. Silvestre, *Portraits et souvenirs*, Paris, 1891, p. 123). The sheen of Fromentin's horses was often echoed in the highlights gracing the fine folds of their rider's hand-woven burnous. This is no more apparent than in the present picture, with the central figure's flowing white cloak and pink tunic mimicking the tonalities of his horse's grey coat and bright harness. Fromentin has revealed a surprising source for the sparkling coats of his Arab horses: his close friend Gustave Moreau; 'I owe Moreau more than he owes me', he once told the painter Jules Breton, 'He taught me to put the shine on a horse's rump' (J. Breton, *Nos peintres du siècle: l'art et les artistes*, Paris, 1899, p. 178).

Focusing on Fromentin's visual language, Henri Focillon, one of France's greatest art historians, excellently invoked the special qualities of Fromentin's best pictures: 'His painting is fine, lively, knowledgeable, fresh and singing in its tones: it has beauty when it conserves the looseness of the sketch and the melting energy of a structure of touches...The extreme elegance of vision and of craft refine these cruel knights' (H. Focillon, *la peinture aux XIX^e et XX^e siècles: Du Réalisme à nos jours*, Paris, 1927, vol. II, p. 83). Once considered fearsome and barbaric, these Algerian knights are, through Fromentin's brush, as noble as their horses, attired with elegance, illuminated with nostalgia.







30

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

Campement arabe dans les montagnes de l'Atlas

signed and dated 'Eug. Fromentin. -/72.' (lower right)

oil on canvas

13 x 16 1/4 in. (33 x 41.2 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE:

René Billotte, Paris (1903).

W.A. Clark, New York.

His sale; American Art Association, New York, 11 January 1926.

Starr Foundation Inc., Kansas City.

Joseph H. Lang, Toronto.

His sale; Christie's, New York, 24 May 1989, lot 33.

with Mathaf Gallery, London (inv. no. S.258.)

Acquired from the above by the present owner.

LITERATURE:

J. Thompson and B. Wright, *Les orientalistes volume 6. Nouvelle Edition*.

Eugène Fromentin 1820-1876. Visions d'Algérie et d'Égypte, Courbevoie, 2008, p. 341 (illustrated).

The present work is the smaller version of a painting in the Walters Art Gallery collection in Baltimore.





31

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

Outside the teahouse

signed 'F.A.Bridgman' (lower left)
oil on canvas
17 $\frac{1}{4}$ x 21 $\frac{5}{8}$ in. (44 x 55 cm.)

£15,000-20,000

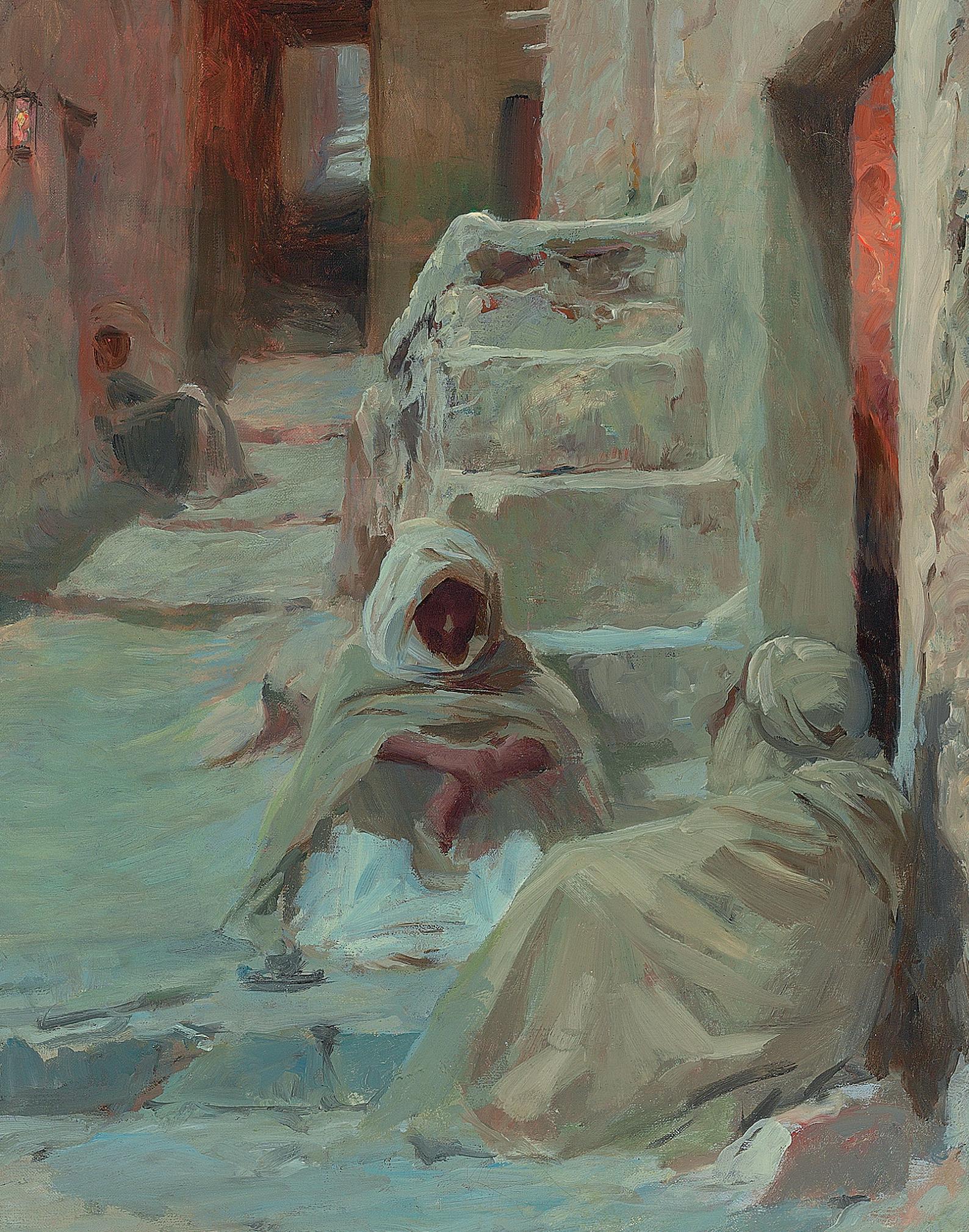
\$20,000-26,000
€18,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 May 1987, lot 80.
with Mathaf Gallery, London (inv. no. H46).
Acquired at the above by the present owner.









32

EUGENE ALEXIS GIRARDET (FRENCH, 1853-1907)

A moonlit street in North Africa

signed 'Eugène Girardet.' (lower right)

oil on canvas

24¾ x 17¾ in. (62 x 45 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 May 1970, lot 10.

Anonymous sale, Christie's, London, 17 May 1985, lot 75.

with Mathaf Gallery, London. (inv. no. K181).

Acquired from the above by the present owner.







33

ADOLF VON MECKEL (GERMAN, 1856-1893)

A land without shade

signed and dated 'A Meckel.1890' (lower right)
oil on canvas

23½ x 48¾ in. (59.6 x 123.8 cm.)

£20,000-30,000

\$26,000-39,000
€23,000-34,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 November 1985, lot 140.
with Mathaf Gallery, London (inv. no. N.44).
Acquired from the above by the present owner.

EXHIBITED:

Berlin, Grosse Berliner Kunst-Ausstellung, 1893, no. 1023, as: 'Die Märtyrer des Islam, Mekka-Karawane'.







- Giulio Rosati -



34

GIULIO ROSATI (ITALIAN, 1858-1917)

Arab Horseman conversing with a carpet merchant

signed 'Giulio Rosati' (lower right)
pencil, watercolour and bodycolour on paper
10½ x 14¾ in. (26.4 x 37.5 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. MG861).
Acquired from the above by the present owner.





•35

JOHN VARLEY JNR. (BRITISH, 1850-1933)

Bartering at a pottery stand

signed and dated 'John.Varley.1877' (lower left)
pencil, watercolour and bodycolour on paper
19 1/8 x 28 in. (49.2 x 71.1 cm.)

£2,500-3,500

\$3,300-4,500
€2,900-4,000

PROVENANCE:

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



36

**CARL FREDERICH HEINRICH WERNER
(GERMAN, 1808-1894)**

The spice market, Cairo

signed, inscribed and dated 'C. Werner.f. 1863'
(lower right)
pencil, pen and brown ink and watercolour on
paper
14 x 20 in. (35.6 x 50.8 cm.)

£8,000-12,000 \$11,000-15,000
€9,200-14,000

PROVENANCE:

with Mathaf Gallery, London (inv. no. P.23).
Acquired from the above by the present owner.

LITERATURE:

M. Haja and G. Wimmer, *Les orientalistes des écoles allemande et autrichienne*, Paris, 2000, p. 168 (illustrated).







37 (a pair)

.37

WALTER FREDERICK ROOFE TYNDALE (BRITISH, 1855-1943)

The Bab el Zuela, Cairo; and A Souk

both signed 'W Tyndale' (lower right)

pencil, pen and brown ink and watercolour on paper
14½ x 10½ in. (36.8 x 27 cm.)

two in the lot

PROVENANCE:

with Mathaf Gallery, London (inv. no. MG.752 and H.214).
Acquired from the above by the present owner.

EXHIBITED:

London, Mathaf Gallery and Chris Beetles Ltd, Walter Tyndale (1855-1943),
Eastern Travels. A retrospective exhibition at the Mathaf Gallery London, nos. 14
and 16.

(2)

£3,000-5,000

\$3,900-6,400

€3,500-5,700









39

•38

WALTER FRIEDRICK ROOFE TYNDALE (BRITISH, 1855-1943)

A bustling street before a minaret, Damascus

signed and dated 'W. Tyndale.97' (lower left)
watercolour on paper

10 x 6 1/8 in. (25.4 x 16.2 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

with Dowdeswell & Dowdeswells Ltd., London.
with Mathaf Gallery, London. (inv. no. K.232).
Acquired from the above by the present owner.

It has been suggested that the current work depicts a minaret of the al-Qalai Mosque, Damascus.

•39

THOMAS ALLOM (BRITISH, 1804-1872)

Jerusalem from the Mount of Olives, by the Tomb of Absalom

pen and brown ink, watercolour heightened with white on paper
8 x 11 1/8 in. (20.3 x 30.1 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE:

with Mathaf Gallery, London (inv. no. N.53).
Acquired from the above by the present owner.







Tristram Ellis Jerusalem 1899



Tristram Ellis Jerusalem 1899

40 (a pair)

.40

TRISTRAM JAMES ELLIS (BRITISH, 1844-1922)

Jerusalem with the Church of the Holy Sepulchre; and Jerusalem with the Dome of the Rock

both signed, inscribed and dated 'Tristram Ellis.Jerusalem.1899' (lower left)
pencil and watercolour on paper
6 1/8 x 14 1/8 in. (17.5 x 37.2 cm.)

(2) a pair

£3,000-5,000

\$3,900-6,400

€3,500-5,700

PROVENANCE:

with Mathaf Gallery, London (inv. nos. W52 & N51).
Acquired from the above by the present owner.





•41

ROBERT GEORGE TALBOT KELLY (BRITISH, 1861-1934)

The leader of the caravan

signed and dated 'R. Talbot Kelly. RBA./1905' (lower left)

watercolour heightened with white on paper

19 x 30 in. (48.3 x 76.2 cm.)

£3,000-5,000

\$3,900-6,400

€3,500-5,700

PROVENANCE:

with Mathaf Gallery, London (inv. no. K.335).

Acquired from the above by the present owner.





•42

WALTER FREDERICK ROOFE TYNDALE (BRITISH, 1855-1943)

A sunlit square in Cairo

signed 'Walter Tyndale' (lower right)
pencil, pen and brown ink and watercolour heightened with white on paper
13 x 19 in. (33 x 48.2 cm.)

£2,000-3,000

\$2,600-3,900
€2,300-3,400

PROVENANCE:

with Mathaf Gallery, London (inv. no. K8).
Acquired from the above by the present owner.





43

•43

NATHANIEL EVERETT GREEN (BRITISH, 1833-1899)

A Bedouin camp, Jaffa

signed and dated 'N.E Green/1884' (lower right) and inscribed 'Bedouin camp./Jaffa' (lower left)
watercolour on paper
9 3/4 x 14 in. (24.7 x 35.6 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

with Mathaf Gallery, London (inv. no. R3).
Acquired from the above by the present owner.

•44

RICHARD FRIESE (GERMAN, 1886-1935)

A Market in Jaffa

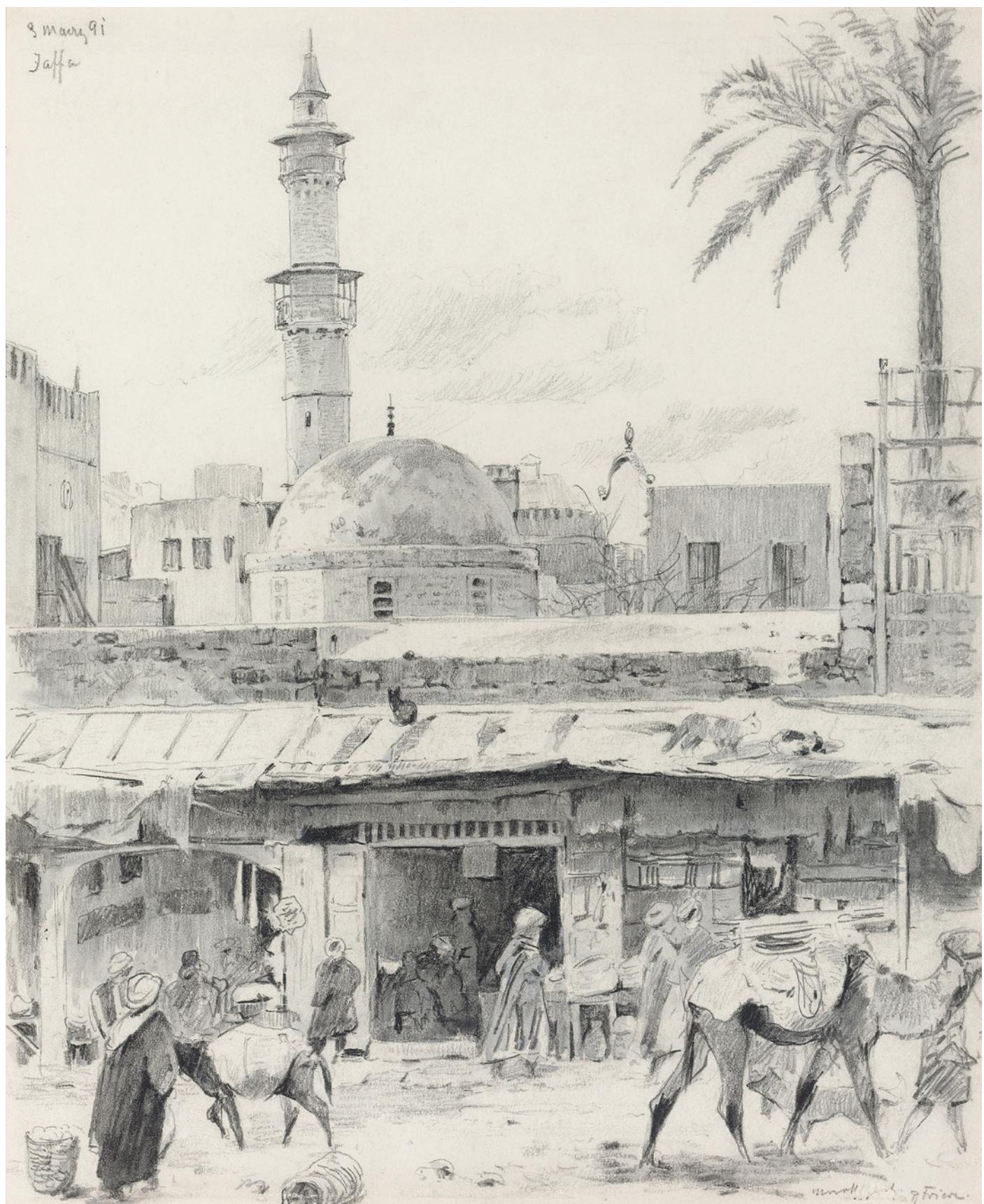
signed 'R. Friese' (lower right) and dated and inscribed '9 marz 91/Jaffa' (upper left)
pencil, charcoal and wash on paper
11 1/8 x 9 1/8 in. (28.2 x 23.2 cm.)

\$2,000-2,600
€1,800-2,300

PROVENANCE:

with Mathaf Gallery, London (inv. no. K278).
Acquired from the above by the present owner.







45

•45

**WALTER FREDERICK ROOFE TYNDALE
(BRITISH, 1855-1943)**

A bustling street in Cairo with a Minaret beyond

signed 'W. Tyndale' (lower left)
pencil, pen and brown ink and watercolour on
paper
14 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (37.8 x 18 cm.)

£800-1,200

\$1,100-1,500
€920-1,400

PROVENANCE:

with Mathaf Gallery, London (inv. no. MG845).
Acquired from the above by the present owner.

•46

**WALTER FREDERICK ROOFE TYNDALE
(BRITISH, 1855-1943)**

A sunlit street in Jerusalem

signed 'W. Tyndale' (lower left)
watercolour heightened with white on paper
10 x 6 $\frac{1}{8}$ in. (25 x 16.5 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

PROVENANCE:

with Mathaf Gallery, London (inv. no. MG781).
Acquired from the above by the present owner.









PROPERTY FROM A SCOTTISH COLLECTION

47

ERNST KARL EUGEN KOERNER (GERMAN, 1846-1927)

The excavation of the Sphinx

signed and dated 'Ernst Koerner/1887' (lower right)
oil on canvas
39 3/4 x 59 1/2 in. (101 x 151.1 cm.)

£60,000-80,000

\$78,000-100,000
€69,000-91,000

PROVENANCE:

PROVENANCE:
Anonymous sale; Christie's, London, 18 March 1994, lot 143.
Acquired at the above by the present owner

EXHIBITED:

EXHIBITED:

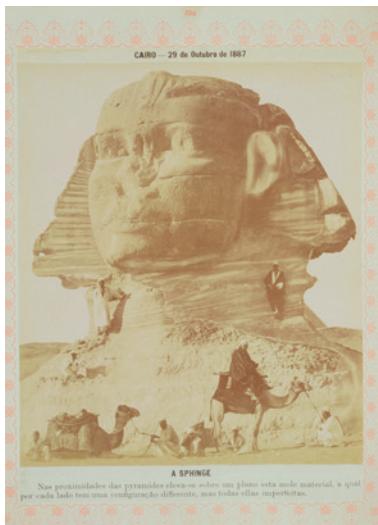
LITERATURE.

LITERATUR.
Zeitschrift für Bildende Kunste 1888

Zeitschrift für Bildende Künste, 1888.
Thieme-Becker, Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart Leipzig 1927 XXI p. 181

F. von Bötticher, *Malerwerke des Neunzehnten Jahrhunders*, Hofheim am Taunus, 1974 | 2 p. 778 no. 59

Trained in Berlin, Ernst Koerner travelled widely throughout northern Europe before making a trip to Egypt in 1873 that would determine the course of the rest of his career. Captivated by the landscapes of the Eastern Mediterranean, Koerner became famous for his beautifully detailed depictions of architecturally important sites, particularly in Turkey and Egypt. This picture captures not only an iconic monument, but a monumental moment in time, as the Sphinx is being excavated. The contemporaneous photograph below shows the Sphinx as it was during the partial excavation in 1887.



English Photographer, 19th century, *The Sphinx, Egypt*, 1887, albumen print © The Stapleton Collection / Bridgeman Images







VARIOUS PROPERTIES

48

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

Baléane, Haute Égypte

signed 'TH. FRÈRE' (lower left); and further signed and inscribed 'vue Prise à Baléane/ (Haute Egypte)/ Ch. Frere. (on the reverse)

oil on panel

10 1/4 x 16 1/4 in. (26 x 41.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000



49

LUDWIG HANS FISCHER (GERMAN, 1848-1915)

A market in Egypt

signed 'Ludwig hans fischer' (lower left)
oil on panel

14 1/4 x 22 5/8 in. (36.2 x 57.5 cm.)

£7,000-10,000

\$9,000-13,000
€8,000-11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 October 2003, lot 71.



50

HERMANN DAVID SALOMON CORRODI
(ITALIAN, 1844-1905)

A market in Cairo

signed 'H. Corrodi' (lower left)
oil on canvas
57 1/4 x 29 7/8 in. (145.5 x 76 cm.)

£40,000-60,000

\$52,000-77,000
€46,000-68,000



H. Corrodi



51

51
EDUARD CHARLEMONT (AUSTRIAN, 1848-1906)

A moment of reflection, Tunis

signed, inscribed and dated 'Tunis 1888/E Charlemont' (lower left)
 oil on panel
 17½ x 13¼ in. (44.7 x 33.6 cm.)

£10,000-15,000 \$13,000-19,000 €12,000-17,000

PROVENANCE:

with Hugo Arnot, Vienna (inv. no. 206).
 Private collection, Athens.
 Acquired from the above by the present owner.



52

52
JAN BAPTIST HUYSMANS (BELGIAN, 1826-1906)

Une Mauresque coquette, Algérie

signed 'J.B. HUYSMANS' (lower left); and further signed 'J B.te Huysmans' and inscribed with title (on the reverse)
 oil on panel
 22 x 13½ in. (55.9 x 34.3 cm.)

£7,000-10,000 \$9,000-13,000 €8,000-11,000

53
THÉODORE JACQUES RALLI (GREEK, 1852-1909)

Une Odalisque

signed and dated 'Ralli/84' (upper left)
 oil on panel
 8¾ x 6½ in. (22.2 x 15.9 cm.)

£15,000-25,000 \$20,000-32,000 €18,000-29,000

PROVENANCE:

with M. Newman Ltd., London.
 Acquired from the above by a private collector, London, 1980's.
 Acquired from the above by the present owner.

LITERATURE:

M. Katsanaki, *Le peintre Théodore Ralli (1852-1909) et son oeuvre*, Paris, 2007, vol. III, no. 97 (illustrated no. 53) and vol. I, p. 145, as: 'Hanoum'.

Ralli
84



54

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

The Mandolin Player

signed and dated 'J.L. GEROME/1858.' (centre left)

oil on canvas

16½ x 11¾ in. (41.2 x 29 cm.)

£150,000-200,000

\$200,000-260,000

€180,000-230,000

We are grateful to Graydon Parrish for his assistance in authenticating and cataloguing the present lot.



Jean-Léon Gérôme, *Arnaute avec deux chiens*
whippets, oil on panel, 1867 © Christie's 2009





Jean-Léon Gérôme in his studio.

Gérôme was an indefatigable traveller. He seemed always to be on the go, even into his seventies. They were often long trips, sometimes of several months. One wonders how he got so much work done. When his studio assistant, the sculptor Decorchemont, suggested he should slow down a bit, he replied, 'You really think that I have the time to slow down at my age?'

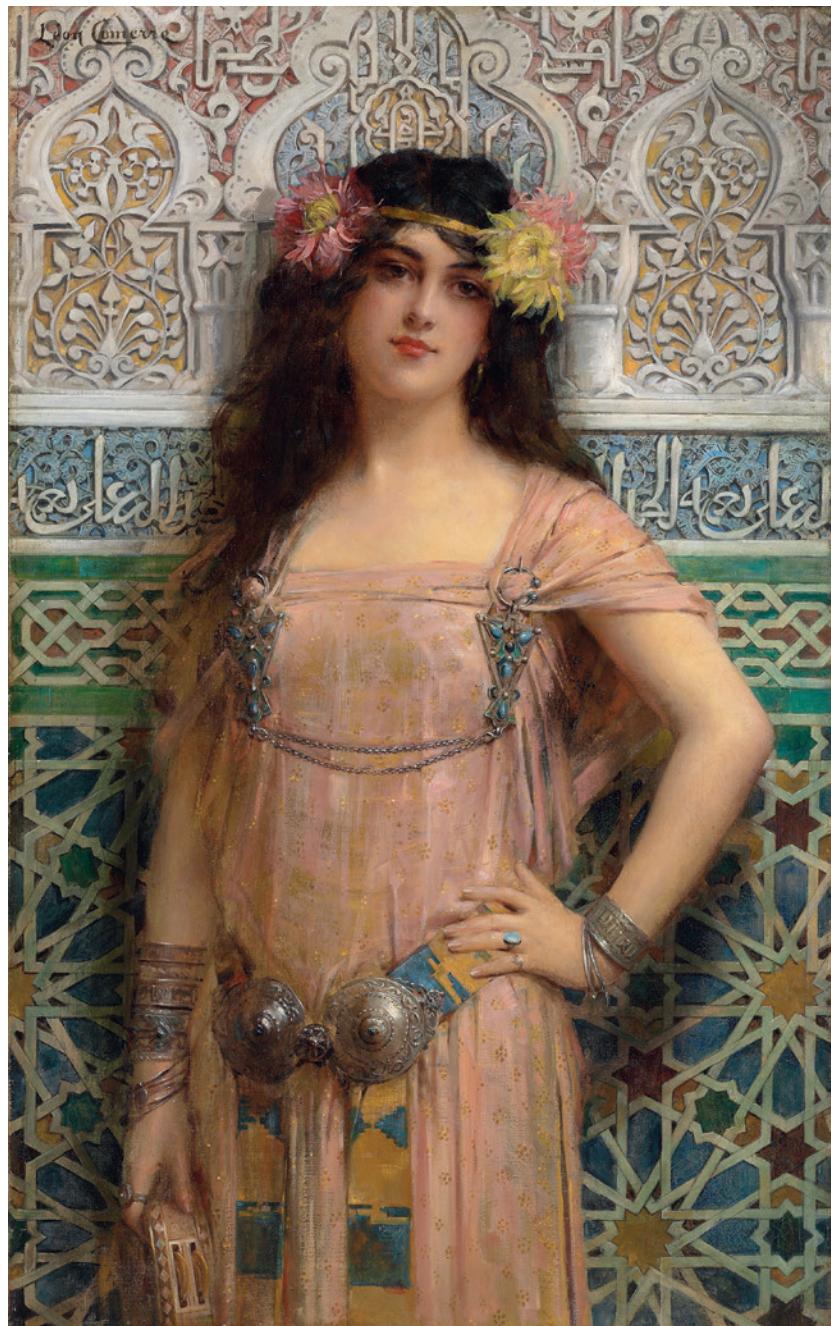
Gérôme's most important teacher was Paul Delaroche (1797-1856), who was a supreme master of stance, posture, placement and *contrapposto*. Delaroche taught Gérôme how to see and project the frame and muscles under the skin and clothing of figures to show the tensions of the inner balance that supported a pose. It is that developed talent which underlies the strong presence of the figure in this picture. From the 1870s single-figures in Oriental costumes and settings becomes a steady part of Gérôme's production.

The present figure can be identified as an Arnaut, a term often used for an Albanian soldier, an irregular soldier in the Turkish army. They were recognisable by their pleated skirts, somewhat of a national Albanian costume. After Egypt became independent from Turkey, there were evidently plenty of them in Cairo who earned a living by various jobs: as guards, animal keepers, and models for foreign painters.

Gérôme's first oriental costume picture was of an Arnaut in bright sunlight with a rifle on his shoulder, leading a corvée of recruits across the desert, perhaps for service in the army or for work on the Suez canal. It is carefully painted, with strong *plein air* effects — particularly complex on the Arnaut's skirt; for this difficult effect, Gérôme worked from a photograph of the skirt shot on a sunlit roof, perhaps that of his own house.

In its simple, straightforward subject matter — with neither a story nor a moral — this is a modest work; but it perfectly illustrates the attention to detail that defined the artist as an 'ethnographic' Orientalist painter, and is animated by the engaging pose of the figure. This, combined with the finesse of the detailing are familiar properties in Gérôme's studio collection, with loving attention paid to the silvered decoration on the pistol handle and the glints of light on the copper of the hookah. The costume gets great attention too; the colourful shawl banded on the soldier's head, the especially fine sheen of the sleeves and the pleated Arnaut skirt, which the painter never failed to draw and paint freshly throughout his life, always with a different fall of the pleats, and different modulations of light and shadow on the multitudinous folds.





55

*55

LÉON FRANÇOIS COMERRE (FRENCH, 1850-1916)

Femme au tambourin

signed 'Léon Comerre' (upper left)

oil on canvas

48½ x 30½ in. (123 x 77 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

56

PAUL DE LA BOULAYE (FRENCH, 1849-1926)

The Dutar player

signed and dated 'P. LaBoulaye.1892' (lower right)

oil on canvas

63½ x 35½ in. (160.6 x 90.2 cm.)

£40,000-60,000

\$52,000-77,000

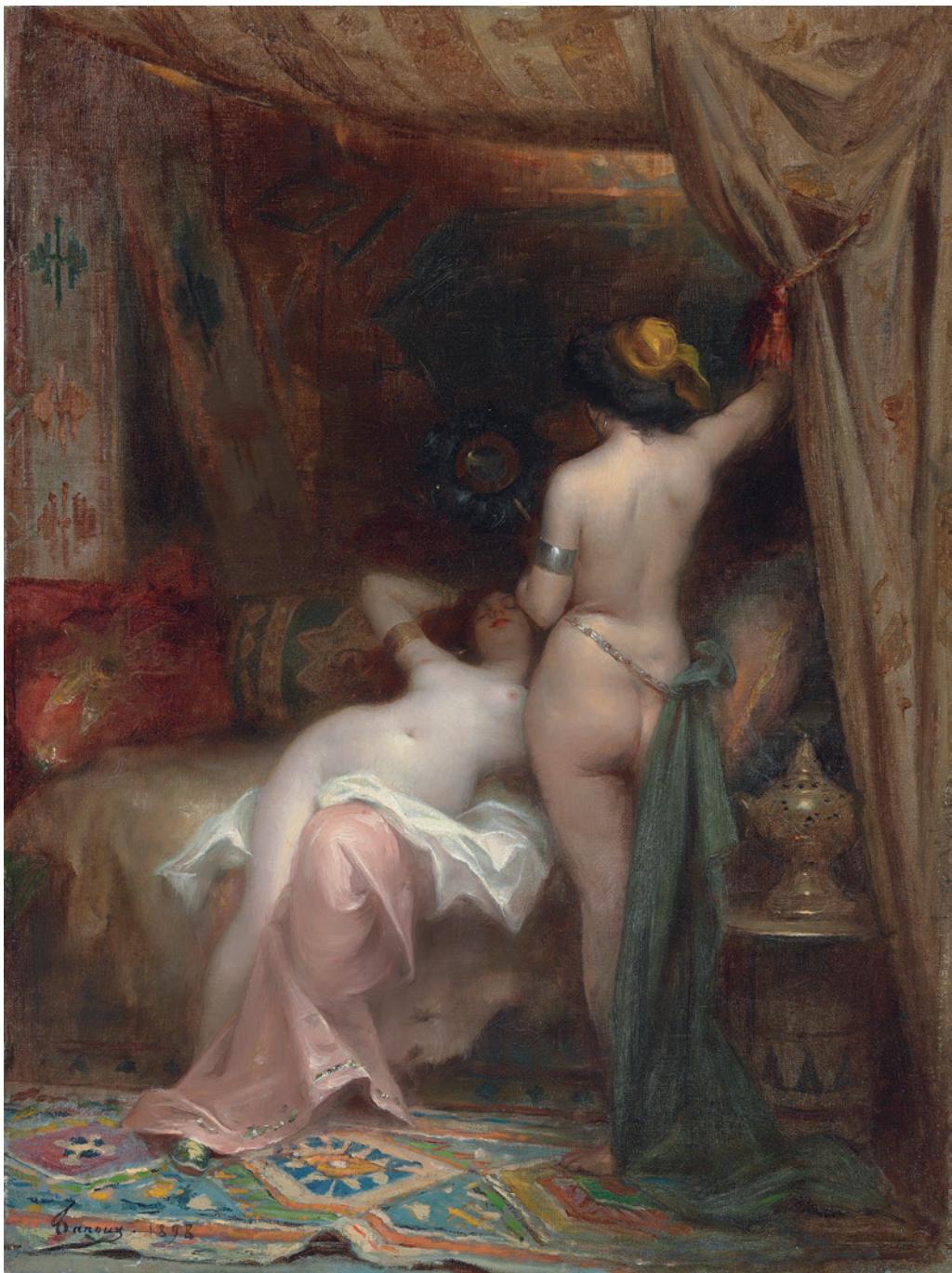
€46,000-68,000

PROVENANCE:

with Galerie Nataf, Paris, 1989.

Acquired from the above by the present owner.





57

57

HENRI ADRIEN TANOUX (FRENCH, 1865-1923)

In the Harem

signed and dated 'Tanoux.1898' (lower left)

oil on canvas

24½ x 18¾ in. (61.2 x 46.6 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Anonymous sale; AuctionArt-Remy Le Fur, Paris, 25 June 2012, lot 53.

58

FABIO FABBİ (ITALIAN, 1861-1946)

The Slave Trader

signed 'F Fabbì' (lower right)

oil on canvas

22½ x 14½ in. (53.7 x 36 cm.)

£12,000-18,000

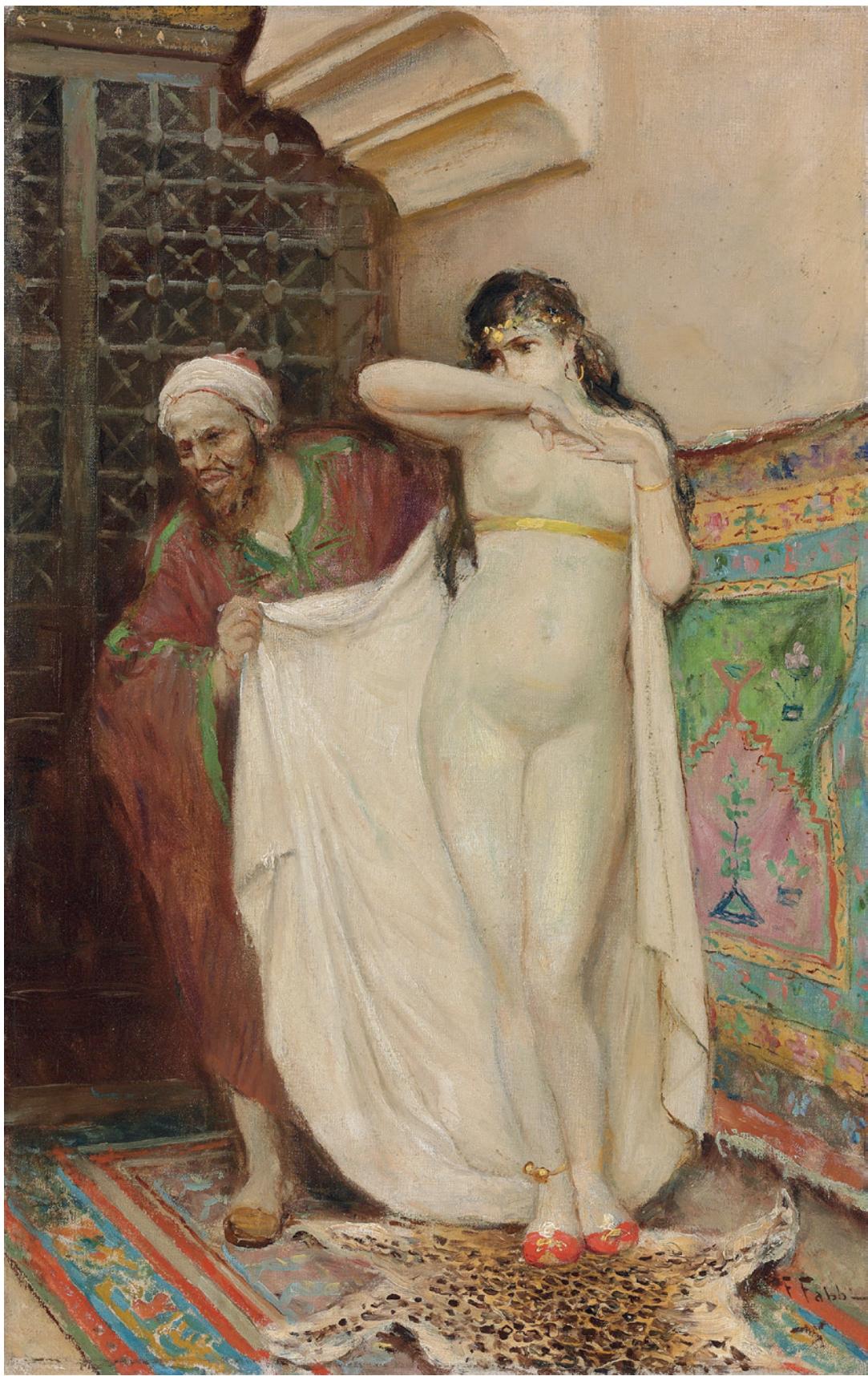
\$16,000-23,000

€14,000-21,000

PROVENANCE:

Private collection, Italy.

Acquired from the above by the present owner.



59

FABIO FABBI (ITALIAN, 1861-1946)

Choosing the silk

signed 'F. Fabbì' (lower right)

oil on canvas

19 $\frac{5}{8}$ x 27 $\frac{3}{4}$ in. (50.5 x 70.5 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

PROVENANCE:

Private collection, Italy.

Acquired from the above by the present owner.





F. Fabbri



60

60

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

Joueuses des cartes, Touggourt, Algeria

signed and dated 'F.A. Bridgman/Dec. 1927' (lower right)
oil on canvas

31½ x 40 in. (80 x 101.6 cm.)

£30,000-50,000

\$39,000-64,000
€35,000-57,000

PROVENANCE:

The artist.

His estate sale; Hôtel Drouot, Paris, 25-26 November 1929, lot 78.

Private collection, France.

61

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Drinking tea

signed and dedicated 'To my friend Ranlett-/E. L. Weeks' (upper right)
oil on canvas
14¾ x 10¾ in. (37.4 x 27.2 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000



62**ANTONIO MARÍA FABRÉS Y COSTA (SPANISH, 1855-1938)***Un Ladrón*

signed, inscribed and dated 'AFabrés/Roma 11Xbre 83' (lower left)

watercolour, bodycolour and gum Arabic on paper

54 x 28½ in. (137.2 x 73.3 cm.)

£50,000-70,000

\$65,000-90,000

€58,000-80,000

PROVENANCE:

Private collection, Barcelona.

Acquired from the above by the present owner.

EXHIBITED:

Barcelona, Sala Parés, January 1884, no. 195, as: 'Un Ladrón'.

Barcelona, Sala Parés, May 1886.

LITERATURE:

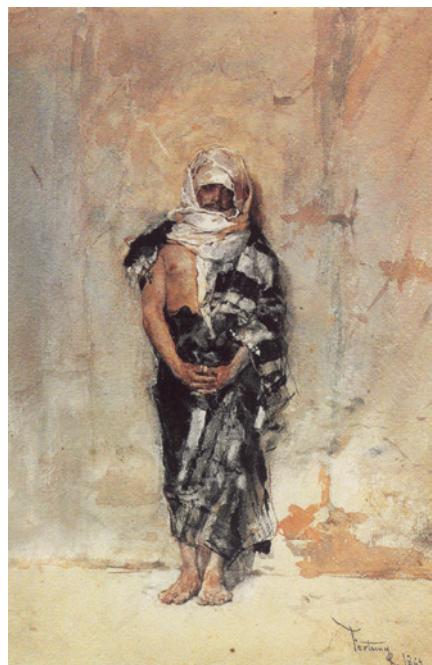
La Ilustración Artística, no. 137, year III, 11 August 1884, p. 259 and 264
(illustrated).

L. Carreras, 'Las Bellas Artes en Barcelona. Exposición de Acuarelas de don

Antonio Fabrés', in *El Correo Catalán*, 13 May 1886.

E. A. Anglés, 'Antonio Fabrés Costa. *Por ladrón*', in AA.VV., *Pintura Orientalista*
Española: 1830-1930, exhibition catalogue, Madrid, 1988, pp. 112-113, no. 31.

AA.VV., *Fabrés y su tiempo, 1854-1938*, exhibition catalogue, Mexico City, 1994,
p. 28.



Mariano Fortuny y Marshal, *Un marroquí*, 1869 ©Museo
Nacional del Prado



Born in Barcelona into a family of artists, Fabrés originally devoted his efforts to the art of sculpture. After winning a scholarship in 1875 to study in Rome, he was soon impressed by the success of several Spanish artists working in the city and particularly by the painting of Mariano Fortuny. Like Fortuny, the artist subsequently abandoned his chisel for a brush. Fabrés was captured by the exoticism of Fortuny's orientalist subjects and, with paintings such as the present work, he established a style which was to dominate his oeuvre during his twelve year stay in Rome. In 1892, the artist settled in Paris, where he quickly became part of a circle of Spanish painters who had moved there. He found great commercial success throughout Europe, thanks to the support of the French dealer Goupil, who presented the artist as the successor of Fortuny.

In 1884 the present work was selected for the inaugural exhibition of the Sala Parés. For Fabrés it meant the triumphant return to his native Barcelona. A later version of the present composition, executed in 1887, is held in the Museo del Prado.

The bright colouring and the luxurious fabrics of the thief's garments display the technique for which Fabrés became so sought after. The artist's fundamental training as a sculptor is clearly demonstrated in the pose of the figure. The emphasis on the thief's eye, gazing at the object of his offence, charge the scene with pathos and sensuality. The inscription in Arabic above his head reads: 'Death of a thief'. While the figures and the costumes of Fabrés' oriental compositions are based on his knowledge of the paintings of Fortuny, he also drew on elements from other artists who had travelled in North Africa and his knowledge of the interiors of the Alhambra Palace in Granada.

It is highly probable that Fabrés took as a model for the present composition the small watercolour by Fortuny depicting a Moroccan (fig. 1) executed in 1869 and now in the collections of the Museo del Prado (cfr. Anglés, 1988, pp. 112-113, no. 31).









63

GUSTAVO SIMONI (ITALIAN, 1846-1926)

A busy market, North Africa

signed and dated 'G. Simoni./1889' (lower right)

oil on canvas

23½ x 34¾ in. (57 x 88.3 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000





λ64

JACQUES MAJORELLE (FRENCH, 1886-1962)

Marché Soudanais, Bamako (Mali)

signed and inscribed 'J. Major/Bama' (lower right)

gouache on paper

28¾ x 21½ in. (73 x 54.5 cm.)

Executed circa 1945-46.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

LITERATURE:

F. Marcilhac, *La vie et l'œuvre de Jacques Majorelle (1886-1962)*, Paris, 1988, p. 237 (illustrated).

PROPERTY OF A PRIVATE COLLECTOR

65

ALBERTO PASINI (ITALIAN, 1826-1899)

Circassian cavalrymen outside a gate

signed and dated 'A. Pasini. 80.' (lower left) in pen and brown ink and brown wash
26.4 x 34.9 cm. (10 1/2 x 13 1/2 in.)

PROVENANCE:

Anonymous sale; Christie's, London, 14 June 2006, lot 32.
with Jean-Luc Baroni, London.

Acquired from the above by the present owner, 2007.

EXHIBITED:

London, Stephen Ongpin Fine Art and New York, Mark Murray Gallery, *Master Drawings*, 2007, no. 38.

The subject of figures and horses outside the gates of a bazaar, mosque or palace featured in the works of Pasini throughout his career, particularly from the late 1870s until the mid-1880s, when his work reached the level of *virtuosismo*.

The influence of photography is apparent in the soft light and shade, and also in the cropping of the architecture. The Circassian soldiers and their horses have been meticulously rendered. As Lynne Thornton wrote 'he excelled in group compositions of horses, their shiny rumps towards the spectator held by simple soldiers' (L. Thornton, *The Orientalists. Painter-travellers*. Paris, 1994, p. 144).





66

ALBERTO PASINI (ITALIAN, 1826-1899)

At the Café in Khan el-Khalili, Cairo

signed and dated 'A. Pasini.1861.' (lower right)
pencil and graphite on paper
9 x 14 in. (22.9 x 35.5 cm.)

PROVENANCE:

Anonymous sale; Sotheby's, Milan, 4 December 2000,
lot 374.
with Pandora Old Masters, New York.
Acquired from the above by the present owner.

The most important and gifted of the Italian Orientalist painters, Alberto Pasini spent several years in travelling to Persia, Egypt and, above all, Istanbul. Although his contemporaries thought of him as a talented landscape and architectural painter, Pasini also excelled at busy scenes of everyday life. He trained in lithography at the Academy in Parma before moving to Paris in 1851 at the age of twenty-five. He was influenced by Théodore Rousseau and Eugène Fromentin in the 1850s, but went on to develop his own distinctive style. The key attraction of Pasini is his lively depiction of ordinary citizens, romanticized to some extent, but full of accurate detail. Markets and café scenes were a particular favourite of his.

'Mon cher Pasini, ne négligez pas de prendre finement et scrupuleusement les détails des choses, on regrette cela quand on ne l'a pas fait sur place...ce qui est fait tout simplement est toujours jeune et de toute manière l'art la meilleure' (Théodore Chassériau to Alberto Pasini, October 1855)

Pasini's natural talents as a draughtsman and his sensitivity to local customs radiate through the present work. The artist eschewed the exotic style of Orientalism for a more documentary approach to the subject, derived from countless *plein-air* studies of figures, architecture, and sites of public gathering. His works are notable for their masterful rendition of light and shadow.

The present drawing depicts a café in Khān el-Khalīlī, nowadays considered to be the most important souk in Cairo. The artist here excels in rendering the contrast between the sunlit facades and the strongly shaded porticos. The compositions is entirely filled with architecture, avoiding a horizon line. The artist captures the scene with his typical photographic attention to detail: the nuanced gestures and expressions of the different clusters of people engaged in conversation or simply enjoying a rest in the shade of the café, all provide a sense of extraordinary immediacy.





A. Gasimir 1861 -

Count
AMADEO PREZIOSI



A photographic portrait of the artist, 1860-1870.

The following seven watercolours by Preziosi are part of a broad collection of works brought together over the course of three decades by the keen eye of a distinguished collector.

Amadeo, 5th Count Preziosi, came from one of the foremost families of the Maltese nobility, but found fame in Muslim Turkey, as an artist who depicted, with colour and panache, the life and landscape of Istanbul, in all its cosmopolitan variety. Instead of the legal career that his father had envisaged for him, Preziosi studied art in Paris, and from 1842 was based in Istanbul until his death forty years later. Here he established a very productive studio, painting picturesque views of the city for a wide variety of European visitors. His representations of the capital of the Ottoman Empire were bought by royal, aristocratic and middle-class tourists, who carried them home as vivid reminders of a society that was at the same time both alien and familiar. These examples of the artist's mature work demonstrate his skill in combining an acute observation of local customs with a confident grasp of the complex topography of Istanbul and the Bosphorus.



67

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

The Cemetery at Eyüp, Constantinople

signed and dated 'Preziosi/1863' (lower left)

pencil, watercolour and bodycolour on paper

16 x 21½ in. (40.5 x 54.7 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

Eyüp, situated at the western end of the Golden Horn, has been a place of pilgrimage since the rediscovery of the grave of Abu Ayyub al-Ansari. He was the companion and standard-bearer of the Prophet Muhammad, and fell in the first attempted siege of Constantinople in 674. Nearly eight centuries later, soon after the Conquest of Istanbul, Sultan Mehmet II ordered a tomb and the Eyüp Sultan Mosque to be constructed over where he had been interred. It was the wish of many pious Muslims to be buried in the vicinity, and this picture shows clearly the carved and painted tombstones of men and women, alongside the steep path that leads up the hill from the mosque complex below. Similar versions of this view are dated 1853 and 1854.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.



68

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

The Tower of Leander (Kiz Kulesi), Constantinople

signed and dated 'Preziosi/1869' (lower left)

pencil and watercolour heightened with white on paper

13 x 19 1/2 in. (33 x 49.2 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

The Maiden's Tower (Kiz Kulesi), was also known in Byzantine times as the Tower of Leandros (Leander's Tower). These names refer to different romantic legends about the origin of the building, located on a small islet at the southern entrance of Bosphorus strait, 200 metres off the coast of Üsküdar in Istanbul. The present building dates from the eighteenth century, and has served as a place of quarantine, a customs post and a lighthouse. Although small, it is so distinctive that it is immediately recognisable in any image of this part of the Bosphorus, featuring prominently in the view towards the mouth of the Golden Horn in the distance. Preziosi's keen observation of everyday city life is evident in the foreground: a group of men and women with their merchandise are awaiting a ferry.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.





69

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

The Galata Bridge with the Yeni Cami, Constantinople

signed and dated 'Preziosi 1855' (lower left); and further inscribed 'Un pezzo del ponte con la/ m...' (on the reverse)

pencil, watercolour and bodycolour, heightened with white on paper
9½ x 12¾ in. (24.3 x 32.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

The first bridge that crossed the Golden Horn at Galata was called the Cisr-i Cedid (New Bridge).

Constructed of wood in 1845, about three years after Preziosi had settled in Istanbul, it lasted until it was replaced by another wooden structure in 1863-4. In the background is the Yeni Cami, dominating the skyline.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.





70

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

A market in front of the New Mosque (Yeni Cami), Constantinople
signed and dated 'Preziosi/1879-' (lower right)
pencil, pen and ink, and watercolour on paper
15% x 23 in. (39 x 58.4 cm.)

£30,000-50,000

\$39,000-64,000

€35,000-57,000

Preziosi painted this scene on the southern side of the Yeni Valide Camii, more widely known as the Yeni Cami or new mosque. Situated on the southern bank of the Golden Horn, near the foot of the Galata Bridge, it was well-known to European travellers, and often painted by visiting artists. Begun in 1597 by order of Safiye Sultan, the mother of Mehmed III, and designed by Davut Ağa, it was completed more than fifty years later by

Turhan Hatice Sultan, the mother of Mehmed IV. Traditionally there was a market held in front of the mosque steps, and the artist has painted some of the more picturesque figures associated with it. A vendor of prayer beads, or *tesbih*, (made of blue glass or amber) is seated with his small glass-fronted display case in front of him, surrounded by beggars. A water-carrier or *saka* is plying his wares, and behind him on the steps are several soldiers. On the far right sits an *arzuhalci* or scribe, writing a letter for his client. A group of veiled women are seen mounting the steps, at the top of which is a green-robed figure, perhaps signifying a pilgrim who had been to Mecca. Another version of this composition, signed and dated *Preziosi / 1881.*, is in a private collection, Istanbul.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.





71

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

The Bosphorus with the two forts, Rumeli Hisarı and Anadolu Hisarı

signed and dated 'Preziosi 1855' (lower right)

pencil, watercolour and bodycolour on paper

9½ x 12¾ in. (24.2 x 32.4 cm.)

£7,000-10,000

\$9,000-13,000

€8,000-11,000

This is a view looking south towards Istanbul, down the Bosphorus, near the village of İstinye, with Rumeli Hisarı (The Castle of Europe) on the right, and Anadolu Hisarı (The Castle of Asia) on the left in the distance.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.



72

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

A Greek man in traditional costume

with inscription 'Greek' (lower right)

watercolour and bodycolour heightened with white on paper, oval

8 x 6 1/2 in. (20 x 16.2 cm.)

£5,000-7,000

\$6,500-9,000

€5,800-8,000

The Greek is shown wearing traditional costume: the pleated kilt (foustanella), embroidered waistcoat (fermeli) and scarlet fez.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.

Count
AMADEO PREZIOSI

73

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

Vendors in the covered Bazaar, Constantinople

signed and dated 'Preziosi/1853-' (lower right)

pencil, watercolour and bodycolour heightened with white on paper

12 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (32 x 26 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

Preziosi often depicted the Kapalıçarşı or Grand bazaar. Here he shows a picturesque vendor of antiques, holding up small objects for sale, perhaps spoons, with a large *yatağan* or sabre held in his sash. Another version, also dated 1853, is in a private collection, Istanbul.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.





PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

74

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

Paysage du Berry

signed with initials 'TH. R.' (lower right)

oil on panel

7½ x 10¾ in. (19 x 27.3 cm.)

Painted in 1842.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Claude Aubry, Paris.

Acquired from the above by the present owner.

LITERATURE:

J. Bouret, *L'École de Barbizon et le paysage français du XIXe siècle*, Paris, 1972, p. 131 (illustrated).

M. Schulman, *Théodore Rousseau, Catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 171, no. 241 (illustrated).

J. Bouret, *L'École de Barbizon et le paysage français au XIXème siècle*, Lausanne, 2016, p. 107 (illustrated).



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

***75**

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

Près la Station. Maisons et boquets d'arbres, Amsterdam

signed 'COROT' (lower left)

oil on canvas

7½ x 11¼ in (19 x 29 cm.)

Painted in 1854.

£25,000-35,000

\$33,000-45,000

€29,000-40,000

PROVENANCE:

A gift from the artist to his friend Régnier.

with Galerie Tanner, Zurich.

Acquired from the above by the present owner, 1947.

LITERATURE:

A. Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. II, p. 246, no. 738 (illustrated), as: '4 Septembre 1854- Amsterdam- Près la Station. Maisons et boquets d'arbres'.

This study was painted alongside Corot's painting companion, Constant Dutilleux, on the 4 Septembre 1854.





PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

76

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

La Vallée tournante de Thiézac, Auvergne

signed with initials 'TH.R.' (lower left)

oil on canvas

9 5/8 x 12 3/4 in. (24.5 x 32.4 cm.)

Painted *circa* 1830.

£50,000-70,000

\$65,000-90,000

€58,000-80,000

PROVENANCE:

Alfred Sensier, Paris.

His sale; Hôtel Drouot, Paris, 11-12 December, 1877, lot 96.

Porges collection.

Jean Fowles, USA.

Anonymous sale; Sotheby's, New York, 29 February 1984, lot 106.

Claude Aubry, Paris.

Acquired from the above by the present owner.

LITERATURE:

M. Schulman, *Théodore Rousseau, catalogue raisonné de l'oeuvre peint*, Paris, 1999, p. 110, no. 81 (illustrated).

Gustave Courbet e il suo tempo, Verona, 2008, p. 225, no. 62 (illustrated p. 129).

Théodore Rousseau was a central figure in the renewal of landscape painting that radically changed the French art world during the 19th century. He was influenced by English romantic painters, particularly John Constable and Richard Parkes Bonington, and 17th century Dutch landscape artists such as Jan van Goyen. As a leading exhibitor at the Salon from the 1830s onwards, Rousseau's influence on the visual arts was immense. He established an artist's colony at Barbizon in 1848, where he worked closely with his great friend Jean-François Millet.

In the present lot, the symbiotic relationship of the plush landscape under a stormy sky presents all the characteristics that made the Rousseau famous. Where the land both builds up in the foreground and respectively recedes away in the background, the river weaves through Thiézac valley, giving life to its surroundings. The current of the river visibly pushes forward from the right of the composition, flowing towards the viewer as if to meet them on the bank, but remains just calm enough for the artist to capture reflections of the rich and contrasting light from the sky glinting on the surface of the water.

77 No Lot



78

NARCISSE VIRGILE DIAZ DE LA PEÑA (FRENCH, 1808-1876)

Portrait of Marie, the artist's daughter

signed and dated 'n Diaz.-66-' (lower left)

oil on panel

15 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. (40.3 x 32.3 cm.)

£6,000-8,000

\$7,800-10,000

€6,900-9,100

PROVENANCE:

Aaron Healy, 1891.

Collection Warren.

Their sale; New York, 8-9 January 1903, lot 24.

Acquired at the above sale by Julius French.

His sale; New York, 21 January 1921, lot 130.

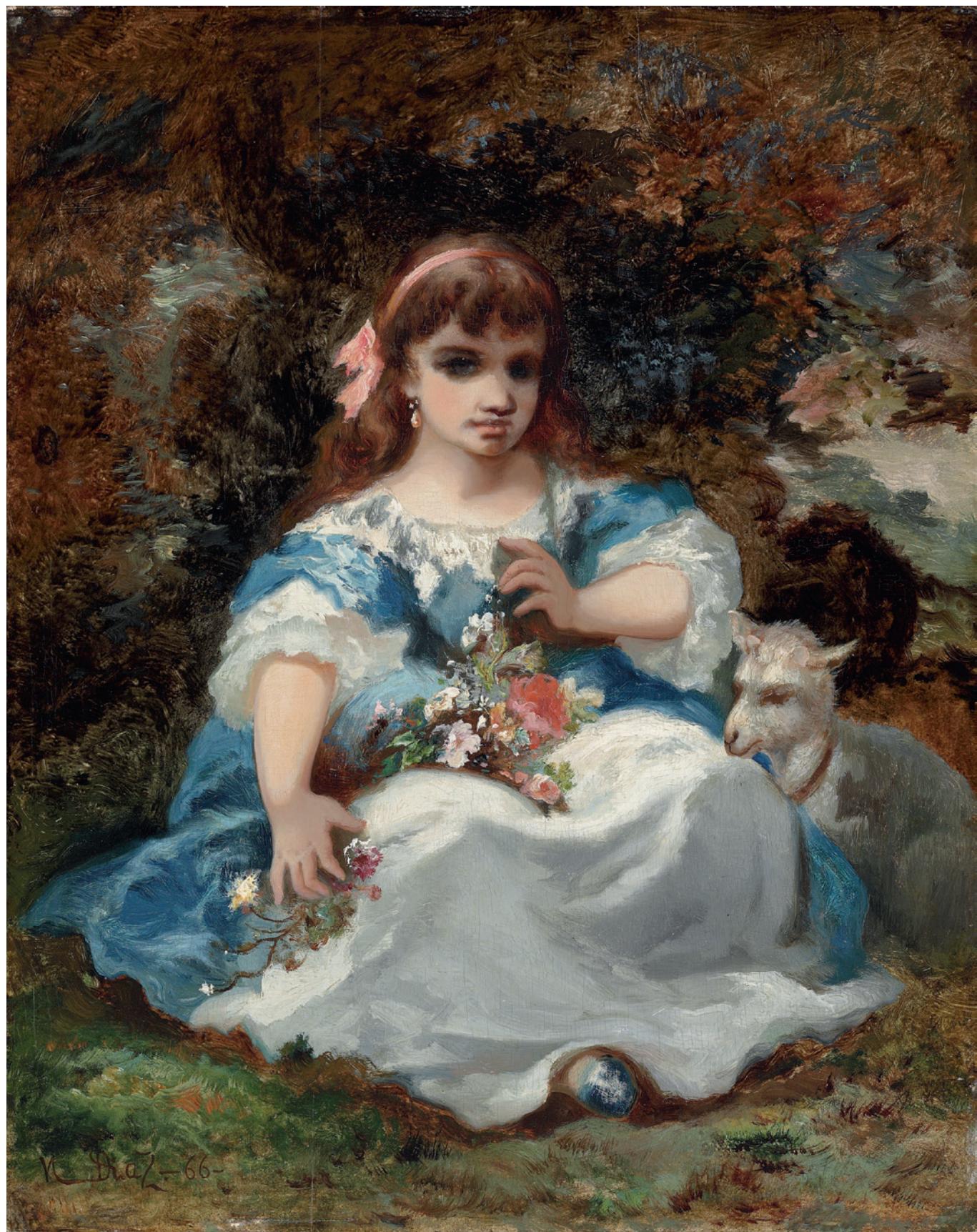
Acquired at the above sale by R.C. Vose.

with Vose Galleries, Boston.

Anonymous sale; Peron et Champain, Melum, 21 May 2000, lot 169.

LITERATURE:

P. and R. Miquel, *Narcisse Diaz de la Peña: Catalogue raisonné de l'œuvre peint*, Paris, 2006, vol. II, p. 440, no. 2689 (illustrated).



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

79

HENRI FANTIN-LATOUR (FRENCH, 1836-1904)

Fleurs de cerisier

signed and dated 'Fantin.72' (lower right)
oil on canvas
16 x 13½ in. (40.6 x 34.6 cm.)

PROVENANCE:

with E.J. van Wisselingh & Co., Amsterdam (inv. no. 7431).

EXHIBITED: Toronto, The Art Gallery of Toronto, 1994 (according to a label on the reverse).

LITERATURE:
Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 71, no. 600, as: 'Fleurs'.

Henri Fantin-Latour 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. Painted in 1872, the present lot reveals Fantin-Latour's mastery of still-life painting. The Cherry Blossom flowers form patterns across the green of the foliage, resulting in an intriguing interplay of tones and textures which show the lightness and delicacy of the individual petals. This is set against the neutral colour tones of the background which infuse the composition with a distinctive three dimensional quality.







80

GUSTAVE COURBET (FRENCH, 1819-1877)

Grands Chênes, bords de l'eau, Port-Berteau

signed and dated '62/ Gustave Courbet.' (lower left)
oil on canvas
26¾ x 36¾ in. (68 x 92.4 cm.)

£80,000-120,000

\$110,000-150,000
€92,000-140,000

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 œuvres 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 œuvre*, 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.

LITERATURE:

R. Fernier, *La vie et l'œuvre 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 extrêmes, mais d'un pittoresque aimable, facile et sans prétention...Le ciel est de ce bleu lacté qui signale le voisinage de l'Océan...'.

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 Rochement 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.



PROPERTY FROM THE COLLECTION OF SIR ROD STEWART CBE

81

PAUL ASCAN DEMMÉ (SWISS, 1865-1953)

In the fields

signed 'P.Demmé' (lower left)
pastel, watercolour and bodycolour, heightened
with white, on paper
25½ x 40½ in. (64.1 x 102.2 cm.)

£6,000-8,000

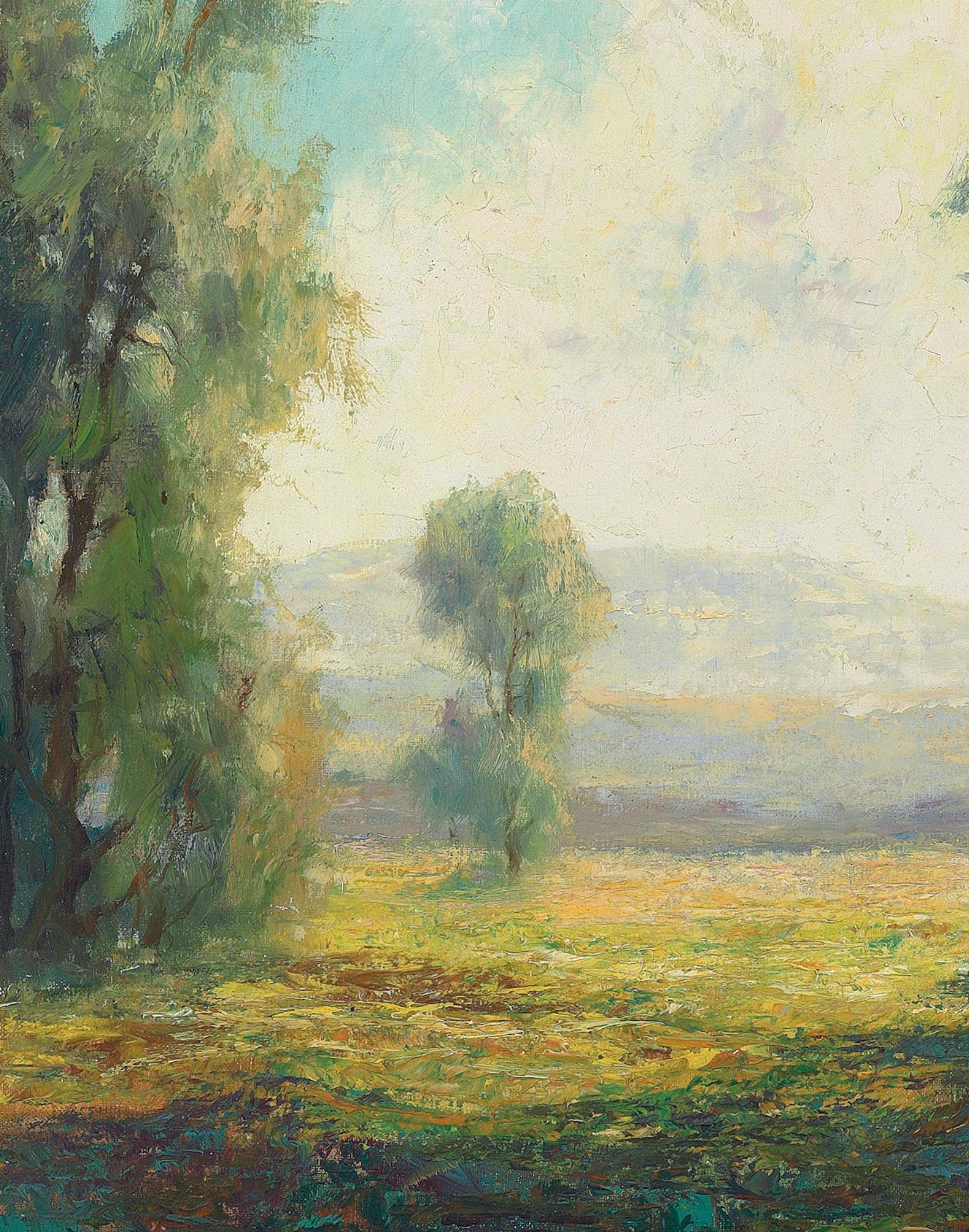
\$7,800-10,000
€6,900-9,100

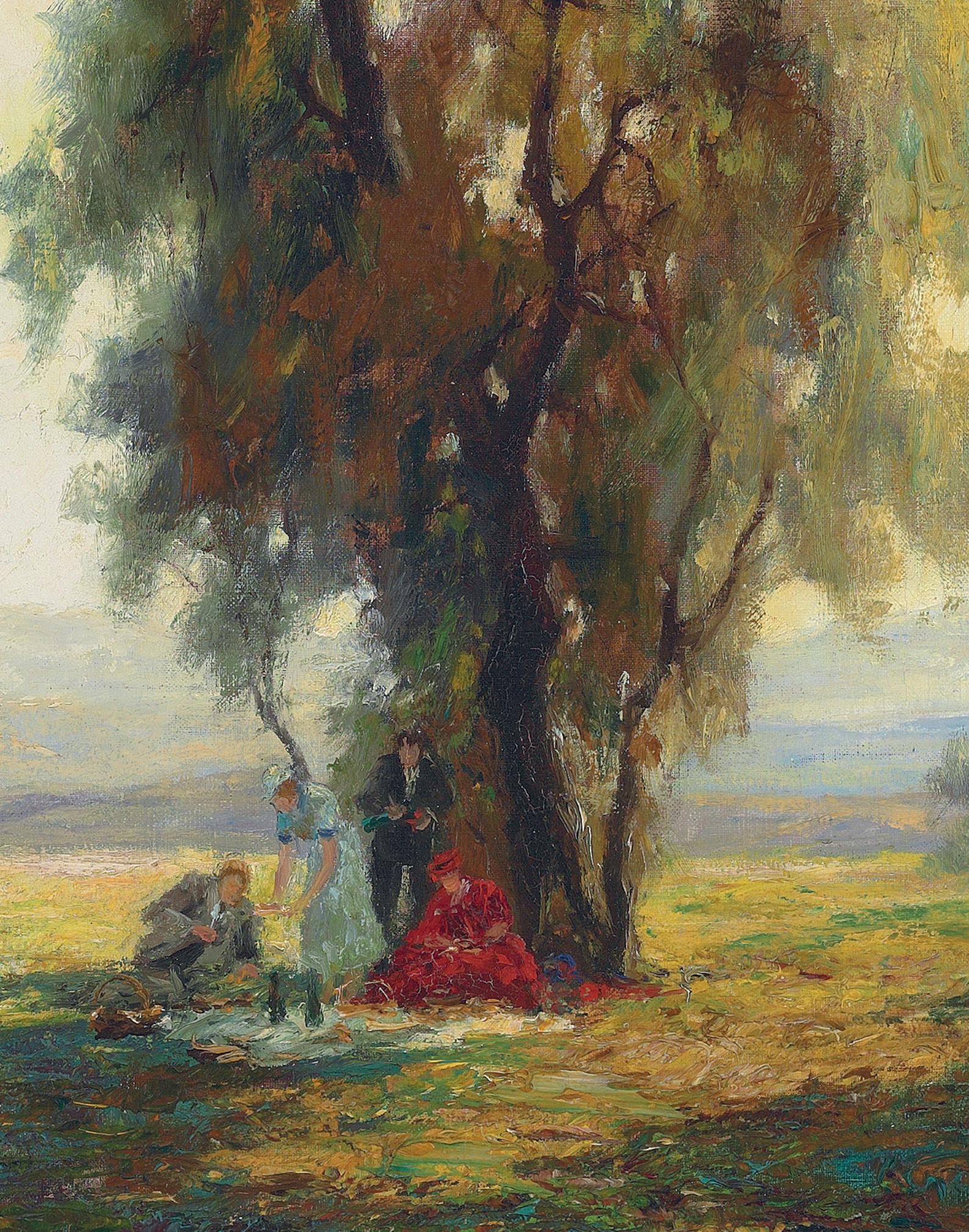
PROVENANCE:

Anonymous sale; Sotheby's, New York, 25 October 2005, lot 192.
Acquired at the above sale by the present owner.









THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

82

OTTO EDUARD PIPPEL (GERMAN, 1878-1960)

The picnic

signed 'Otto Pippel.' (lower right)

oil on canvas

39½ x 31¾ in. (100.4 x 80.7 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Anonymous sale; Neumeister Kunstauktionen, Munich, 16 March 1994, lot 498.



Otto PIPPEL





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

83

GUSTAVE COURBET (FRENCH, 1819-1877)

La Clairière

signed 'G. Courbet' (lower left)
oil on canvas
17 x 25½ in. (43.2 x 64.7 cm.)

£70,000-100,000

\$90,000-130,000
€80,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 October 2007, lot 147.
Acquired at the above sale by the present owner.

The present work has been inspected and authenticated by Jean-Jacques Fernier
and Ms Sarah Faunce in 2007.



PROPERTY FROM THE COLLECTION OF SIR ROD STEWART CBE

84

CLOVIS-FRANÇOIS-AUGUSTE DIDIER (FRENCH, B. 1858)

The Hammock

signed 'Clovis Didier' (lower left)

oil on canvas

51½ x 35½ in. (130.5 x 89.2 cm.)

£8,000-12,000

\$11,000-15,000
€9,200-14,000







PROPERTY FROM A PRIVATE GERMAN COLLECTION

85

EDWARD CUCUEL (AMERICAN, 1879-1954)

An Afternoon on the Lake

signed 'Cucuel' (lower left); and further signed 'Cucuel' (on the stretcher)
oil on canvas
40 3/4 x 36 in. (103 x 91.5 cm.)
Painted *circa* 1918.

£60,000-80,000

\$78,000-100,000
€69,000-91,000

PROVENANCE:

Anonymous sale; Auktionshaus Schlueter, Hamburg, 21 November 1992.
Acquired at the above sale by the present owner.

LITERATURE:

F. von Ostini, *Der Maler Edwar Cucuel*, Zurich, 1924, p. 39 (illustrated, no. 4), as:
'Der silberne See'.



86

THE PERSONAL COLLECTION OF BARBARA LAMBRECHT, SOLD TO BENEFIT THE RUBENS PRIZE COLLECTION IN THE MUSEUM OF CONTEMPORARY ART IN SIEGEN

86

JEAN-FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

La promenade

signed and dated 'J.F. RAFFAËLLI. 77.' (scratched, lower right)
oil on panel
4 x 6 1/4 in. (10.2 x 15.9 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000

VARIOUS PROPERTIES

87

JEAN-FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

Mère et fille dans la place de l'église
signed 'J F RAFFAËLLI' (lower right)
pastel on artist's board
16 1/2 x 13 1/2 in. (42 x 34 cm.)

£8,000-12,000

\$11,000-15,000
€9,200-14,000

PROVENANCE:
with Connaught Brown, London.

We are grateful to Galerie Brame & Lorenceau for confirming the authenticity of this work on the basis of digital images (letter dated 9 February 2017). The work will be included in their computerized Raffaëlli *catalogue critique*, now in preparation.



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

88

PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)

Contemplation by firelight

signed and dated 'Pierre Carrier-Belleuse/1902' (upper left)
pastel on paper laid down on canvas

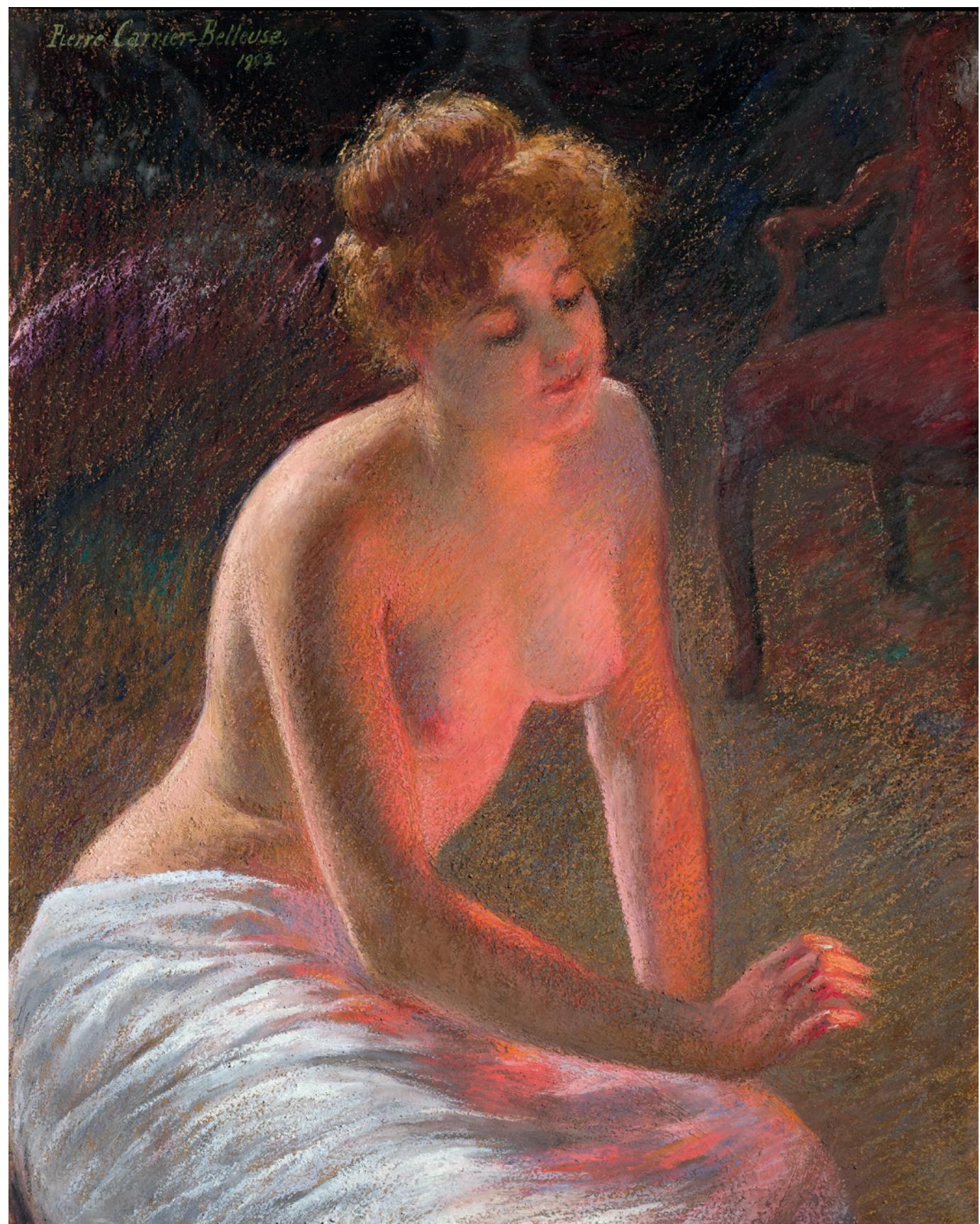
31 $\frac{1}{4}$ x 25 $\frac{1}{2}$ in. (80.6 x 64.7 cm.)

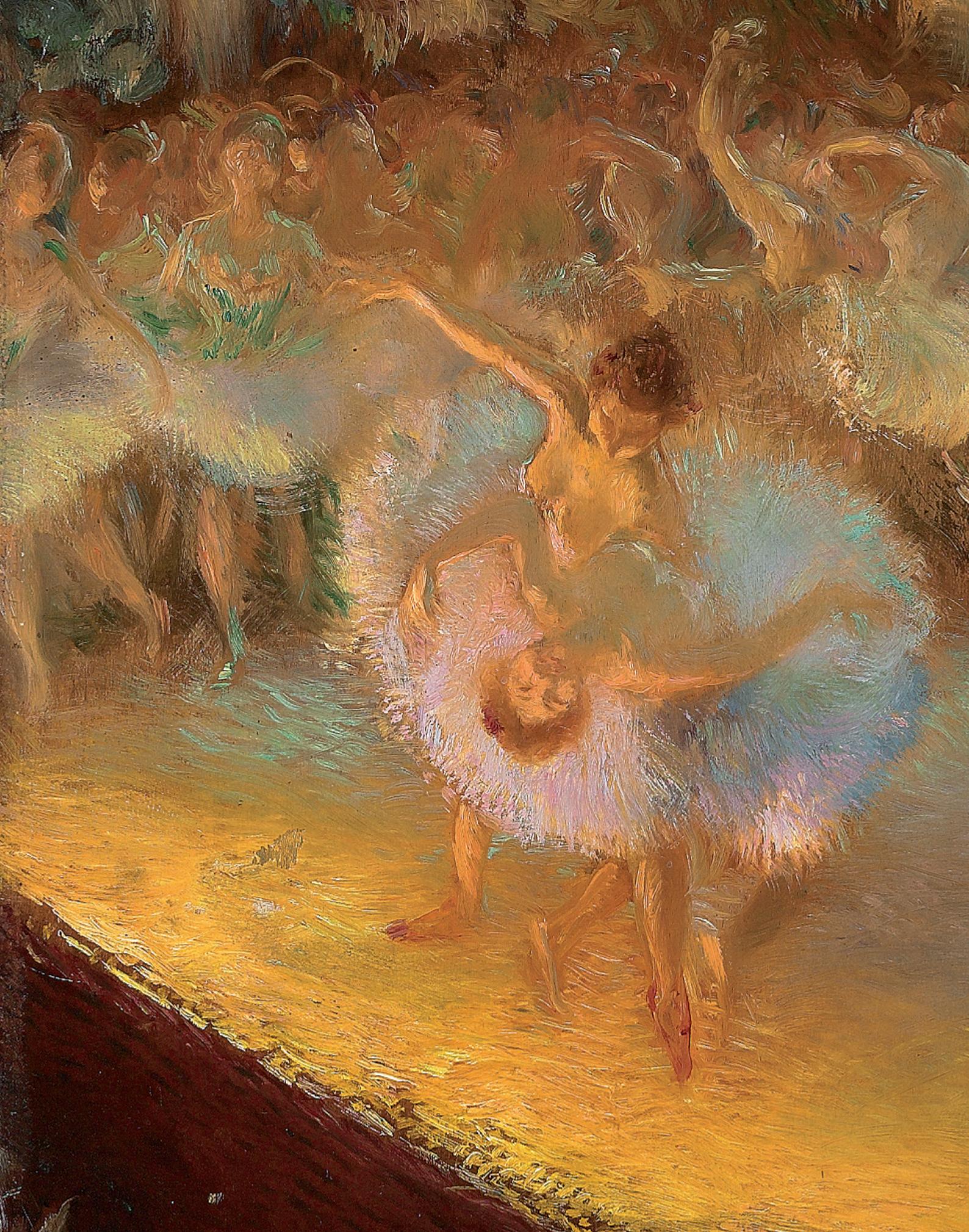
£8,000-12,000

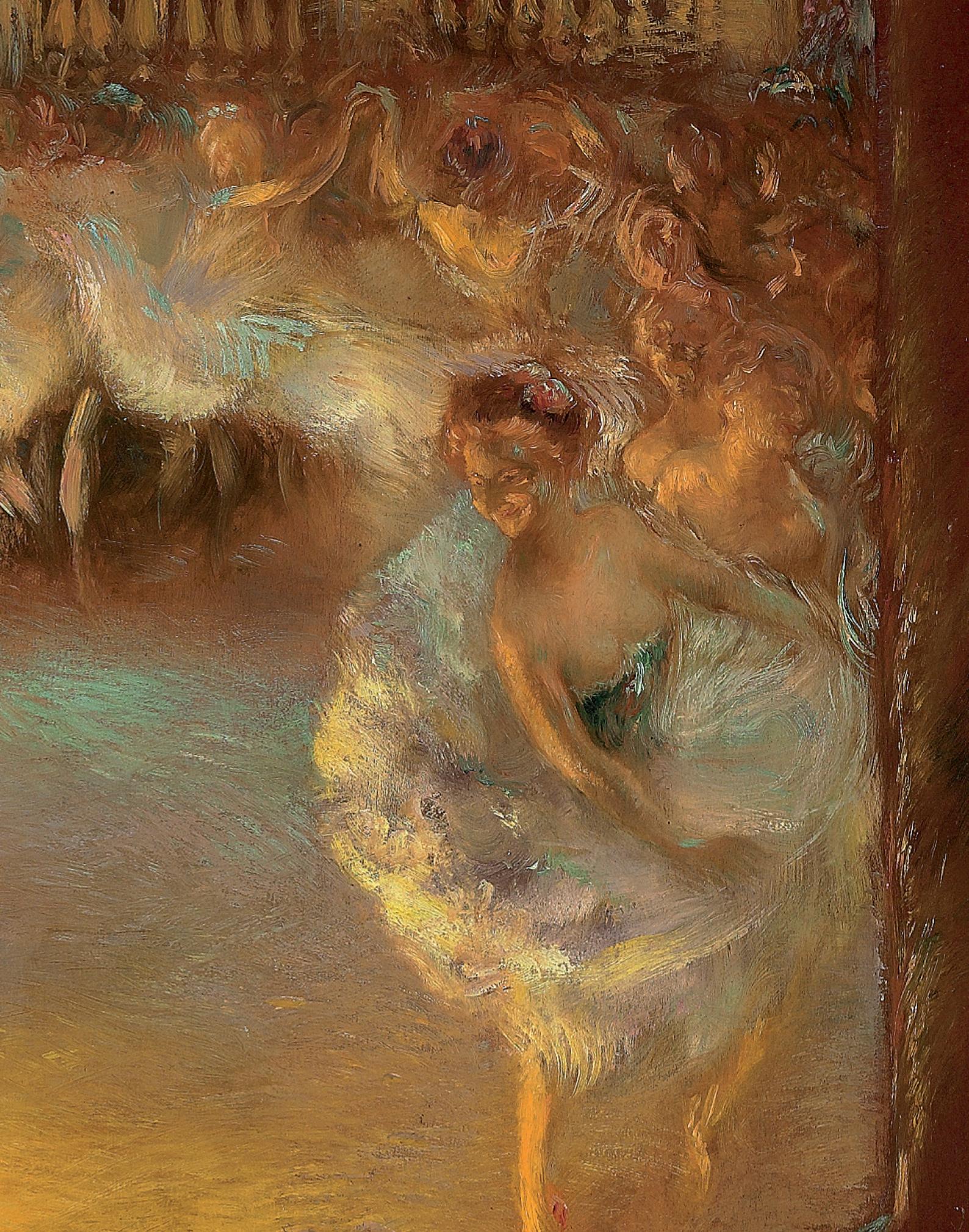
\$11,000-15,000
€9,200-14,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 1 April 2011, lot 224.
Acquired at the above sale by the present owner.







PROPERTY FROM A PRIVATE LONDON COLLECTION

■89

GASTON LA TOUCHE (FRENCH, 1854-1913)

Le ballet

signed 'Gaston La Touche' (lower right)
oil on panel

30½ x 22½ in. (77.5 x 56.2 cm.)

£30,000-50,000	\$39,000-64,000
	€35,000-57,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 16 November 2003, lot 40.

with Manzi, Joyant et Cie, Paris.

Anonymous sale; Sotheby's, New York, 8 November 2007, lot 122.

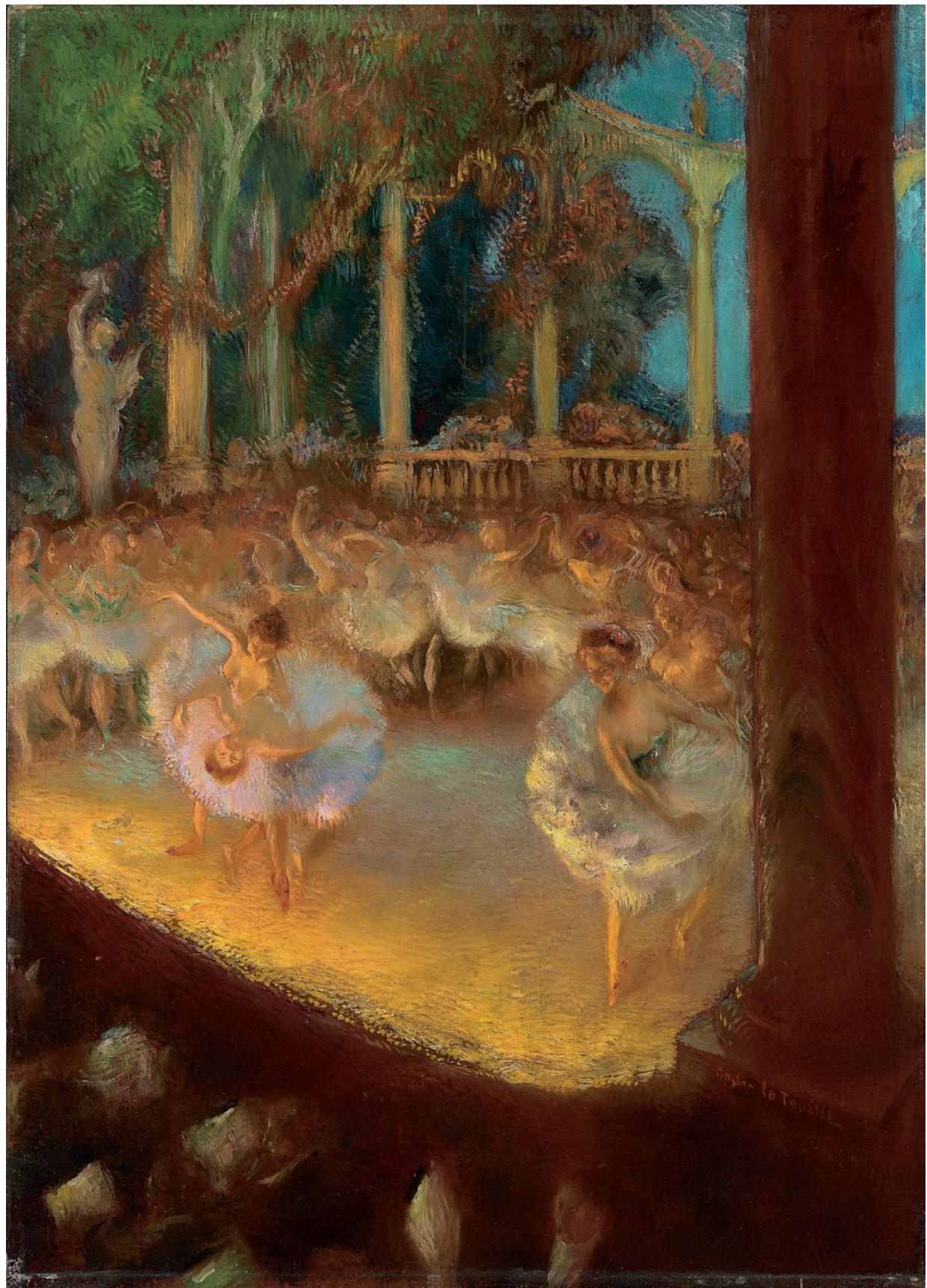
Acquired at the above sale by the present owner.

LITERATURE:

Figaro Illustré, 'Gaston La Touche par Camille Mauclair', Paris, October 1903,
no. 163 (illustrated).

H. Frantz, *Gaston La Touche*, Paris, 1914, possibly p. 19.

We are grateful to Roy Brindley and Selina Baring MacLennan for confirming
the authenticity of the present work, which will be included in their
forthcoming *catalogue raisonné* of the artist's oeuvre.



PROPERTY FROM A DISTINGUISHED COLLECTION

90

PIERRE-LOUIS-MARIUS POUJOL (FRENCH, B. 1858)

signed and dated 'L. Poujol 87' (lower left)

oil on canvas

88½ x 49¼ in. (224.8 x 125 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 2 December 2004, lot 125.

Anonymous sale; Christie's, New York, 19 April 2006, lot 1649.

Acquired at the above sale by the present owner.



PROPERTY FROM A DISTINGUISHED COLLECTION

■91

GEORGES ANTOINE ROCHEGROSSE (FRENCH, 1859-1938)

War and Peace

signed and dated 'G. Rochegrosse 86' (lower right)

oil on canvas

67 x 45½ in. (170.2 x 114.9 cm.)

£40,000-60,000

\$52,000-77,000

€46,000-68,000

PROVENANCE:

with Galleria Galatea, Turin.

Collection Joseph Setton.

Anonymous sale; Sotheby's, New York, 12 November 1970, lot 70.

Anonymous sale; Sotheby's, London, 18 June 1980, lot 122.

Anonymous sale; Zurich, Koller, 20 March 2007, lot 3145.

Anonymous sale, Christie's, London, 2 July 2008, lot 7587.

Acquired from the above by the present owner.

In its sense of drama, this monumental allegory of War and Peace bears witness to Rochegrosse's strong links to French theatre; he created stage posters for the Théâtre National and included numerous impresarios and stage celebrities - including Sarah Bernhardt - amongst his friends. Rochegrosse's preference for large-scale theatrical pictures was further encouraged by the official sanction he had received for paintings in this vein such as *The Death of Caesar*, acquired by the State in 1887, and by his experience as a muralist. Rochegrosse's almost life-size allegory of War is depicted looming menacingly in the shadows, as if about to step out from behind the scenes. Her dark and brooding presence is contrasted with the fluttering, carefree doves in the brightly-lit foreground, one of which sits unsuspectingly at her feet. The drapes, symmetrically framing the entrance to her vestibule, further re-inforce the illusion of looking at a stage. Rochegrosse's painting is carefully crafted. The stairs, the arrow-like fleur-de-lys columns, and the transition from light to dark all lead inexorably towards the glinting sword and features of the hidden figure. Rochegrosse has created a theatrical *femme fatale*, resonant of Gustave Moreau's Salomé, but brought vividly to life by her sheer size and presence.



PROPERTY FROM AN IMPORTANT BELGIAN COLLECTION

92

ALFRED STEVENS (BELGIAN, 1823-1906)

La boulle argentée

signed 'A Stevens' (lower left)
oil on panel
28¾ x 20½ in. (73 x 52 cm.)

£50,000-70,000	\$65,000-90,000
	€58,000-80,000

PROVENANCE:

Madame Edouard Jacquet, Bruxelles (by 1907).
Collection Gasquet (by 1930).
Anonymous sale; Hotel Drouot, Paris, 1 May 1940, lot 7.
Acquired at the above sale by a private collector.
And thence by descent to the present owner.

LITERATURE:

Paul Lambotte, "Etude illustrée sur l'œuvre du maître", in *l'Art Flamand et Hollandais*, Antwerp, Tome 7, no IV, April 1907 (illustrated).
Paul Lambotte, "Etude illustrée sur l'œuvre du maître", in Exhibition catalogue, *Alfred Stevens*, Antwerp/Brussels, 1907 (illustrated).
F. Boucher, *Alfred Stevens*, Paris, 1930 (illustrated plate 44).

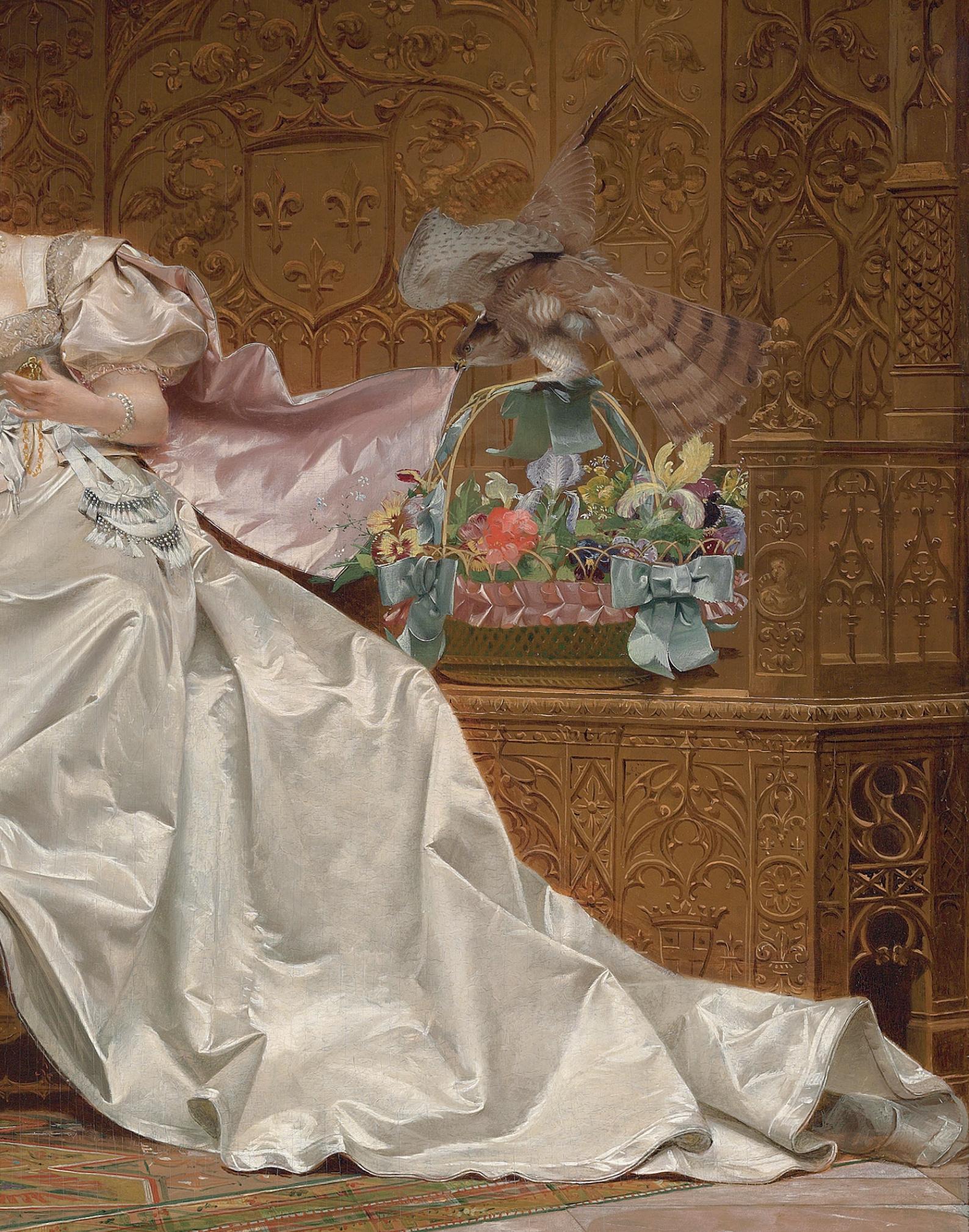
In the mid-1870s, after purchasing a grand residence on 75 rue des Martyrs, Alfred Stevens hosted many soirées with guests including Edouard Manet, Edgar Degas, Jacques-Émile Blanche, James Abbott McNeill Whistler, Pierre Puvis de Chavannes, Johan Bartold Jongkind and Sarah Bernhardt, most of whom he had met in the 1860s. He was particularly close to Degas, who was godfather to Stevens's daughter. Blanche, a keen observer of the relationship, stated that it was Stevens from whom Degas acquired his technical methods.

In the 1870s Stevens began to enjoy the patronage of the most important collectors and arbiters of taste in Europe and America. Such was the combination of his innate sense of colour and taste, and his ability to constantly develop and perfect his technique, that his success with both the public and potential patrons was guaranteed.

The present lot is one of a few compositions that the artist made exploring the theme of a model reflected in the silver "gazing ball". Gazing balls originated in 13th century Venice, where they were hand-blown by skilled craftsmen. King Ludwig II of Bavaria, sometimes referred to as Mad King Ludwig, adorned his Herrenchiemsee palace with these lawn balls. Thereafter, they became a fixture of European gardens. It is not surprising that Alfred Stevens would have such a fashionable object grace his garden and make it into a subject for his paintings. Not unlike his celebrated depiction of contemporary interiors, he set about depicting equally "en vogue" exteriors.







PROPERTY OF A GENTLEMAN

93

PAUL ALPHONSE VIRY (FRENCH, 1832-1913)

The letter and the locket

signed, dated and inscribed 'PAUL VIRY-1878-P.' (lower left)
oil on panel
19½ x 24 in. (49.8 x 61 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 18 March 1998, lot 233.
with MacConnal-Mason & Son Ltd., London.
Acquired from the above by the present owner.





PROPERTY OF A GENTLEMAN

94

AUGUSTE TOULMOUCHE (FRENCH, 1829-1890)

Getting ready for the Ball

signed, dedicated and dated 'à son ami Le Dr Brouardel./A. Toulmouche.
1883.' (lower left)
oil on panel
18½ x 11⅓ in. (46.3 x 30.2 cm.)

£8,000-12,000

\$11,000-15,000
€9,200-14,000

PROVENANCE:

with Fine Art of Oakham, London.
Acquired from the above by the present owner.



PROPERTY FROM A SWISS PRIVATE COLLECTION

***95**

MIHÁLY MUNKÁCSY (HUNGARIAN, 1844-1909)

The two families

signed 'M. Munkacsy' (lower right)

oil on canvas

34¾ x 46¼ in. (88.2 x 117.5 cm.)

£200,000-300,000

\$260,000-390,000

€230,000-340,000

We are grateful to Dr. Judit Boros for confirming the authenticity of the present lot on the basis of a photograph (correspondence dated October 2015).





Widely regarded as one of the finest Hungarian painters of his age, Mihály Munkácsy enjoyed enormous commercial success. He is appreciated for his decorative qualities and extraordinary technical skill in bringing to life elegant and refined subject matter. He also painted Barbizonian landscape.

Munkácsy was born as Mihály Lieb in the village of Munkásc in 1844. At the age of 22, he changed his last name from Lieb into Munkácsy, honouring his town of birth. He was orphaned at the age of seven and raised by Istvan Reök, who fully encouraged his interests in drawing and painting and also provided him with a traditional trade by having him educated as a carpenter. In the late 1850s he met fellow artist Szamossy, and between 1861 and 62 he travelled the country as Szamossy's pupil and assistant, painting mostly portraits. Szamossy is most likely to have introduced the artist to Carl Rahl (1812-1865), a professor at the Viennese Academy. Munkácsy had had no official training and Rahl's tutelage formalised his career as an artist. Unfortunately, he was not to stay long as he failed to pay his tuition fees and was sent away.

In 1866 Munkácsy moved to Munich, where many of his fellow Hungarian artists had settled and then to Düsseldorf to continue his training at the Academy under the German genre painter Ludwig Knaus. He greatly admired Knaus, who strengthened his technical skills and taught him to use a bitumen base on his canvases and panels. On this dark base he built his compositions with lighter pigments, building towards brighter accents of colour, and it is this remarkable technique which infuses Munkácsy's work with characteristic and unique warmth.

During his time at Knaus' studio he painted *The Last Day of a Condemned Man*. Although the artist was only 26, this painting made him famous overnight, and he received the gold medal at the 1870 Paris Salon. One year later Munkácsy established himself in Paris where his art was to be strongly influenced by the realism of Gustave Courbet and the Barbizon School.

During his time in Paris he also became acquainted with the Baron de Marches whose estate at Colpach in Luxembourg provided a calm and inspiring environment for Munkácsy to paint in. However commercial success could not prevent the artist from spiralling into depression a fact reflected in his work of that time. However in 1874, after the Baron's death, the artist married his widow. They moved to Paris, and a newfound happiness had a profound influence on the artist's painting. The tonality changed from being dark and sombre to a bright and feather-light palette. In his work the signs of depression and the critical eye with which he viewed society had made place for an idealised environment of elegance and richness. He exchanged the poverty of his background in Hungary for the refined salons of Paris. He lived in an impressive townhouse on the Avenue de Villier. Its interior was as rich and sophisticated as the ones depicted in his widely acclaimed paintings. His was one of the most elegant salons in Paris, where he held sparkling soirées attended by celebrities from the worlds of art, literature and music.

The Two Families is one of Munkácsy's 'salon pictures', a representative form of bourgeois genre painting incorporating a body of work executed in several different versions between 1878 and 1887. As Munkácsy would build up his palette from dark to light, so he would also delicately build up his composition by layering separate components together to form an overall narrative. Thus, we see the three distinct groups: the family of dogs feeding on the sumptuous carpet, the children with their nurse watching with fascination and intrigue, whilst to the right of the canvas the lady in blue watches the nurse holding the youngest child. These lines of sight between the figures pull our attention around the intimate room, and show off the lavishly furnished interior which serves to display the opulence of Paris.









PROPERTY OF A PRIVATE COLLECTOR

97

GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

Suzanne e Madeleine Boussod su una panchina in giardino

signed and inscribed 'à Me Boussod/De Nittis' (lower right)
oil on panel

10½ x 13¾ in. (27 x 34.9 cm.)
Painted *circa* 1874.

£120,000-180,000

\$160,000-230,000
€140,000-210,000

PROVENANCE:

Anonymous sale; Baily-Pommery & Voutier Associés, Paris, 15 December 2006, lot 105.

Acquired at the above sale by the present owner.

EXHIBITED:

Padua, Palazzo Zabarella, *De Nittis*, 19 January-26 May 2013, p. 211, no. 15
(illustrated p. 93)

LITERATURE:

Francesca Dini, 'Boldini e gli artisti italiani di Parigi', in *Boldini e gli italiani a Parigi. Tra realtà e impressione*, exhibition catalogue, Milan, 2009, p. 25
(illustrated no. 6).

Giuseppe De Nittis was born in Barletta in 1846. After his initial training with Giovanni Battista Calò, De Nittis entered the Regio Istituto di Belle Arti in Naples in 1861 where he studied under Giuseppe Mancinelli and Gabriele Smargiassi. After an important period working with the Macchiaioli in Florence the artist left for Paris in 1867. De Nittis began exhibiting at the Paris Salon of 1869 and continued to show paintings there through the 1870s and 1880s.

A champion of what Charles Baudelaire called 'the heroism of modern life', his images captured the intrinsic quality of the Paris Ville Lumière. By the 1870s, de Nittis was widely recognized in Europe and had built up an impressive international clientele. The artist befriended Edgar Degas who invited him to exhibit at the first Impressionist show in 1874 at the Nadar Gallery. He was rapidly influenced by the freer painting technique and luminosity of the Impressionists.

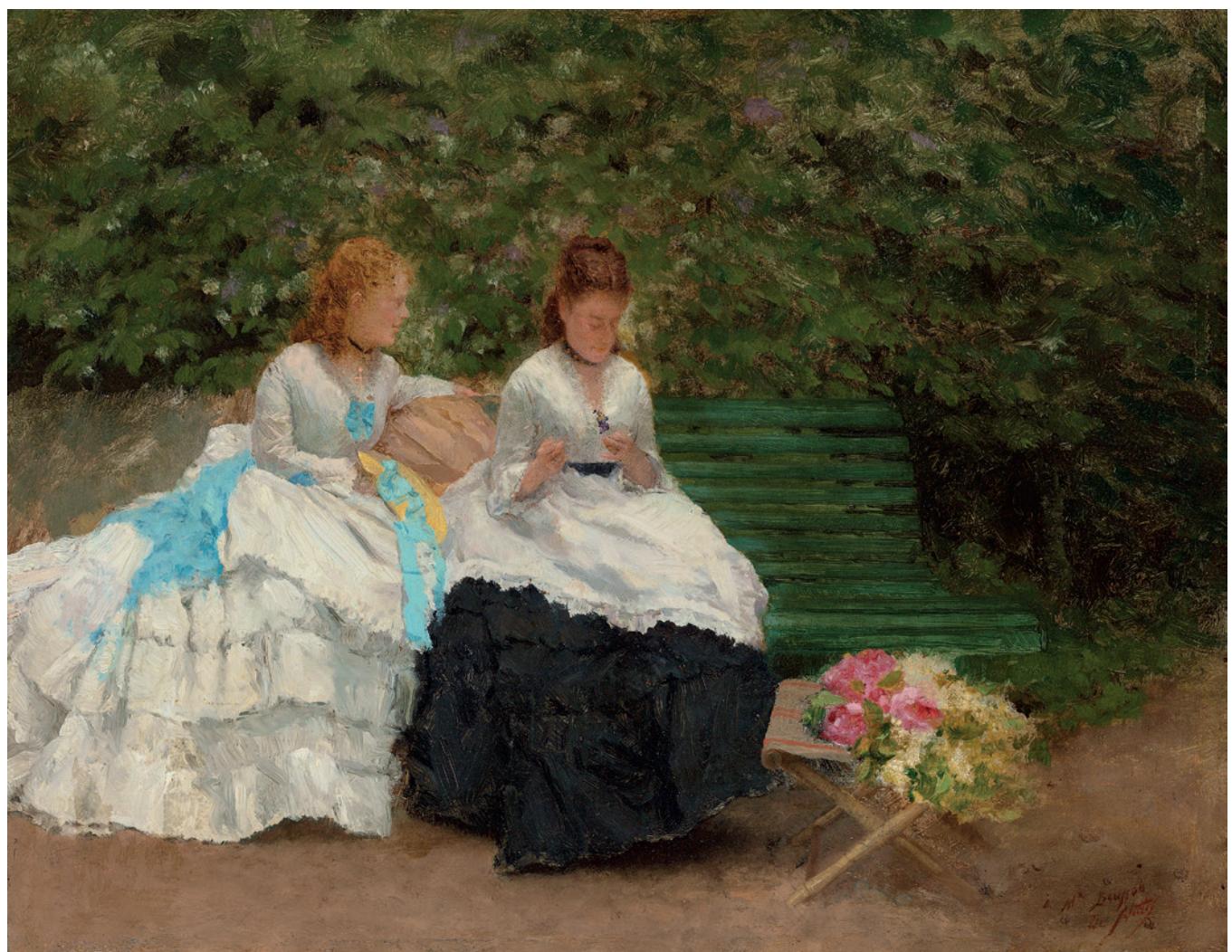
Whilst living in Paris, De Nittis had become one of the artists represented by Adolphe Goupil, painting highly-finished anecdotal subjects that were the dealer's stock-in-trade, as well as more impressionist and adventurously composed canvases of modern subjects. The artist followed a demanding exhibition schedule that took him not only to the Salon in Paris but across the continent to London, where he befriended artists such as James Tissot.

The present work was dedicated to the art dealer and gallerist Léon Boussod, who was one of Goupil's partners. Dated *circa* 1874, during De Nittis' first sojourn in London, it depicts Suzanne and Madeleine Boussod, the art dealers' daughters, sitting on a bench in a garden. In June 1874 Boussod visited the artist in London, and it is possibly in that occasion that the artist portrayed his daughters (cfr. P. Dini and G. Marini, 1990, vol. 1, p. 306).

Elegant ladies strolling in parks or at the races (fig. 1) had always figured prominently in De Nittis's *œuvre*. The artist was particularly sensitive to the portrayal of the female form. His sitters displayed no stiffness and formality, but were noted for their relaxed and often pensive poses as if they were unaware of the very presence of the artist. The artist's particular talent for capturing not only the physical likeness but also the psychological character and vitality of his sitters was widely praised.



Giuseppe De Nittis, *At the Racetrack (Accanto alla Pista)*, 1874
© Christie's 1992



PROPERTY OF A PRIVATE COLLECTOR

98

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Connoisseurs in an Artist's studio

with inscription 'No. 73B atelier Boldini/Emilia Boldini-Cardona/1931'

(on the reverse)

oil on panel

13½ x 10½ in. (34.9 x 26.7 cm.)

Painted *circa* 1884-85.

£40,000-60,000

\$52,000-77,000

€46,000-68,000

PROVENANCE:

The Artist's studio sale; Galerie Charpentier, Paris, 30 June 1936.

Anonymous sale; Christie's, London, 25 June 1998, lot 193.

with Jean-Luc Baroni Ltd., London.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Charpentier, *Atelier Boldini et à divers amateurs*, Paris, 16 June 1955, no. 36.

New York, Jean-Luc Baroni Ltd., *An Exhibition of Master Drawings and Paintings*, 16 January-21 February 2003.

Edinburgh, National Galleries of Scotland, *Edgar Degas and the Italians in Paris*, 2004.

Padova, Palazzo Zabarella, *Boldini*, 15 January-29 May 2005, no. 8.

Castiglioncello, *Boldini, Helleu, Sem: protagonisti e miti della Belle Époque*, 7 July-12 November 2006, no. 15.

Forlì, *Boldini, lo spettacolo della modernità*, 1 February-14 June 2015, no. 14.

LITERATURE:

T. Panconi, *Giovanni Boldini. L'uomo e la pittura*, Pisa, 1998, p. 147, no. 59 (illustrated).

B. Doria, *Giovanni Boldini. Catalogo generale degli Archivi Boldini*, Milan, 2000, no. 442 (illustrated).

P. Dini and F. Dini, *Boldini Catalogo Ragionato*, vol. I and vol. III, Tomo I, Turin, 2002, p. 189 and p. 223, no. 399, as: 'Nello Studio' (illustrated).

T. Panconi, *Giovanni Boldini. L'Opera Completa*, Firenze, 2002, p. 262, as: 'Nello Studio' (illustrated).

F. Dini, F. Mazzocca, C. Sisi, *Giovanni Boldini, 1842-1931*, Venice, 2005, pp. 80-81 (illustrated).

It has been suggested that the artist depicted at the centre of the composition with the brush in his hand is Paul-César Helleu in his studio (cfr. P. Dini and F. Dini, 2002, Vol. I, p. 189.). The unidentified elderly man on the left appears also in other works by the artist in the late 1880's.



PROPERTY FROM AN IMPORTANT SWISS COLLECTION

***99**

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Nudo di Donna

signed 'Boldini' (lower left)
black chalk and pencil on paper
12 x 9 in. (30 x 23 cm.)

£17,000-25,000

\$22,000-32,000

€20,000-29,000

PROVENANCE:

with Galleria La Fenice, Venice.

We are grateful to Dott.ssa Francesca Dini for having confirmed the authenticity of the present lot, which will be sold with a photo-certificate (no. 002661).



PROPERTY OF A PRIVATE COLLECTOR

100

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Signora seduta con gatto

signed 'Boldini' (lower left)

oil on panel

9½ x 7¾ in. (24.1 x 19.3 cm.)

Painted *circa* 1871.

£200,000-300,000

\$260,000-390,000

€230,000-340,000

PROVENANCE:

Private collection, Merion Station (Philadelphia), USA.

Anonymous sale; Fuller's Fine Art Auctions, Philadelphia, 25 April 2009, lot 55.

with Jean-Luc Baroni Ltd., London.

Acquired from the above by the present owner, 2010.

EXHIBITED:

New York, Jean-Luc Baroni Ltd., *An Exhibition of Master Drawings and*

Paintings, 22 January- 2 February 2010, no. 36.

Forli, Musei San Domenico, *Boldini, lo spettacolo della modernità*, 1

February-14 June 2015, no. 129.

LITERATURE:

F. Dini, 'Boldini e gli artisti italiani di Parigi', in *Boldini e gli italiani a Parigi*.

Tra realtà e impressione, exhibition catalogue, Milan, 2009, pp. 24-25, no. 5
(illustrated).

In 1871, a young Giovanni Boldini travelled to London and Paris, leaving behind his burgeoning career as a portraitist in Italy to establish himself in the 'City of Light'. It was in Paris that Boldini enjoyed great success, attracting the attention and support of influential dealers like Adolphe Goupil as well as artists John Singer Sargent, James McNeill Whistler and Edgar Degas.

The present jewel-like work can be dated *circa* 1871, and was possibly painted during his trip to London or upon his arrival in Paris. Dott.ssa Francesca Dini suggests that the present work should be included in the very small part of the artist's œuvre created in London, and should be considered, to date, the only traceable portrait amongst the ones produced whilst residing in England. When Boldini visited London, between May and October 1871, he had the chance to attend the International Exhibition, where he came into contact with the work of Alfred Stevens, an artist he greatly admired and who influenced his works of that period.

This intimate work depicts an elegant lady, sitting in a bourgeois interior in a black dress. A cat is rubbing up the leg of the sitter, who is sweetly gazing at the viewer. The strong reds of the carpet and armchair and the yellow of the sitter's gloves punctuate the composition.

The fluid brushstrokes anticipate the freedom and rapidity that characterise the works produced in Paris on commission for the dealer Goupil, most likely datable to 1871-1877, and his later paintings. Created especially for the rising middle class as well as the already established wealthy classes, the series celebrated the aesthetic and costume of 18th Century.

The present work has been signed and numbered on the reverse by Emilia Cardona Boldini and the authenticity has kindly been confirmed by Dott.ssa Francesca Dini.



PROPERTY FROM AN EAST COAST COLLECTION

λ*101

VINCENZO IROLLI (ITALIAN, 1860-1949)

A Woman and Child Sewing

signed 'V. Irolli' (lower left)

oil on canvas

26½ x 48½ in. (66.7 x 123.2 cm.)

£35,000-45,000

\$45,000-58,000

€40,000-51,000

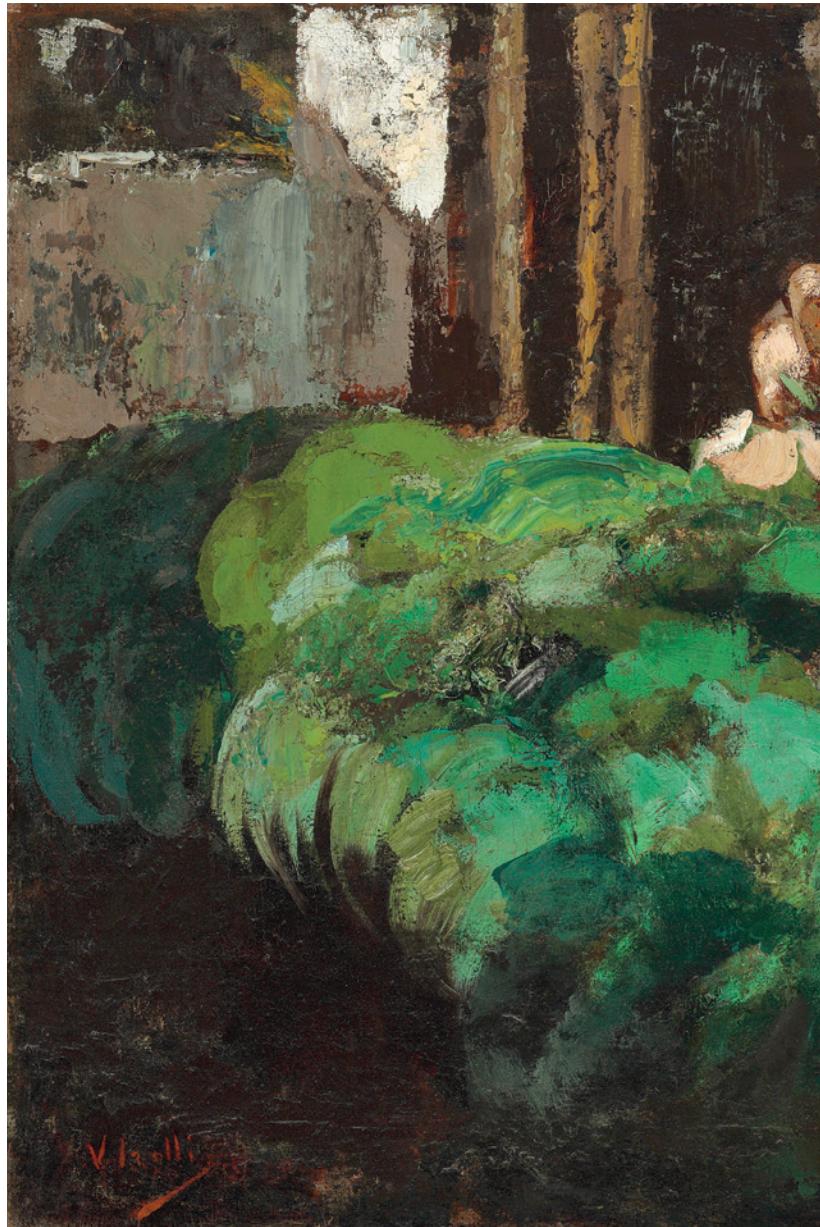
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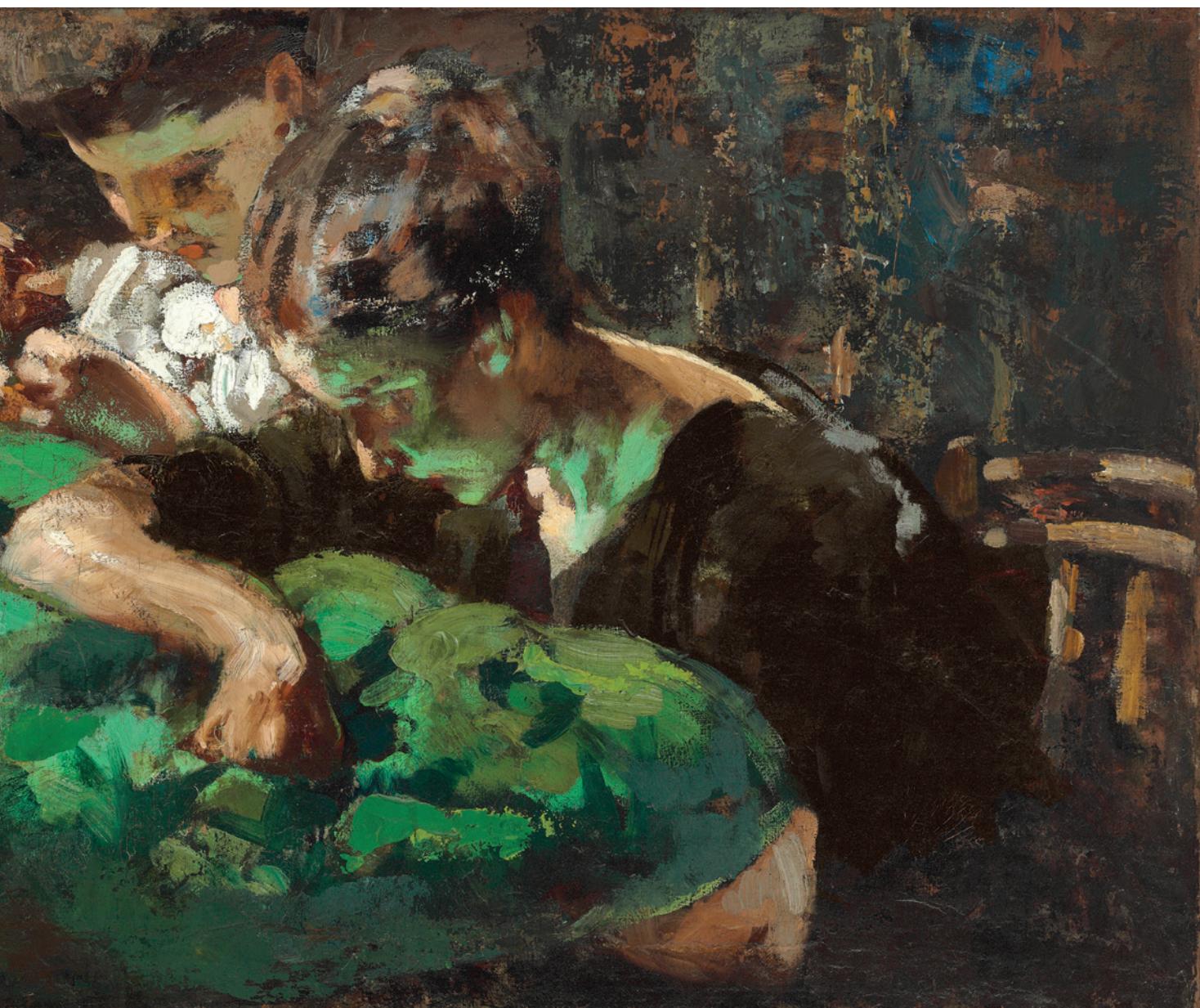
Attilio D'Antona, acquired directly from the artist *circa* 1910.

And thence by descent to the present owner.

A native of Naples, Vincenzo Irolli was considered a rising star in the Italian artistic community from a young age. At the *Istituto di Belle Arti di Napoli* he studied under Giocchino Toma and Federico Maldarelli, and aligned himself with Michetti's painterly style, while he drew his aggressive colour palette from Domenico Morelli and Antonio Mancini. In 1879 the young Irolli presented some of his paintings in his hometown of Naples. These works showcased his ability, particularly through his use of colour and thickly built up impasto, to capture the energetic character of Naples and its vibrant people. Throughout his long career the artist exhibited widely in Italy and abroad and expanded his repertory to include portrait painting, landscapes, and religious subject matter. Nevertheless, he remained most popular for his sensitive portrayal of genre scenes of Neapolitan life - images of local women and children, scenes of the life in the *café*, and his lively and bustling market scenes. Irolli left an important local and international legacy and remained active in the Neapolitan artistic community until his death at the age of eighty-nine.

A Woman and Child Sewing shows Irolli at the height of his powers as both a colourist and genre painter. The small dark-walled room in which the figures are set grants the viewer an intimate glimpse of a quiet moment shared by the two figures hard at their work. The simple subject, however, is given great vivacity through Irolli's typically thickly textured paint application and audacious use of colour. The riot of green tones overlaid and intermixed with one another in the fabric which the figures are sewing is dramatically reflected by their skin and hair. Similarly, the wall behind the figures shows the artist mixing shades of blue, brown, tan and green, which are also picked up by the woman's hair, to give depth and energy to the deceptively simple setting. The open window beyond allows the artist to introduce an element of warm Southern Italian light to the painting as well, reflecting off the figure of the child and illuminating a small glimpse of the outside world.





PROPERTY OF A PRIVATE COLLECTOR

102

DANIELE RANZONI (ITALIAN, 1843-1889)

The Troubetzkoy Children and their dog

signed 'Ranzoni' (centre right)

watercolour on paper

13¾ x 17¼ in. (35 x 43.8 cm.)

Executed *circa* 1873.

£20,000-30,000

\$26,000-39,000

€23,000-34,000

Daniele Ranzoni is known as one of the Italian 'Scapigliati' artists, a term which makes reference to the free-flowing brushwork and thickly-applied impasto which Ranzoni utilized in order to intensify the effect of his works, endowing them with an almost three dimensional quality.

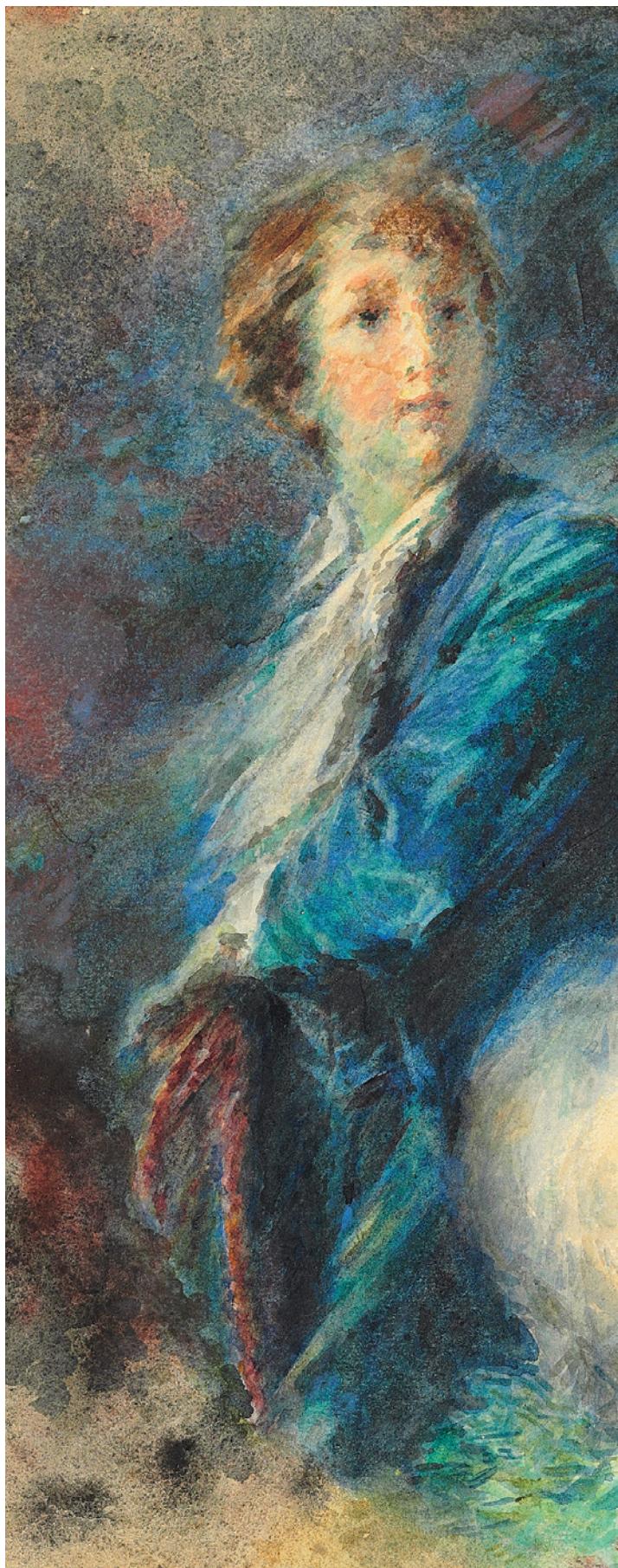
Ranzoni made a name for himself primarily as a society portraitist. He moved within closed circles and was the art teacher to the children of the Troubetzkoy family. From 1872-75 he lived between Milan and Lago Maggiore. It is thought that the present work is a study for the oil version of the same subject in the collections of the Galleria Civica d'Arte Moderna in Milan.

The artist depicts here, from left to right, the Princes Pierre (1864-1936), Paolo (1866-1938- who later became an acclaimed sculptor) and Luigi Troubetzkoy (1867-1959). The children were portrayed in the greenhouse of Villa Ada, the family residence in Ghiffa on Lake Maggiore.

We are grateful to Dr. Annie-Paule Quinsac for confirming the authenticity of the present work on the basis of photos.



Daniele Ranzoni, *The Troubetzkoy Boys with a Dog*, 1874, oil on canvas
© De Agostini Picture Library / A. Dagli Orti / Bridgeman Images





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

103

ANTONIO MANCINI (ITALIAN, 1852-1930)

Suonatrice di Liuto; The lute player

signed, inscribed and dated 'A. Mancini. Roma 1909' (upper right)
oil on canvas
53½ x 53 in. (135.9 x 134.6 cm.)

£150,000-250,000

\$200,000-320,000
€180,000-290,000

PROVENANCE:

PROVENANCE: Commissioned from the artist by Otto Messinger

Commissioned from the artist
Barone Alberto Fassini, Rome

Barone Alberto Fassini, Rome.
Acquired by the father of the present owner, circa 1960

EXHIBITED

EXHIBITED: Rome Esposizione Internazionale di Roma 1911 no. 89 as: 'Suonatrice'

LITERATURE

LITERATURE:
P. D'Archirafi, *La collezione Messinger*, Paris-Rome, 1910, p. 312 (illustrated).
'Artisti Contemporanei: Antonio Mancini' in *Emporium*, no. 198, vol. XXXIII, June 1911, p. 428, as: 'Sonatrice di Liuto' (illustrated).
S. Xambo, *Antonio Mancini*, Bergamo, 1922.
AA.VV., *Collezione d'arte del barone Alberto Fassini*, Milan, 1930-31, vol. III (illustrated, without page numbers).
Emporium, vol. 73, 1931, p. 65 (illustrated).
A. Schettini, *Antonio Mancini*, Naples, 1941, p. 233 (as location unknown).
C. Lorenzetti, *Mostra di Antonio Mancini*, exhibition catalogue, Milan, Villa Comunale, 1962, p. 18.
D. Cecchi, *Antonio Mancini*, Turin, 1966, p. 241.

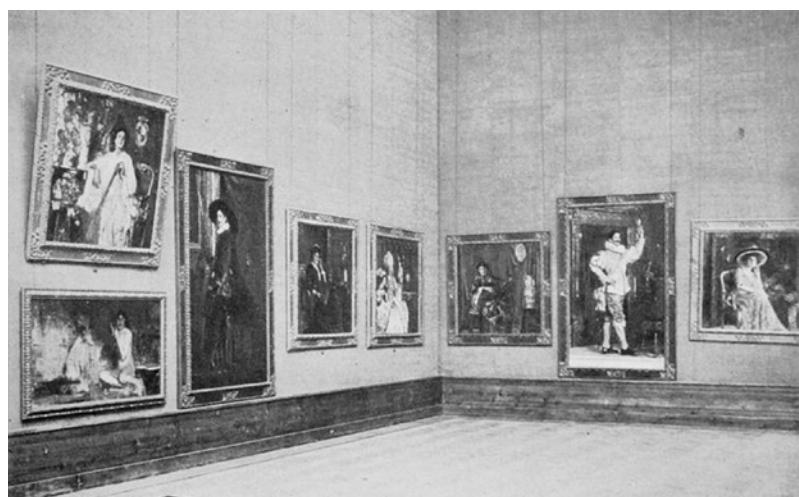


Fig. 1: The present work on view at the Rome Exhibition in 1911.







The artist painting in his studio, early 1900's.

Antonio Mancini's career can be characterised by two distinct artistic phases distinguishable by the artist's use of colour and his technical approach. In the early years of his career, Mancini was grounded by a distinct Neapolitan artistry; he used a muted palette and produced works striking for their use of chiaroscuro. In the later phase of his career, of which this picture is highly typical, Mancini's painting matured into the highly original and inventive style for which he acquired international acclaim. The artist became increasingly bold, with dramatic use of colour and the creation of striking impasto with deep swirling brush strokes.

Mancini was obsessed by the effects of light. His knowledge of Impressionism, which he became acquainted with during his stay in Paris in the 1870's, helped him to push boundaries and try new colouristic techniques on the canvas. By the late 1890s, Mancini's experimentations with texture and attempts to capture light in his canvasses had led him to incorporate materials such as glass, mirror fragments, sand, buttons and metal foil into his thickly painted surfaces. The artist's exploitation of unusual materials reached its exuberant climax in works such as the present one.

Painted in 1909 for one of his most important patrons, the German dealer Otto Messinger, this dreamlike painting depicts Mrs Sangiorgi, wife of the famous Roman antique dealer, holding a lute while sitting in a charming and rich interior. The blocks of colour and almost indistinct forms of the objects which surround the sitter create a sense of confused perspective and suggest the scene is more apparition than reality. The vivid red and gold used by the artist well contrast with the face of the sitter and her candid white dress, enabling him to show his virtuoso and sometimes hallucinogenic techniques.

The density of the composition is underscored by the materiality of the picture's thick paint surface, and the obvious patchwork of grid lines embedded within it, both characteristic features of the artist's technique, which he developed in the early 1880s. The lines result from the artist's use of a device which Mancini referred to as a "graticola" (gridiron), and which shows that this work was painted from life. As Ulrich Hiesinger writes:

"It [the graticola] consisted of a wooden frame with strings stretched across it in vertical, horizontal, even diagonal directions. One such frame was placed in front of the subject, while a second identical one was placed against the

canvas in use...Mancini's device had a purpose, which he described variously as a means to obtain the exact size and perspective of his painted objects or to capture the important elements of tone.

Mancini explained the device in a long letter addressed to Daniel Curtis in October 1890, and elsewhere provided a few sketches. Despite these clues, however, the workings of the *graticola* remained inscrutable to everyone but Mancini. However, he relied absolutely on its mysterious workings and would never paint without it. Very often the marks of the *graticola* strings were allowed to show in the finished painting [as here], sometimes as mere suggestion, but at other times quite aggressively. In extreme cases these grid marks impart a texture, and almost quilted decorative quality to the painted surface. This unexpected effect, having little to do with the genesis of the painting, was clearly chosen and promoted by the artist, becoming a distinctive personal mannerism that delighted some viewers while puzzling others." (exh. cat., Antonio Mancini, Philadelphia Museum of Art, 2007, p. 67).

Mancini's artistic sensibility, while rooted in a distinct Neapolitan artistic vocabulary evolved and matured into a truly innovative style of painting which catapulted him to a level of international acclaim. John Singer Sargent considered him the best contemporary painter Italy ever produced. Yet, it is important to note that his early training and observations of people and life in Naples remained instinctively ingrained in him and thus continued on many levels to permeate his art. One critic noted that the genius behind Mancini was his ability to create a distinctive and uniquely individual art taking into account Caravaggio inspired chiaroscuro, the more intense and exuberant flourishes of the Baroque style and the sensuality of Venetian colour, while at the same time finding an enthusiastic market for buyers.

The present work was exhibited in Rome in 1911 (fig. 1) together with other seven canvases all executed for Messinger. The artist was highly praised for this group and thanks to this success he was able to receive an offer for an exclusive contract from Fernand di Chêne de Vère, a rich French industrialist living in Italy.

We are grateful to Dott.ssa Cinzia Virno for confirming the authenticity of 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.





VARIOUS PROPERTIES

104

RUBENS SANTORO (ITALIAN, 1859-1942)

Gondolas on the Grand Canal, the Dogana and Santa Maria della Salute beyond, Venice

signed 'RubensSantoro' (lower right)

oil on canvas

12½ x 9 in. (31.7 x 22.8 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

with Williams & Son, London (inv. no. 23284).

Anonymous sale; Bonhams, London, 18 March 2003, lot 83.

Acquired at the above sale by the present owner.



PROPERTY FROM A NOBLE ITALIAN FAMILY
COLLECTION

105

RUBENS SANTORO (ITALIAN, 1859-1942)

Il Bacino di San Marco, Venice

signed 'Rubens Santoro' (lower left)
oil on canvas
25 $\frac{1}{8}$ x 37 $\frac{1}{8}$ in. (65.7 x 95.9 cm.)

\$30,000-50,000

\$39,000-64,000

€35,000-57,000









106

FÉLIX ZIEM (FRENCH, 1821-1911)

Bateau pavoisé lors de la fête de l'Assomption

signed 'Ziem.' (lower right)
oil on canvas
40 $\frac{3}{4}$ x 46 $\frac{3}{4}$ in. (118.7 x 123.5 cm.)

£80,000-120,000	\$110,000-150,000
	€92,000-140,000

PROVENANCE:

Paul Baudry, Paris
Their sale; Hôtel Drouot, Paris, 7 April 1902, lot 16.
with Martin Bres, Marseille.
Private Collection, France.

LITERATURE:

A. Burdin-Hellebranth, *Félix Ziem, 1821-1911*, Paris, 1998, vol. I, p. 94, no. 241
(illustrated).

After studying architecture in Dijon, Ziem worked as a surveyor on the construction of the Marseille canal, before his watercolours attracted the patronage of Ferdinand-Philippe, Duc d'Orléans. In 1842, he visited Italy for the first time and fell in love with Venice. His views of Venice are known to be his most compelling and sought-after compositions. The artist also painted in Constantinople, North Africa and in the forest of Fontainebleau. His many foreign journeys included visits to Russia in 1843-4, the Middle East and North Africa (at least five times between 1847 and 1859) and London in 1849 and 1852. Ziem enjoyed financial success during his lifetime and owned studios in Paris and Martigues in the South of France (now the location of the Musée Ziem).

Festivity is the theme of the present lot. Swathes of colour dress the boat suspended from the rigging. The largesse of the boat is exemplified by the San Marco Campanile which appears to tilt to the right of the canvas, as if making room for the boat itself. Meanwhile glimpses of larger boats to the left and right generate a sense of the size of this festival. Gondolas glide between the regatta of sailing ships, forming a small celebratory flotilla.

The Feast of the Assumption is a one of the oldest festivals in Venice and is still held annually. The tradition dates from 997AD, when the Venetian Empire's Naval fleet attacked and conquered Slavic pirates who were threatening the Italian coast. During the ceremony, the Doge performs a ritual gesture of launching a gold ring into the Adriatic, symbolising the marriage of Venice with the sea.

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



107

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1838-1902)

View of Syracuse, Sicily

signed 'FRUnterberger' (lower left)
oil on canvas
24 x 20½ in. (61 x 52.7 cm.)

£5,000-7,000	\$6,500-9,000
	€5,800-8,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 June 2006, lot 110.
with Oakham Galleries Ltd., London.
with Trinity House, London.

The authenticity of the present work has kindly been confirmed by Dr. Sybille-Karin Moser in 2006, who suggests that the view may be of Syracuse, Sicily. Although this painting has also been known as *Vue d'Orient*, and the picture has suggestions of a North African view, Unterberger is not known to have travelled to that region.



108

JULES-ROMAIN JOYANT (FRENCH, 1803-1854)

The Riva degli Schiavoni with the Doge's Palace, the Piazzetta and Santa Maria della Salute, Venice

signed and dated 'J. Joyant./1834' (lower right)
oil on canvas

41 x 65 in. (104.1 x 165.1 cm.)
£20,000-30,000 \$26,000-39,000
€23,000-34,000

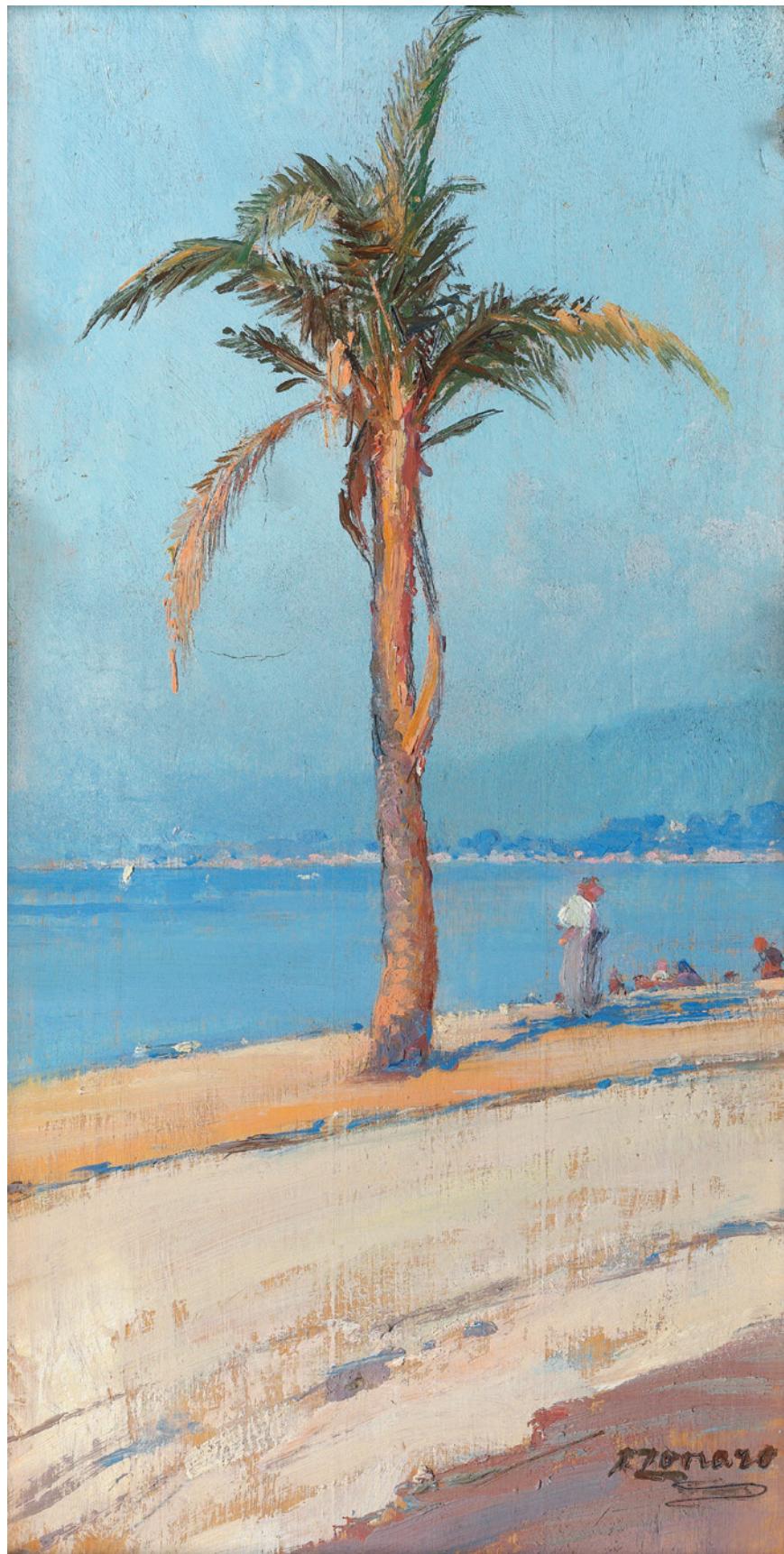
PROVENANCE:

Anonymous sale; Christie's, London, 14 March 1969, lot 61.

Anonymous sale; Christie's, London, 6 May 1977, lot 133.







109

FAUSTO ZONARO (ITALIAN, 1854-1929)

Una Palma sulla Costa Azzura

signed 'FZonaro' (lower right); and further signed and inscribed with title (on the reverse)
oil on panel

16½ x 8¾ in. (41.2 x 21.2 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

with W. Utermann, Dortmund.

The present lot has been authenticated by Professor Cesare Mario Trevigne, the artist's great-grandson, and is sold with a letter certificate.



PROPERTY OF A PRIVATE COLLECTOR

110

GUGLIELMO CIARDI (ITALIAN, 1842-1917)

View of the Venetian Lagoon at sunset

signed 'CIARDI.' (lower left)

oil on canvas

11½ x 15½ in. (29.9 x 39.7 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE:

Carlo Zavattaro, Turin.

Anonymous sale; Sotheby's, Paris, 19 June 2007, lot 98.

with Jean-Luc Baroni Ltd., London.

Acquired from the above by the present owner, 2007.

EXHIBITED:

New York, Jean-Luc Baroni Ltd., *An Exhibition of Master Drawings and Paintings*, 24 January-5 February 2009, no. 38.

LITERATURE:

N. Stringa, *Guglielmo Ciardi. Catalogo Generale dei Dipinti*, Vicenza, 2007, p. 246, no. 221, as: 'Barca al tramonto' (illustrated).

A Venetian painter *par excellence*, Guglielmo Ciardi approached his subject in a manner that was wholly different from artists of all nationalities who painted in the city in the latter half of the 19th century. Instead of the obvious sites of *La Serenissima*, ever popular with patrons and rooted in a long tradition of *vedute* artists stretching back 150 years, Ciardi sought above all to render the light and atmosphere of the Lagoon, and the inland areas of the Veneto region.

Together with Giacomo Favretto and Luigi Nono, Ciardi is credited with introducing these modern ideas to Venice and thereby renewing Venetian painting in the second half of the nineteenth century.

In the present work the artist deftly captures the luminous effects of the sunset as it plays against the myriad textures of the water in the Lagoon.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

111

JOAQUÍN SOROLLA Y BASTIDA (SPANISH, 1863-1923)

Llegada de las barcas

signed 'J Sorolla' (lower right)

oil on canvas

11½ x 17½ in. (29 x 44 cm.)

Painted *circa* 1903.

£300,000-500,000

\$390,000-640,000

€350,000-570,000

We are grateful to Blanca Pons-Sorolla for confirming the authenticity of this painting on the basis of a photograph, which will be included in her forthcoming Joaquín Sorolla y Bastida *catalogue raisonné* with the provisional number BPS 1430. The present lot has certificate of authenticity by Francisco Pons Sorolla (dated 27 February 1973).



Joaquín Sorolla y Bastida, *La playa de Valencia: The beach at Valencia*, oil on canvas, 1908
© Christie's 2009





The artist painting on the beach.

Painted in 1903 when Sorolla's style had fully matured, this atmospheric and extraordinarily fluid composition depicts the fishermen's return and the unloading of the catch. An expressive snapshot which energetically renders the reflections, movement and intense colours of light and water, the painting has all the hallmarks of the artist's most spontaneous canvases.

Sorolla is defined in the public imagination by his paintings of the beach, and the activities, both of leisure and work, which took place upon it. As José Luis Díez writes: "An intense perception of the sea and shore was intrinsic to Sorolla's artistic personality from the very start. The Mediterranean Sea that bordered his birthplace was always the horizon of his most personal and inner space...His vision of his subjects is characterised by two main thematic axes. First the presence of children and adolescent boys are generally nude while girls wear light tunics in the mixed space at the water's edge or in the sea. These allowed him to study the way light reflects on wet bodies and also the graceful movement of those bodies under the full sunlight of the Levante...in the living, changing space of the beach, free of the artifice of the studio. Second, the beach

was also an ideal location for observing bourgeois social relations. In both of these thematic areas, Sorolla achieved an essential visual and representative unity of figures and their surroundings the beach, rocks or the sea." (Exh. cat., Joaquín Sorolla, Prado, Madrid, 2009, p. 69).

Within a canon of imagery which includes fisherman landing their catches, the billowing sails of their boats, elegant ladies in parasols, and children playing, a virtual constant is the water's edge. Sorolla was the master of the fluid brushstroke, reflected in his ability to capture subtleties of expression and movement, and to conjure up atmospheric effects, both with the same fluency and economy of means.

The present work is notable for its broad, sweeping brushstrokes, which brilliantly describe the swirling eddies of the churning water, and for its impressionistic composition. The picture plane is filled entirely with action, from the movement of water and figures to the large billowing sails overhead. The scene is infused with light from above, which is reflected off the water in a palette of blue, pink, green and purple.



VARIOUS PROPERTIES

112

JULIO ROMERO DE TORRES (SPANISH, 1874-1930)

Fuente Santa

signed 'Julio Romero/De Torres' (lower right); and further signed and inscribed
'Julio Romero/de Torres/Pintado al/temple y al oleo/Fuente Santa' (on the
reverse)

oil on canvas

32½ x 24¼ in. (83 x 62 cm.)

£30,000-40,000

\$39,000-51,000

€35,000-46,000

PROVENANCE:

Anonymous sale; Finarte, Madrid, 14 March 2002, lot 85.

Acquired at the above sale by the present owner.

LITERATURE:

J. Bribuega et al., *Julio Romero de Torres, Símbolo, Materia y Obsesión*,
exhibition catalogue, Madrid, 2003, p. 109 (illustrated).



JULIO ROMERO
DE TORRES

113**JULIO ROMERO DE TORRES (SPANISH, 1874-1930)***El pozo*

signed 'JULIO ROMERO/ DE TORRES-' (lower centre); and signed and inscribed 'JULIO ROMERO/DE TORRES/PINTADO AL OLEO/Y AL TEMPLE-/DE LA PLAZA DEL POTRO' (on the reverse)
oil and tempera on canvas
29¾ x 35¾ in. (75.4 x 91.1 cm.)

£30,000-50,000

\$39,000-64,000

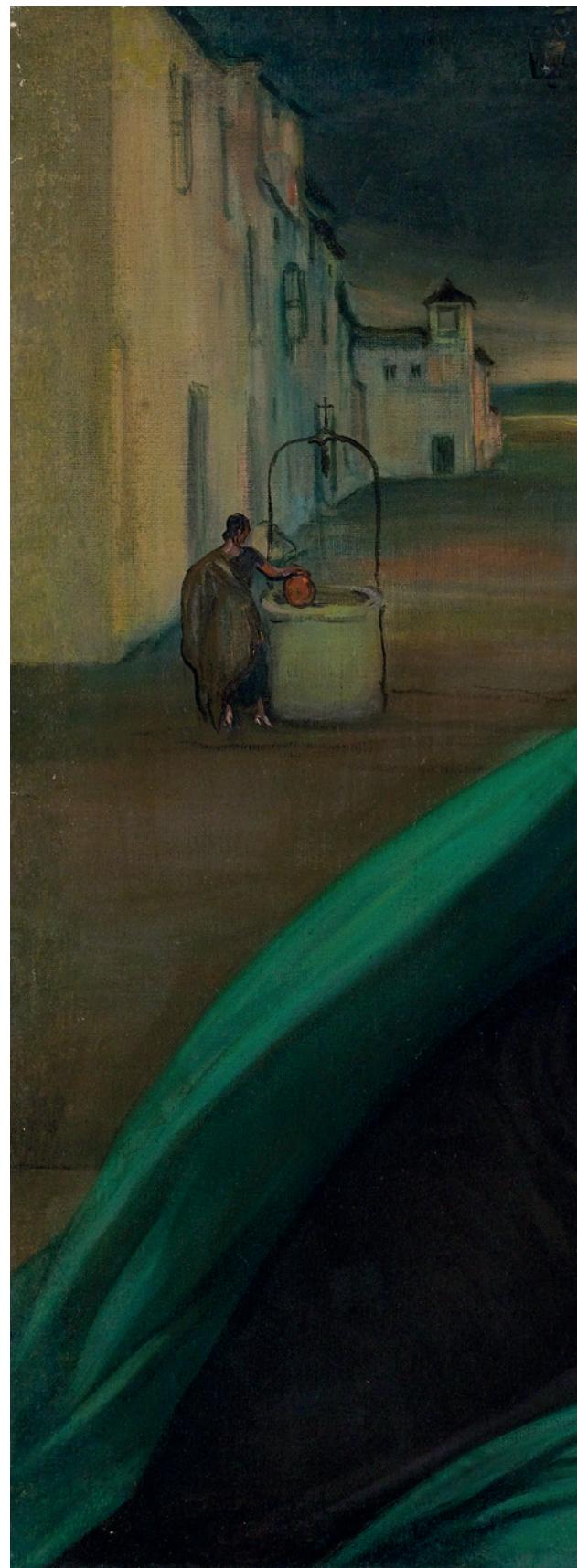
€35,000-57,000

LITERATURE:

AA. VV., *Julio Romero de Torres. Símbolo, materia y obsesión*, Madrid, 2003, p. 97 (illustrated).

Julio Romero de Torres began to paint under the instruction of his father, the well-known Andalucian artist and teacher, Rafael Romero Barros. Whilst growing up and studying art, he was exposed to the exciting emergence of Realism, Impressionism and Symbolism, giving rise to a unique style in which he combined the Realist traditions of Gustave Courbet and Mariano Fortuny, the photographic portraiture of Federico de Madrazo and the Impressionism of Aureliano de Beruete, Dario de Regoyos and Joaquín Sorolla y Bastida. His early career developed well and he was rewarded with a mention of honour at the 1895 National Exhibition went on to win third class medals in 1899 and 1904.

Romero de Torres once described himself as a 'painter from the soul of Andalucia'. In the present work we see how he focused upon subjects based on folklore, in particular 'la mujer morena' or brown skinned beauty. The strongly drawn sitter leans elegantly on a glazed ceramic amphora. She gazes directly at the viewer in a calm and cool manner inviting admiration and interest. Her elegant draped clothing and jewellery contrast with the mundane task of gathering water, but the work is pervaded by a sense of nobility and timelessness.





JULIO ROMERO
DE TORRES -



■114

CARLOS VÁZQUEZ ÚBEDA (SPANISH, 1869-1944)

Mozos de escuadra

signed and dated 'Carlos VÁZQUEZ-/1906.' (lower left)
oil on canvas, unframed
78¾ x 97¼ in. (199 x 247 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROVENANCE:

Private collection, Argentina.
Acquired from the above by the present owner in 1984.

EXHIBITED:

Paris, Salon, 1907, (3rd class medal).



λ115

ENRIQUE MARTÍNEZ CUBELLS Y RUIZ (SPANISH, 1874-1947)

Fishing boats

signed 'C.M-CUBELLS.RUIZ.' (lower left)
oil on canvas
41½ x 53½ in. (105.3 x 135 cm.)

£10,000-15,000

\$13,000-19,000
€12,000-17,000

PROPERTY FROM A PRIVATE COLLECTION

116

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.

£35,000-55,000

\$45,000-71,000
€40,000-63,000

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.

EXHIBITED:

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.

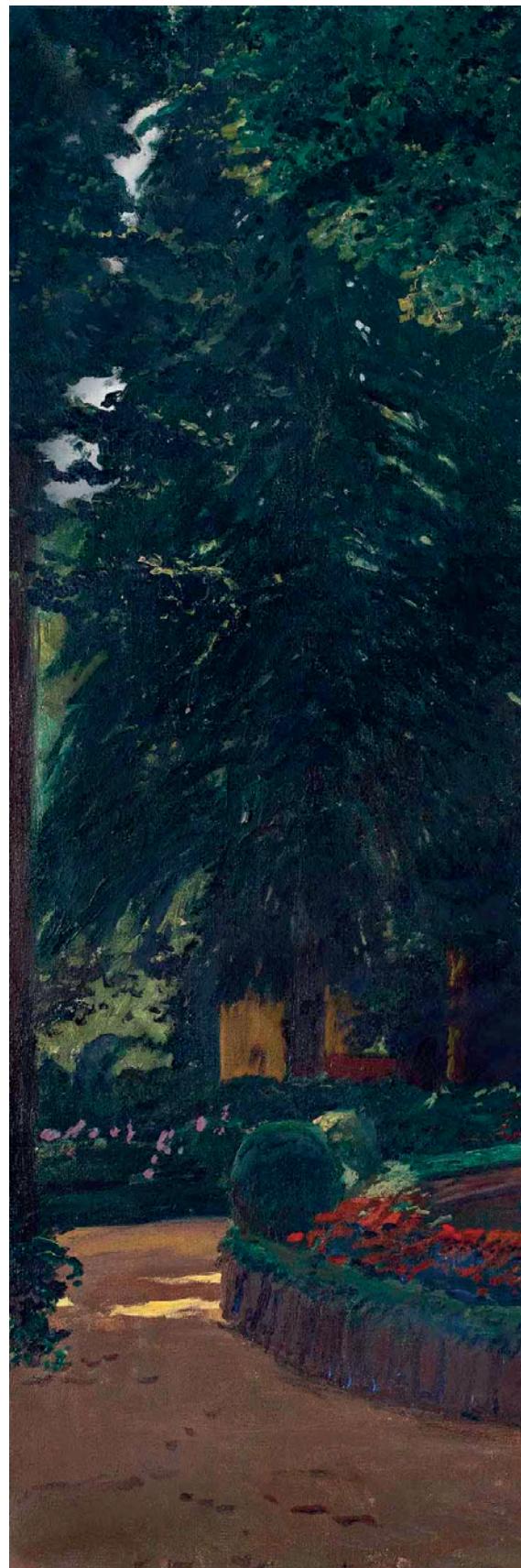
J. de C. Laplana, *Santiago Rusiñol, el pintor, l'home*, 1995, p. 464, no. 20.1.15 (illustrated)

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. Living in Montmartre alongside fellow Spanish artists Ramon Casas and Ignacio Zuloaga he developed a love of modernism. At this time he also started his association with the Brussels-based avant-garde group of artists 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 be 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 capture the magical garden. Rusiñol used colours that were extraordinarily resonant and abstract. This garden paradise exults in the beauty and mystery of nature.





S. Ruskin

■117

**FERDINAND KELLER
(GERMAN, 1842-1922)**

Diana amongst the spoils of the hunt

signed and dated 'Ferdinand Keller.1872.' (lower left)

oil on canvas, in a feigned frame
59½ x 96½ in. (151 x 245 cm.)

£15,000-20,000

\$20,000-26,000
€18,000-23,000









118

FREDERIK MARINUS KRUSEMAN (DUTCH, 1816-1882)

Winter landscape with skaters near a dilapidated castle

signed and dated 'FMKruseman/1875' (lower right)

oil on panel

14 1/4 x 20 7/8 in. (37.5 x 53 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE:

with Lepke, Berlin.

Anonymous sale; Christie's, New York, 24 October 1990, lot 287.

Anonymous sale; Christie's, London, 21 October 1999, lot 50.

with Haynes Fine Art, Broadway.

Acquired from the above by the present owner.

LITERATURE:

M. van Heteren and J. de Meere, *Frederik Marinus Kruseman 1816-1882: Painter of pleasing landscapes*, Schiedam, 1998, p. 203, no. 233 (illustrated).

We would like to thank Jan de Meere for his kind assistance in cataloguing this lot.

119

**PETERUS VAN SCHENDEL
(DUTCH, 1806-1870)**

Conversing in the kitchen

signed 'P. van Schendel fecit.' (lower right)
oil on panel
19 $\frac{1}{2}$ x 25 $\frac{1}{4}$ in. (50.5 x 65.3 cm.)

£15,000-20,000 \$20,000-26,000
€18,000-23,000

PROVENANCE:

Jacob Neveu.
His sale; de Vries en Roos, Amsterdam, 5 April
1837, lot 174.
Mrs. B. Hoos, The Hague.
Anonymous sale; Sotheby's, London, 28 February
1973, lot 122.
with Frost & Reed, London (inv. no. 49870S), 1975.

EXHIBITED:

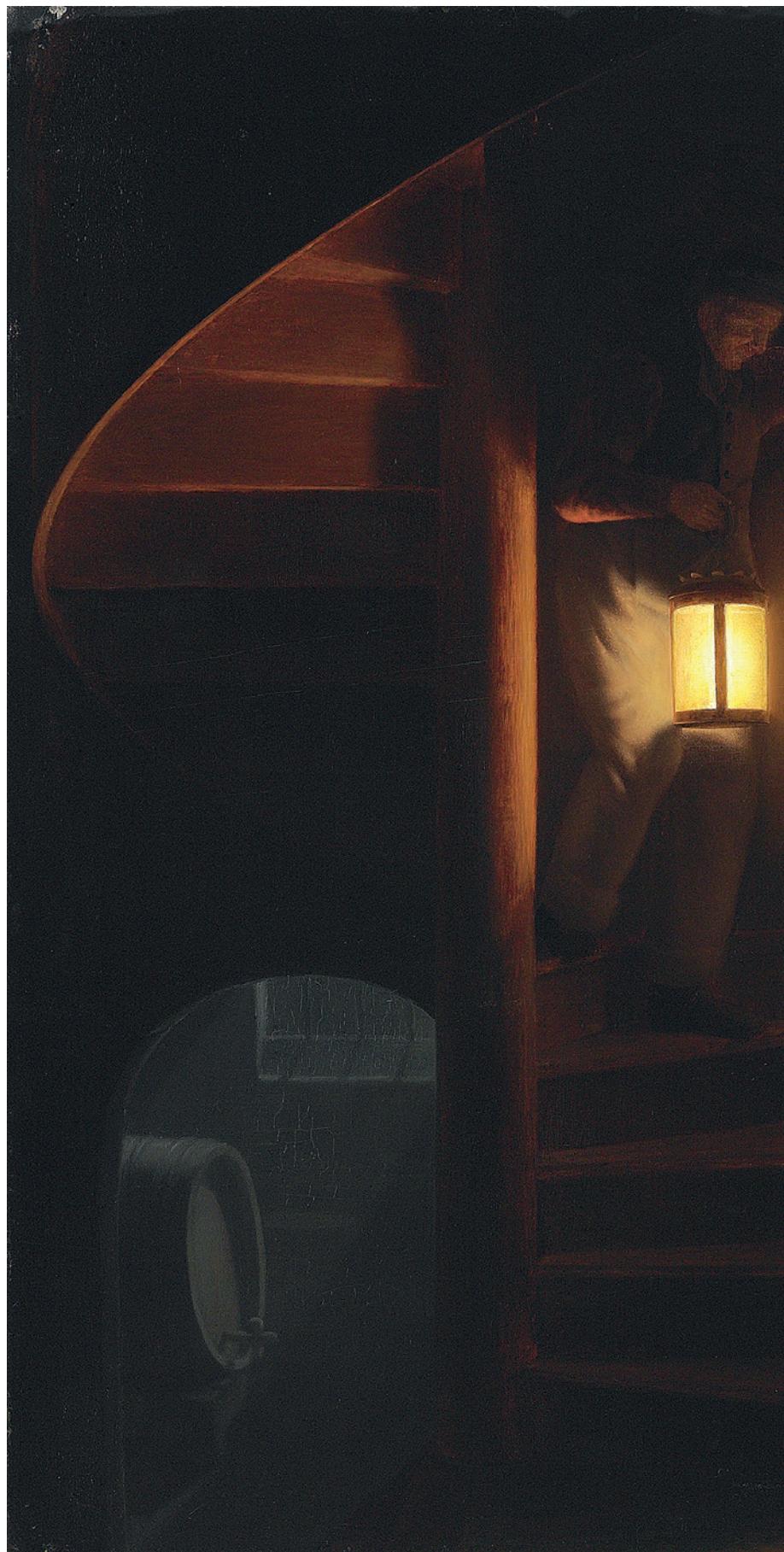
Rotterdam, *Tentoonstelling van werken van
Levende Meesters*, 1836, no. 202, as *Een Hollandse
Keuken met fig. en bijwerk*.

LITERATURE:

J. M.M. de Meere, *Petrus van Schendel (1806-1870).
Een leven tussen licht en donker*, Leiden, 2012, pp.
73-74 (illustrated).

As was Van Schendel's practice at that time, a drawing of the present composition can be found in the artist's *Liber Veritatis* which served as a record of his works between 1835 and 1838 (J. M.M. de Meere, op cit., p. 74, (illustrated).

We would like to thank Jan de Meere for his kind assistance in cataloguing this lot.









ISAAC ISRAEL

120

ISAAC ISRAELS (1865-1934)

Dinner in a Pension in Pontresina, Switzerland

signed 'Isaac Israels' (lower right)

oil on canvas

17½ x 23½ in. (45 x 60 cm.)

£50,000-70,000

\$65,000-90,000

€58,000-80,000

PROVENANCE:

The artist's studio sale; Frederik Muller, Amsterdam, 10 December 1935, lot 224.

with G.J. Nieuwenhuizen Segaa, The Hague.

Anonymous sale; Christie's, Amsterdam, 23 April 1991, lot 339.

Acquired at the above sale by the present owner.

Isaac Israels travelled in Europe extensively throughout his life. In the first decades of the 20th Century he would often visit Southern France and Italy and spent some time in Switzerland. Having lived in Paris for almost ten years, from 1903 to 1913, Israels moved to London in 1913. He found a studio at 6 Fitzroy Street and stayed at Morley's Hotel on Trafalgar Square. Although he was not as happy in London as he had been in Paris, he found numerous subjects in Hyde Park, along Rotten Row and the Thames, and in the West End. Nevertheless, when war broke out, he decided to move back to Holland as he was no longer allowed to paint outside by the British authorities.

As he was a non-resident, Israels was not permitted to stay in Holland for a long period of time and he decided to travel, despite the war. In May and June of 1915 he visited Switzerland and stayed in Bern, Fribourg, St Moritz and Pontresina. Seeking out colourful subjects in Pontresina and St Moritz, this picture is a charming view of a typical conservatory in a Swiss hotel. It was painted in Pontresina and clearly shows Israels's interest in the mountain ranges that surrounded him.

Pontresina is located in the highest-altitude valley that branches off the Upper Engadine. It is known to be a very sunny place as it lies on a slope opening towards the southwest which is protected from the wind. It is not surprising then that Israels chose to engage with this beautiful environment and set up his easel here. He would return to Pontresina in 1923.



Sigmund Low, the artist in his atelier. Private collection.





λ121

BERTHA DORPH (DANISH, 1875-1960)

The letter

oil on canvas

47 1/4 x 39 1/4 in. (120 x 95.5 cm.)

£7,000-10,000

\$9,000-13,000

€8,000-11,000

PROVENANCE:

with Georg Kleis Kunsthandel, Copenhagen.

Anonymous sale; Christie's, London, 29 March 1990, lot 161.



122

EUGÈNE VINCENT VIDAL (FRENCH, 1850-1908)

Petite fille devant la mer

signed 'Eug. Vidal' (lower left)
oil on canvas
39¾ x 24½ in. (100 x 61.6 cm.)

£7,000-10,000

\$9,000-13,000
€8,000-11,000

PROVENANCE:

Private collection, France.



PROPERTY FROM THE COLLECTION OF SIR ROD STEWART CBE

123

FERDINAND MINOR (GERMAN, 1814-1883)

The Cavalier and the Girl

signed 'F. Minor. p.' (lower left)
oil on canvas
43% x 34% in. (110.2 x 88 cm.)

£5,000-7,000

\$6,500-9,000
€5,800-8,000

PROVENANCE:

Private collection, Germany.

LITERATURE:

L. von Horst (ed.), *Münchner Maler im 19. Jahrhundert*, Munich, 1982, vol. 3, p. 160 and 162 (illustrated no. 253).



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

124

PAUL HOECKER (GERMAN, 1854-1910)

Feeding the Rabbits

signed 'Paul Hoecker' (centre left)

oil on canvas

47½ x 35¾ in. (120.6 x 90.7 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

***125**

**ADOLPH VON MENZEL
(GERMAN, 1815-1905)**

Ein boere frau mit Feuerholz, Schize.

signed with initials and indistinctly dated 'A.M. / 8.' (lower right)
charcoal on paper
9½ x 12½ in. (24 x 32 cm.)

£12,000-18,000

\$16,000-23,000
€14,000-21,000





126

CARL LARSSON (SWEDISH, 1853-1919)

Allegory of Fame: A sketch for the ceiling of the Stockholm Opera House

dedicated 'Till vennen Thorsten Laurin av vennen C.L.' (upper right); and signed with monogram (centre right)
black and red chalk and pastel on paper
33 $\frac{3}{8}$ x 23 $\frac{1}{4}$ in. (86 x 59 cm.)

£50,000-70,000	\$65,000-90,000
	€58,000-80,000

PROVENANCE:

Dir. Thorsten Larin, Stockholm.
Anonymous sale; Bukowski's, Stockholm, 27 November 2007, lot 90.
with Jean-Luc Baroni, London.
Acquired from the above by the present owner, 2009.

EXHIBITED:

Berlin, *Berliner Secession*, 1909, no. 932.
Stockholm, Liljevalchs Konsthall, *Minnesutställning Carl Larsson*, 6 March- 5 April 1920, no. 120.
Hamburg, Lubeck and Berlin, *Svenska Konstutställningen*, 1926, no. 349.
Stockholm, Liljevalchs Konsthall, *Minnesutställning Carl Larsson*, September-October 1953, no. 397.
New York, *Jean-Luc Baroni Ltd.: An Exhibition of Master Drawings and Paintings*, 24 January-5 February 2009, no. 24.

LITERATURE:

A. Gauffin, *Konstverk och mäniskor*, Stockholm, 1915, p. 16 (illustrated).
Vängåvan till Hjalmar Söderbergs 50-årsdag, Stockholm, 1919, p. 137
G. Nordensvan, *Carl Larsson*, Stockholm, 1921 Part II, p. 88 (illustrated).
Ord och Bild, Stockholm, 1922, p 229.
C.I G. Laurin, *Nordisk Konst*, Stockholm, 1926, IV, p.67.
R. Hoppe, *Katalog över Thorsten Laurins samlung av maleri och skulptur*, Stockholm, 1936, no. 131, p. 66.
H. & S. Alfons, *Carl Larsson Skildrad av honom själv*, Stockholm, 1952, p. 176 (illustrated).
U. Nergaard, *Carl Larsson. Signerat med pensel och penn*, Stockholm, 1999, Part II, p. 69, no. 800 (illustrated part I, p.219).
H.-C. Köster, G. Cavalli-Björkman, *The world of Carl Larsson*, Iowa City, 1982, p. 45 (illustrated).

Larsson earned his first medal at the art academy in Moscow for life drawing, following three years of study. Soon after, he would travel to France where he enveloped himself with the Barbizon school and the annual exhibitions at the *Salon*. Upon his return to Sweden in 1885 the artist was introduced to Pontus Fürstenberg, the affluent wholesaler who became his patron, and commissioned Larsson to execute large mural-scale works. This was a departure from the constraints of academic salon painting and the small scale Barbizon works produced during his time in France. It offered freedom from the limitations of the interior subjects he was later known for. Rather, mural painting allowed the artist to experiment with scale, colour, and style.

Larsson's first large-scale public mural was the triptych *Renaissance, Rococo, Modern Art*. It was painted in 1888-9 for an extension to Fürstenberg's gallery in Göteborg, and was a pictorial rendering of the history of art. From this ambitious subject, Larsson established his skills in painting on a large scale, and it is perhaps his six panelled mural depicting a similar scene, exploring Swedish art historical events of the 17th and 18th Century, installed in the Nationalmuseum of Stockholm (1896), which are among his most viewed. As he became more proficient at painting on a larger scale, so the contours of his figures became firmer and his use of colour bolder. As a result of this larger scale work, Larsson was commissioned to undertake a fresco for the ceiling of the foyer of the Stockholm Opera House, *Fame*.

In the fresco *Fame*, a self-assured figure with a trumpet to her lips, brings music to the foyer of the opera hall. The present drawing belongs to larger group of preliminary sketches which show the fascinating evolution of Larsson's figure as she took form. The figure is foreshortened, showing how Larsson was considering the viewpoint of a visitor to the Opera house, whilst the movement of the flowing fabrics draw the viewer's eyes upwards.

The present sketch, when completed, was inscribed by Larsson to his friend and patron Thorsten Laurin. Laurin's collection, when first published, amounted to 465 items, including examples by leading Swedish artists. The fresco was completed in December 1897 and unveiled to the public in 1898.



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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

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As **authorised bidder**. If you are bidding on behalf of another person, 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**: 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 third-party 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.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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 LIVE™ 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.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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 final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. 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 LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 on 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 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within 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 warranty**.

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; 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.

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

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) 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:

(i) **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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) **Cash**

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2 TRANSFERRING OWNERSHIP TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **'due date'**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) 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;

(vi) 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;

(vii) 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 to us; and

(viii) 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 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport.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. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_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) if 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 a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(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 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.

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ 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**.

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's **LIVE**™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if 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 **LIVE**™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of 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 RECORDING 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 a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

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

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

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

condition: the physical **condition** of a **lot**.

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

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

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

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

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: <ul style="list-style-type: none"> 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 bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund 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 Ω **lots**. All other **lots** 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 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 **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNIED FOR AUCTION

△ 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 △ next to its **lot** number.

○ 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.

◆ 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 ◆.

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

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

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.

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

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

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: collectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

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CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
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Size to be determined at Christie's discretion.

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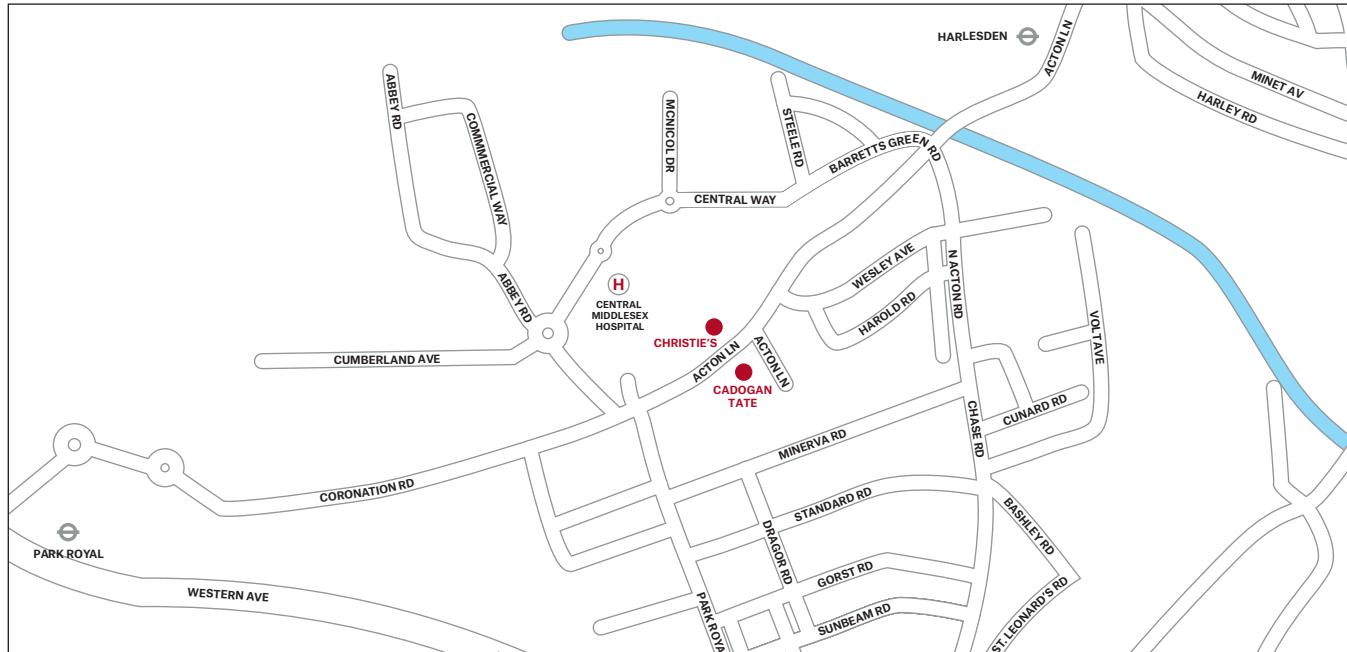
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Acton Lane
London NW10 7FY

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



18/05/17



SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Saint Sebastian tended by angels after his martyrdom

signed 'VAN DYCK' (centre right, on the rock)

oil on canvas

77½ x 55 in. (197.2 x 139.7 cm.)

£1,200,000-1,800,000

OLD MASTERS

Evening Sale. London, 6 July 2017

VIEWING

1-6 July 2017

8 King Street

London, SW1Y 6QT

CONTACT

Eugene Pooley

epooley@christies.com

+44 (0) 207 389 3319

CHRISTIE'S



HIPPOLYTE VICTOR VALENTIN SEBRON (1801-1879)

The Niagara Falls in winter

oil on canvas

29 $\frac{1}{4}$ x 42 $\frac{1}{2}$ in. (74.3 x 107.9 cm.)

£20,000-30,000

TOPOGRAPHICAL PICTURES

London, 14 December 2017

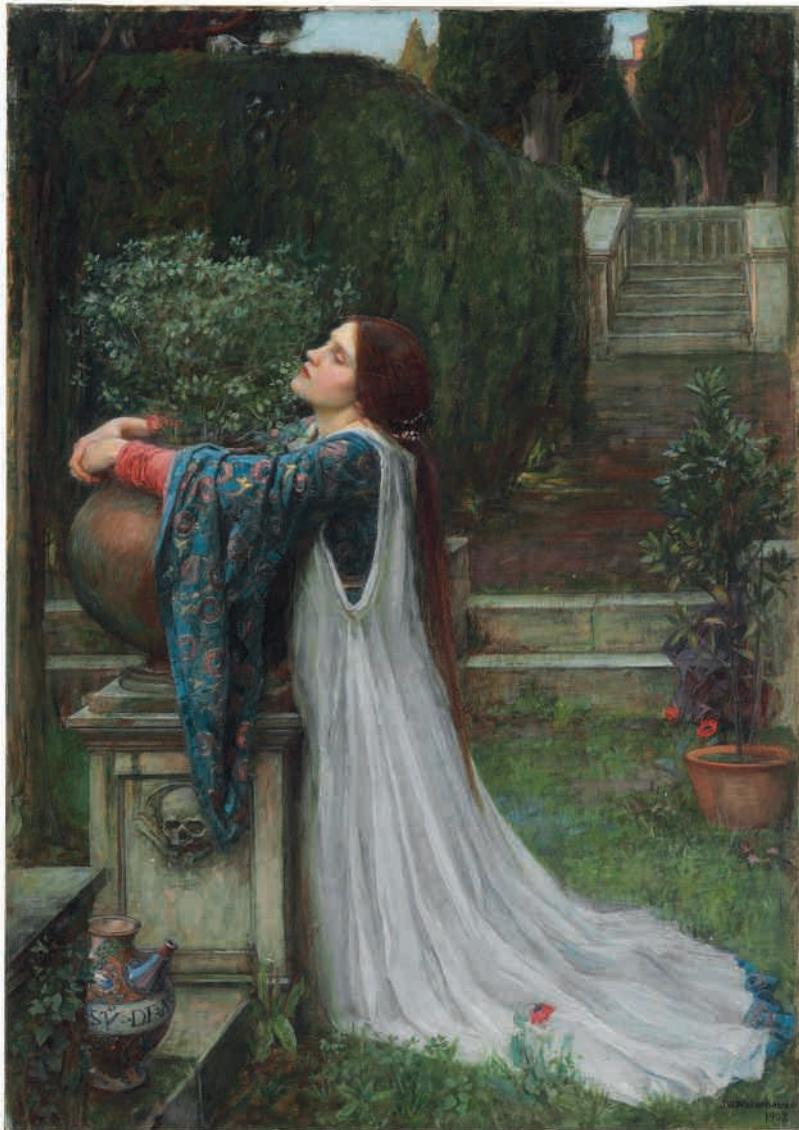
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9-13 December 2017
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Nicholas Lambourn
nlambourn@christies.com
+44 (0)20 7389 2040

CHRISTIE'S



PROPERTY FROM THE COLLECTION OF SIR ROD STEWART, C.B.E.

JOHN WILLIAM WATERHOUSE, R.A. (1849-1917)

Isabella and the Pot of Basil

signed and dated 'J.W. Waterhouse/1907.' (lower right)

oil on canvas

41 $\frac{1}{4}$ x 29 $\frac{1}{2}$ in. (104.8 x 74 cm.)

£1,000,000 - 1,500,000

**VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART**

London, 6 July 2017

VIEWING

8-11 July 2017

8 King Street

London, SW1Y 6QT

CONTACT

Peter Brown

pbrown@christies.com

+44 (0) 20 7389 2435

CHRISTIE'S

**OLD MASTER & BRITISH
DRAWINGS & WATERCOLOURS**

London, 5 July 2017

VIEWING

Saturday 1 – Wednesday 5 July
8 King Street
London, SW1Y 6QT

CONTACT

Harriet Drummond
hdrummond@christies.com
+44 (0) 207 389 2278

Master drawings from a private
American Collection of British Art
JOHN FREDERICK LEWIS, R.A.
(London 1804-1876 Walton-on-
Thames)

*Portrait of a Memlook Bey, possibly
a self-portrait*
signed with initials and dated 'J F L
1863' (lower left)
pencil and watercolour heightened
with white
8 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (22.6 x 16.5 cm.)
£80,000-120,000

CHRISTIE'S



TABLEAUX 1400-1900

Paris, 19 September 2017

VIEWING

15-18 September
9, avenue Matignon
Paris 8^e

CONTACT

Olivier Lefèuvre
olfeuvre@christies.com
+33 (0) 1 40 76 83 57

HORACE VERNET (PARIS 1789-1863)

Arab horseman also called 'La Retraite'
signed and dated 'H Vernet / 1839'

(lower right)

oil on panel

40,8 x 33,5 cm. (16 x 13 1/4 in.)

70,000-100,000€

CHRISTIE'S

H. Vernet
1839

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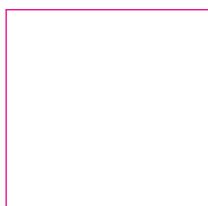
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A vibrant, impressionistic painting of a harbor scene. The composition is filled with large, expressive brushstrokes of yellow, green, and blue. In the foreground, several figures are seen from behind, some wearing hats, as they walk along a path or dock. In the middle ground, a large white sailboat is docked, and other smaller boats are scattered across the water. The background features a range of hills or mountains under a bright, hazy sky.

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