



# 19TH CENTURY

EUROPEAN & ORIENTALIST ART

London 14 December 2017

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# 19TH CENTURY EUROPEAN & ORIENTALIST ART

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OPPOSITE:  
Lot 49

PAGE 2:  
Lot 16

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Lot 75

FRONT COVER:  
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# 1

## THÉODORE ROUSSEAU (FRENCH, 1812-1867)

### *Paysage d'Auvergne*

oil on paper laid down on board

10 x 12¼ in. (25.4 x 31 cm.)

Painted in 1830.

£30,000–50,000

\$40,000–66,000

€34,000–57,000

'I also heard the voices of the trees; this whole world of flora lived as deaf-mutes whose signs I divined and whose passions I uncovered: I wanted to talk with them and to be able to tell myself, by this other language - painting - that I had put my finger on the secret of their majesty.' - Theodore Rousseau

Rousseau was the leading painter of the Barbizon School, whose paintings breathed new life into French landscape painting. These artists were influenced not only by Camille Corot and his pioneering role in the emergence of a modern French school of landscape painting, but also by English painters such as John Constable and Dutch artists of the 17th century such as Salomon Ruysdael and Meindert Hobbema. 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. Whereas the latter focussed on man's struggle to draw a living from the rural environment, Rousseau espoused a more harmonious view of nature as a benevolent force, in which man played no greater or lesser role than the trees, rocks and water that fill his paintings.

The great critic Jules Castagnary wrote of the artist: 'Théodore Rousseau is the master. He is the king of landscape. From the great heights of his great and easygoing talent he dominates that glorious galaxy of landscape artists... What characterises Rousseau's general manner is his penetrating poetry. He doesn't exhibit any violent bias; he never sacrifices one detail to another, but only to the whole; he doesn't summarize varying effects to impose instead a single impression. He strives rather to maintain the balance of things and their natural relationship to each other. He finds the unity of his painting not in the simplification of material means, but in a carefully controlled strength of feeling.'

The present lot will be sold with a photo-certificate by Michel Schulman dated 24 February 2017.



Théodore Rousseau (1812- 1867), *Versant de la vallée de Saint-Vincent (Auvergne)*, oil on paper on canvas © Chistie's 2007.











## 2

### HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

#### *Pathway at St. Privé*

signed and dated 'harpignies 95.' (lower left)

oil on canvas

24 x 32½ in. (61 x 82.6 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

#### PROVENANCE:

Alexander Young, London, by 1898.

His sale; Christie's, London, 30 June 1910, lot 71.

Acquired at the above sale by Kenneth Clark.

Thence by descent to Mrs J.O.M. Clark, London.

Her sale; Christie's, London, 18 April 1975, lot 115.

#### EXHIBITED:

London, Guildhall, *Loan Collection of Pictures by Painters of the French School*, 6 June - 31 August 1898, no. 111, as: 'Sentier de St. Privé'.

#### LITERATURE:

*The Studio*, vol. XL, February 1907, p. 6 as: 'Pathway as St. Privé' (illustrated).

Shortly before the present lot was painted, Harpignies retired to his property of La Trémellerie at Saint-Privé on the banks of the river Loing, south-east of Paris. Writing in *The Studio* in 1907, E.G. Halton wrote "The *Pathway at St. Privé* is one of [Harpignies'] most pleasing pictures. Without losing any of the vigour and distinction which characterise his more familiar work, it lacks that hardness of outline which sometimes detracts from the beauty of his art. Poetic in feeling and refined in colour, it possesses a soft luminous atmosphere reminiscent of Corot." (*The Studio*, vol. XL, Feb 1907, p6).













### 3

#### HIPPOLYTE-CAMILLE DELPY (FRENCH, 1842-1910)

##### *Soleil Couchant à Portejoie*

signed 'H.C Delpy.' (lower left); and stamped with the artist's initials (on the reverse)

oil on panel

17 $\frac{5}{8}$  x 28 $\frac{1}{4}$  in. (44.7 x 71.7 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

#### PROVENANCE:

with Léon Gerard, Paris.

Anonymous sale; Christie's, London, 25 May 1994, lot 175.

Anonymous sale; Christie's, New York, 25 October 2006, lot 265.

Acquired at the above sale by a private collector.

Charles François Daubigny would take the young Hippolyte-Camille Delpy on his strolls when painting *en-plein-air*. The child saw Daubigny paint and admired his creations, and from that point on, his only aspiration was to become a painter. In Paris, Daubigny introduced his young pupil to Corot. It was a moment of intense emotion when Corot admitted the young Delpy into his studio.

In 1869, Delpy began to exhibit at the *Salon*. He travelled extensively throughout the provinces, visiting Corot in Ville d'Avray, and Daubigny in Auvers-sur-Oise. In 1874, he married Louise Berthe Cyboulle. The paintings he did during this period reflect his happiness, and many of his works are filled with light and harmony. It was at this time that Delpy met Pissarro and Cézanne at Auvers. They had a great impact on his use of colour. Although he remained faithful to the technique of Daubigny, Delpy brought a more vigorous touch and a greater intensity of colour to his work.



#### \* 4

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

*Environs d'Arleux, Paysanne conduisant une vache au pâturage, effet de matin*

with studio stamp 'Vente Corot' (lower right); stamped with the studio stamp wax seal (on the stretcher)

oil on canvas

28¾ x 23¾ in. (73 x 59.5 cm.)

Painted *circa* 1865-1870.

£50,000–70,000

\$66,000–92,000

€57,000–79,000

##### PROVENANCE:

The Artist's Studio Sale; Paris, 31 May-2 June 1875, lot 496.

Acquired at the above sale by M. Lemaitre, Paris.

His sale; Tajan, Paris, 12 June 2002, lot 4.

Acquired at the above sale by the present owner.

##### LITERATURE:

A. Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, vol. 4, p. 248, as: 'Composition. Paysage. Effet du matin (ébauche)'.

P. Dieterle, M. Dieterle, and C. Lebeau, *Corot: cinquième supplément à 'L'Oeuvre de Corot' par A. Robaut et Moreau-Nélaton, Éditions Floury, Paris, 1965*, Paris, 2002, p. 78, no. 76 (illustrated p. 79).

*Environs d'Arleux, Paysanne conduisant une vache au pâturage, effet de matin*

was painted *circa* 1865-1870. Jules Castagnary wrote not long thereafter:

"(Corot) played his role in the revolution from which the modern landscape emerged. He was one of that first glorious group who so boldly battled the influence, then supreme, of the Michallons and the Bertins, and now at the end he is the last surviving victor. A master in his turn, he saw many generations of young men pass through his studio. They came to ask him the secret of his strength." (quoted in G. Tinterow, "Le Père Corot: The Very Poet of Landscape", *Corot*, 1996, exh. cat., p. 259). Corot is credited with being a progenitor of Impressionism. His method of painting *en plein air* drew the interest of Renoir, Monet, Sisley, Morisot and Pissarro, all of whom either experimented with Corot's technique or called themselves his "pupils."

From the mid-1860s onward, the demand for Corot's paintings was inexhaustible. During this period Emperor Napoleon III bought two of Corot's paintings: his 1864 *Salon* entry *Souvenir de Mortefontaine* (Musée du Louvre) and *La Solitude* of 1866 (location unknown). Contemporary critics wrote glowingly of his work: "M. Corot has a remarkable quality that has eluded most of our artists today: he knows how to invent. His point of departure is always nature, but when he arrives at the interpretation of it, he no longer copies, he remembers it" (Du Camp, 1864).

Financially independent, Corot did not have to rely on the Académie des Beaux Arts for his advancement and remuneration, and was thus always free to paint in his own manner. While his works always received acclaim, it was not until the period in which the present painting was painted that Corot was given more official sanction in the form of honours and. After the public protests that surrounded the *Salon* of 1863, Corot was elected by the constituent artists to serve as a member of the jury in 1864, 1865, 1866 and 1870, eventually becoming *hors concours* and thus able to enter his own work directly. Corot was therefore able to advance his artistic vision by the promotion of his followers in the *Salon*.









**\* 5**

**PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)**

*Personnages au bord de la Loire à Gennes*

signed 'Trouillebert' (lower right)

oil on canvas

16¼ x 12¾ in. (41.5 x 32.5 cm.)

Painted circa 1893.

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**PROVENANCE:**

The Artist's Studio sale; Hôtel Drouot, Paris, 16 March 1893, lot 21.

**LITERATURE:**

C. Marumo, T. Maier, B. Müllerschön, *Paul Désiré Trouillebert, Catalogue Raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 416, no. 593 (illustrated).





## \* 6

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

#### *Femme et Enfant au Bord de la Mer, Étretat*

with the studio stamp 'Vente Corot' (lower left); stamped with the studio wax seal (on the reverse)

oil on panel

7 $\frac{7}{8}$  x 10 $\frac{3}{4}$  in. (19 x 26.5 cm.)

Painted in 1865.

£30,000–50,000

\$40,000–66,000

€34,000–57,000

#### PROVENANCE:

The Artist's Studio Sale; Paris, 31 May - 2 June 1875, lot 447, as: 'A Étretat'.

Acquired at the above sale by Charles Daubigny, Paris (fr. 130).

Bernard Lorenceau, Paris.

Collection Muller.

#### LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustre*, Paris, 1965, vol. IV, p. 243.

J. Dieterle, *Corot Troisième Supplément à l'oeuvre de Corot*, Paris, 1974, no. 34, as: 'A Étretat' (illustrated).

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

Corot's work had a profound impact on a number of younger artists who eventually became members of the Impressionist movement: Berthe Morisot was his student for a period and Camille Pissarro described himself as a pupil in the *Salon* brochures.

Claude Monet stated in 1897: "There is only one master here - Corot. We are nothing compared to him, nothing" reflecting the sentiments of nearly every important artist who worked during Corot's lifetime.

*Femme et Enfant au Bord de la Mer, Étretat* exemplifies not only Corot's innate ability to capture his local environs, but also his capability to poetically translate in paint the atmospheric effects associated with a particular time of day and season of the year in a very spontaneous way. The figures in the foreground do not dominate the composition, but rather occupy their space in complete harmony with their surroundings.

Étretat was a thriving fishing village 26 kilometres east of Le Havre. It had been a popular with Delacroix and was later favoured by Courbet and Monet, who were all captivated by the dramatic landscapes of the area.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*7**

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

*Le batelier à la rive. Soleil couchant*

signed 'COROT' (lower left)

oil on canvas

13 x 18½ in. (33 x 47 cm.)

Painted circa 1845-50.

£50,000-70,000

\$66,000-92,000

€57,000-79,000

**PROVENANCE:**

Anonymous sale; 19 May 1888, lot 9.

**LITERATURE:**

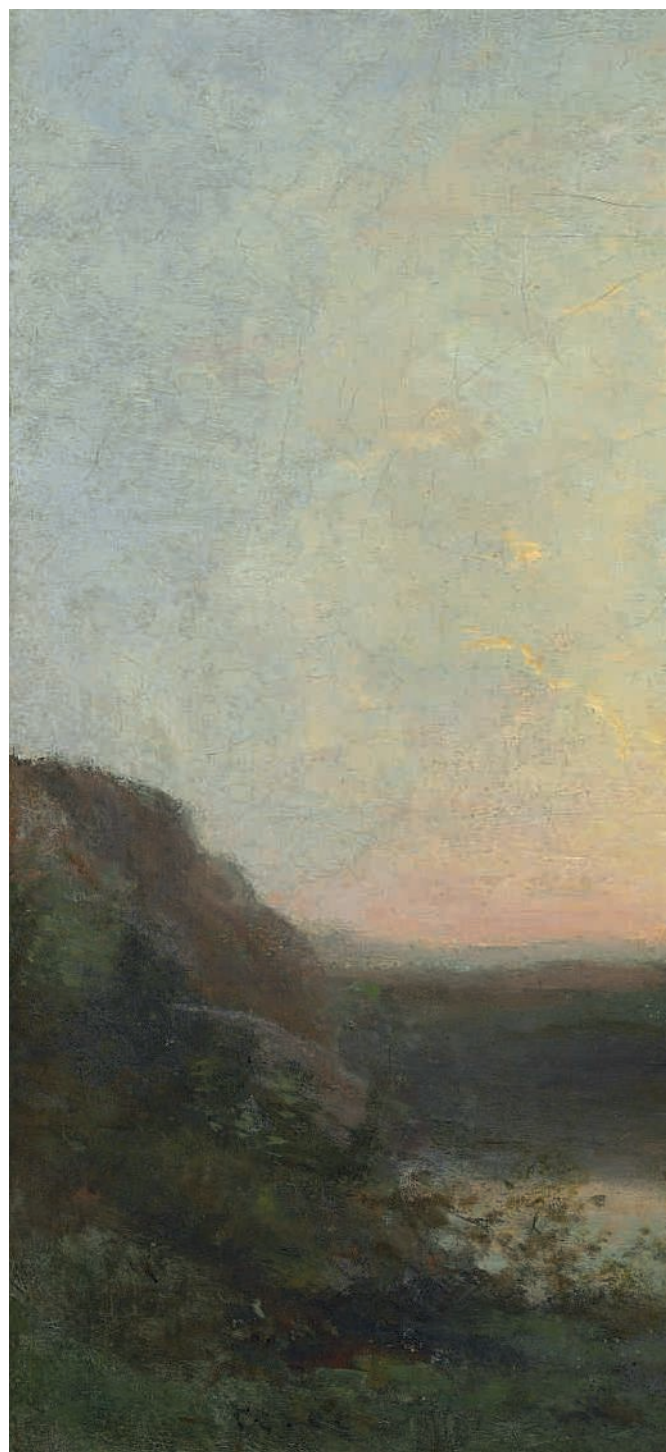
A. Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1965, Vol. 2, pp. 216- 217, no. 615 (illustrated).

'This is not a landscape painter, this is the very poet of the landscape, who breathes the sadnesses and joys of nature. The bond, the great bond that makes us the brothers of rooks and trees, he sees it; his figures, as poetic as his forests, are not strangers to the woodland that surrounds them. He knows more than anyone, he has discovered all the customs of boughs and leaves; and now that he is sure he will not distort their inner life, he can dispense with all servile imitation.' (Theodore de Banville, 'Le Salon de 1861', *Revue fantaisiste* 2, (July 1, 1861), pp. 235 - 36.)

Recognition of Corot's abilities as a leading landscape painter came not only from his patrons but also from his peers; Gauguin wrote 'Corot loved to dream, and in front of his paintings, I dream as well; and Van Gogh praised the 'quietness, mystery and peace' of Corot's landscapes (quoted in J. Leighton, "After Corot," *Corot*, exh. cat., The South Bank Centre, London, p.30).

Corot also had a profound impact on a number of younger artists who eventually became members of the Impressionist movement; Berthe Morisot was his student for a period and Camille Pissarro described himself as a pupil in the *Salon* brochures. Corot's paintings were in great demand from collectors and dealers alike, and his studio was often crowded with critics, collectors, dealers and students who all clamoured to see him at work.

Corot painted the present work in 1845-1850; this was a period that marked the beginning of his fame and recognition in the eyes of the public and the establishment, culminating in his award of the Légion d'Honneur in 1846. The present painting is a harmonized blend of invented leitmotifs such as the boatman with his signature red cap to animate the composition, the architectural capriccio in the background, and the overall composition being dominated by a mass of trees in the foreground. The composition is united by the gentle warm glow of a setting sun and like so many of Corot's poetic landscapes, can be viewed as a nostalgic homage to the artist's trips to Italy, and the time he spent around Lake Nemi in the Roman campagna. The present work is an exquisite example, not only of his innate ability to capture his local environs, but also of his ability to translate onto his canvas the atmospheric effects of any given time of day.









**\* 8**

**EUGÈNE DELACROIX (FRENCH, 1798-1863)**

*Le 28 juillet – la liberté guidant le peuple, 1830*

stamped 'VENTE/ANDRIEU/E. DELACROIX' (lower right)

oil on canvas

25 $\frac{3}{4}$  x 32 in. (64.5 x 81.3 cm.)

Painted circa 1830.

£700,000–1,000,000

\$930,000–1,300,000

€800,000–1,100,000

**PROVENANCE:**

(Probably) The artist, inv. no. 102, as *1 tableau représentant une esquisse de la liberté aux barricades par [M. Delacroix], 5F.*

Collection Pierre Andrieu.

Grasset, Paris.

His sale; Hotel Drouot, Paris, 19–20 March 1918, lot 153, as *Le 28 juillet 1830, 1er pensée.*

Baron Hugo von Grundherr zu Althenthann und Weyerhaus, Munich and Castle Mittersill, Austria.

His sale; Galerie Fischer, Lucerne, 8 September 1924, lot 32 (unsold), as *Combat de Barricade, Le 28 juillet 1830.*

His sale (with the Hypothekenbank); Helbing, Munich 28 May 1930, lot 36 (unsold and returned).

Dr. Hans Wendland, Le Coultre Warehouse, Geneva\*.

Sequestered by the Schweizerische Verrechnungsstelle, Zurich in 1945 and returned to Dr. Hans Wendland after 1945.

with Gallery Beyeler, Basel, acquired from the above through his brother-in-law Hans Fritz Fankhauser, in 1956.

Acquired from the above by Collection Stürm, Basel, in 1957.

Acquired from the above by the present owner, Switzerland.

\*The provenance of this work between 1933 and 1945 has been reviewed and a research report is available upon request.

**EXHIBITED:**

Basel, Kunsthalle Basel, *Basler Privatbesitz*, 4 July–29 September 1957, no. 123, as *Esquisse pour 'Le 28 juillet.*

Zurich, Kunsthaus, *Eugène Delacroix*, 5 June – 23 August 1987, also Frankfurt, Städtisches Kunstinstitut und Städtische Galerie, 24 September 1987–10 January 1988, p. 235, no. 35 (illustrated).

Madrid, Prado, Palacio de Villahermosa, *Eugène Delacroix*, 2 March–20 April 1988, no. 21 (illustrated).

Bern, Kunstmuseum, *Gegen den Strich: Bilder mit Geschichten von Daumier bis heute*, 8 November 1989–7 January 1990 (illustrated).

Bern, Bernisches Historisches Museum and Kunstmuseum, *Zeichen der Freiheit: das Bild der Republik in der Kunst des 16. bis 20. Jahrhunderts*, 1 June – 15 September 1991, p. 557, no. 359, as *Skizze im Zusammenhang mit der 'Freiheit auf den Barrikaden'* (illustrated).

Frankfurt, Schirn Kunsthalle, *1848 Aufbruch zur Freiheit*, 18 May – 18 September 1998, pp. 41, 51, no. 29, as *Die Freiheit oder Die Allegorie Griechenlands führt einen Aufstand an* (illustrated).

Karlsruhe, Staatliche Kunsthalle, *Eugène Delacroix*, 1 November 2003 – 1 February 2004 (hors catalogue).

**LITERATURE:**

H. Toussaint, *La Liberté guidant le peuple de Delacroix*, Paris, 1982, p. 25, no. 21 (illustrated).

L. Johnson, *The Paintings of Eugène Delacroix, A Critical Catalogue*, Oxford, 1989, vol. VI, p. 196, no. 143a (illustrated, plate 72).

A. Daguerre de Hureaux, *Delacroix*, Paris, 1993, p. 88, as *La Liberté ou La Grèce conduisant une insurrection* (illustrated).

M. Naumann, *Eine Sonderveröffentlichung der Schirn Kunsthalle anlässlich ihres 15-jährigen Jubiläums*, Frankfurt, 2001, as *Die Freiheit oder Die Allegorie Griechenlands führt einen Aufstand an* (illustrated).









# DELACROIX

IN PREPARATION OF THE ARTIST'S MASTERPIECE

## LIBERTY LEADING THE PEOPLE

**26 April 1798:** The artist is born at Charenton-Saint Maurice, on the south-eastern outskirts of Paris March, 1816: Enters the Ecoles des Beaux-Arts in Paris.

**1821:** Delacroix thinks of painting for the Salon of 1822. In a letter dated 15 September 1821, he writes: "I plan to do for the next Salon a picture for which I will take the subject from the recent wars between the Turks and Greeks. I believe that, in the present circumstances, if there is any quality in the execution of the work, it will be a way to distinguish myself."

**May 1823:** The artist decides to paint scenes from the Chios Massacres as he writes in his journal; "Samedi, je me suis décidé a faire pour le Salon des Scenes du Massacre de Scio".

**1824:** Death of Géricault and Byron

**25 August 1824:** Presents *The Massacres of Chios* at the Salon. The painting is interpreted as a departure from the accepted standards of the neoclassical school.

**25 August 1819:** Salon opens, Géricault exhibits *The Raft of the Medusa*.

Delacroix posed for one of the figures.  
**22 February 1821:** Beginning of the Greek war of Independence

**March 1822:** Massacres of Chios in Greece. The slaughter arouses profound emotion in European countries.

**24 April 1822:** The Salon opens. Delacroix exhibits his first Salon painting, the *Barque de Dante*, which was well received and acquired by the State, thus establishing his reputation.



Théodore Géricault, *The Raft of the Medusa*, 1819.  
©Louvre, Paris, France / Bridgeman Images



Eugène Delacroix, *Scenes from the Massacre of Chios*, 1824.  
©Louvre, Paris, France / Bridgeman Images.





Eugène Delacroix, *Greece on the Ruins of Missolonghi*, 1826.  
©Musée des Beaux-Arts, Bordeaux, France / Bridgeman Images.

paints *Liberty leading the People*

**14 April 1831:** The Salon opens, the first since 1828. Delacroix exhibits *Liberty leading the People*, which is purchased by the State but not left

on public view for long.

**1855:** Delacroix's retrospective at the Exposition universelle brings together thirty-six paintings from all periods of his oeuvre. He was awarded the Grande Médaille d'Honneur and made commander of the Legion of Honour.

**1863:** *Liberty leading the People* finally entered in the musée du Luxembourg, just before Delacroix's death

**April 1826:** Missolonghi falls to the Turks

**August 1826:** *Greece on the Ruins of Missolonghi* is shown at the exhibition for Greek

relief at the Galerie Lebrun, Paris.

**27-29 July 1830:** The July Revolution in France overthrows Charles X and his government. Attempts to create a Second Republic are soon frustrated and the Duc d'Orléans ascends to the throne as Louis-Philippe, King of the French.

**October-December 1830:** Delacroix



Eugène Delacroix, *Liberty leading the People*, 1830.  
©Louvre-Lens, France / Bridgeman Images.

**1874:** *Liberty leading the People* enters the musée du Louvre.



# DELACROIX

IN PREPARATION OF THE ARTIST'S MASTERPIECE

## LIBERTY LEADING THE PEOPLE



Fig 1. Eugène Delacroix, *Liberty leading the People*, 1830.  
©Louvre-Lens, France / Bridgeman Images.

Whether depicting battles between Turks and Greeks, Christians and Muslims, the powers of Heaven and Hell, or the heroes of literature and classical antiquity, many of Delacroix's paintings are unforgiving in their brutality. They reveal an obsession with power, colour and movement and a gladiatorial perspective that dictates only one victor. This should not be taken as an indication of the artist's insensitivity to his surroundings, and certainly not as a brazen and sadistic fascination with the suffering of others, but as an expression of the artist's engagement with his contemporary world. It satisfied a deep need in the artist to address that which stirred him through a specifically romantic, almost spontaneous interpretation. Baudelaire wrote: "Delacroix was passionately in love with passion, and coldly determined to seek the means of expressing passion in the most visible manner. In this dual character, be it said in passing, we find the two distinguishing marks of the most substantial geniuses, extreme geniuses." (Charles Baudelaire, *Selected writings on Art and Artists*, translated by P.E. Charvet, Cambridge, 1972, p. 363.).

Eugène Delacroix was moderately enthusiastic about the French revolution, but fearful of the fury of the masses, which went against his upper-class sensibilities. His seminal painting *La liberté guidant le peuple* (fig. 1) should not be seen as a glorification of the uncompromising raw and violent power of the mob, but more as an allegory of the struggle and political ambitions that led to the liberation of a people. *La liberté guidant le peuple* was not created as a single historical painting, but was the consequence of several projects undertaken by Delacroix, starting with the desire to depict the tragic events which occurred in Greece during the 1820s.

Although he had not visited Greece, Delacroix found a rich vein of inspiration in the Greek War of Independence; a cause which had captured the popular imagination in France and England through both the fascinating exoticism of Greek culture and the involvement of such flamboyant figures as Lord Byron, who died in the service of the Greek cause in 1824. This, blended with shock at the brutal treatment of Greek patriots and civilians such as the 1822 massacre at Chios inspired Delacroix and resulted in his evocative painting now in the collection of the Louvre (fig. 2).





Fig. 2: Eugène Delacroix, *Scenes from the Massacre of Chios*, 1824.  
©Louvre, Paris, France / Bridgeman Images.



# DELACROIX

IN PREPARATION OF THE ARTIST'S MASTERPIECE

## LIBERTY LEADING THE PEOPLE



Fig. 4: Eugène Delacroix, *Feuille d'étude pour la Grèce à Missolonghi et La Liberté guidant le peuple*, Paris, musée national Eugène Delacroix. ©RMN-Grand Palais (musée du Louvre)/ Adrien Didierjean.

In the following years, the artist was still exploring the artistic expression of grand concepts such as Liberty and Rebellion, as is evident in several studies he executed between 1822 and 1830 (fig. 3-4). During these years, Delacroix also sought to establish and then consolidate his career by producing large-scale paintings on literary and contemporary subjects to be shown at the biennial salons. These separate ambitions culminated in the allegorical painting of *Greece on the Ruins of Missolonghi* (Musée des Beaux-Arts, Bordeaux, fig. 5).

Timothy Wilson-Smith writes: "In *Greece on the Ruins of Missolonghi*, Delacroix had painted "Greece" as an allegorical figure which is a free version of the Greek idea of "Tyche" – Fate or Destiny – whose melancholy mood she represents. In *Liberty leading the People*, he painted "Liberty" as an allegorical figure which is also derived, loosely, from another ancient Greek idea. Either she is based on a winged Victory, similar to the famous and as yet undiscovered "Aphrodite of Melos". A "Victory" has obvious relevance to the

theme and the "Aphrodite" had just been put into the Louvre. It is the spirit of victory and love which animates the painting. It is Liberty also which brings colour to life. At the bottom of the picture, Delacroix uses the earthy, dark colours reminiscent of Géricault's *Raft of the Medusa* (fig.6), but round the head of Liberty glow bright white, the colour of light, and red and blue, two of the primary colours." (T. Wilson-Smith, *Delacroix: a life*, London, 1992, p. 92.)

The scale and palette of *Greece on the Ruins of Missolonghi*, and most of all compositional elements such as the central figure discussed above, are of vital importance to the creation of *La liberté guidant le peuple*. "The general basis for the two is similar: a huge figure both real and symbolic, standing on bloodstained fragments of ruin mingled with dead bodies, conforms to the firm rhythm of a pyramidal architecture. Even the type of woman is the same – the dark haired, straight-nosed woman with the great dark eyes, full-curved lips and a face solidly drawn and modelled like some head from Antiquity." (R. Huyghe, *Delacroix*, London, 1963, p. 198.)





Fig. 3: Eugène Delacroix, *Female nude, study for Liberty guiding the People*.  
©Louvre, Paris, France / Bridgeman Images.



# DELACROIX

IN PREPARATION OF THE ARTIST'S MASTERPIECE

## LIBERTY LEADING THE PEOPLE



Fig. 5: Eugène Delacroix, *Greece on the Ruins of Missolonghi*, 1826.  
©Musée des Beaux-Arts, Bordeaux, France / Bridgeman Images.

In October 1830, in a letter addressed to his brother, Delacroix wrote: "I have undertaken a modern subject, a barricade, and although I may not have fought for my country, at least I shall have painted for her." Although Delacroix refers to it as a modern subject, and it depicts contemporary events – the artist completed the painting in the same year that the events took place—one could argue that it is also a history painting. The scene represents a pivotal moment in French history when King Louis Philippe replaced the abdicated King Charles X. However, its true modernity lies in its composition and its purely romantic aesthetic.

The artist made numerous drawings exploring both elements of the composition as a whole. However, the present lot is the only known sketch in oil and which fully outlines the intended final composition. The figure of Liberty takes the central role with the flag on the right (in the final version it flies to the left). In fast and fluid lines, the composition takes form. The concept of the group of fallen men that serves to populate the primary plane is clearly visible, as is the smoke clearing above the rabble. A pivotal figure, looking up in hope and admiration, is present to the left in both the preparatory and the final painting. The sharp diagonal lines give a strong sense of dynamism and movement, both retained in the final composition.

Many sketches and preparatory works are often unsigned and lost as autograph in history and the present lot is no exception, as it was for part of its existence overlooked and even misattributed to Delacroix's apprentice, Pierre Andrieu (1821-1892). It was through meticulous research and the competency of several scholars on Delacroix that it regained its rightful place within Delacroix's oeuvre as the definitive prelude to his masterpiece *La liberté guidant le peuple*.

The first to address misgivings about the wrongful attribution was Hélène Toussaint. She wrote that this study must be reattributed to Delacroix despite the historical assumptions that were made on the basis of the Andrieu estate stamp. According to Toussaint, this study cannot be a copy of the Louvre's painting. Apart from the obvious question of why Delacroix would have asked his pupil Andrieu to make a copy of a work he painted when Andrieu was only nine years old, she also remarks that Andrieu was incapable of such technique. (H. Toussaint, *La liberté guidant le peuple de Delacroix*, Paris, 1982, p. 25, no. 21).





Fig. 6. Théodore Géricault, *The Raft of the Medusa*, 1819.  
©Louvre, Paris, France / Bridgeman Images

The most important and definitive opinion was published in 1989 by the leading authority on Eugène Delacroix, Lee Johnson, in his final supplement to his critical catalogue on the artist's oeuvre. Laying to rest any doubts, he writes:

"The oil sketch heading the list of 'copies' (p. 145, Pl. 72 in Vol. VI) was identified by me and, independently, by a French Scholar who had made a special study of Delacroix's pupils with lot 141 in Andrieu's posthumous sale of 6 May 1892, a lot described in the sale catalogue as a copy of the *Liberty guiding the people* by Andrieu after Delacroix (cf. L. Johnson, "Pierre Andrieu, un 'polisson'?", *Revue de l'art*, no. 21, 1973, p.68 and nos. 19-21, repr. Fig 6). Hélène Toussaint has since argued in favour of restoring this sketch to Delacroix (*La liberté guidant le peuple de Delacroix: Les Dossiers du département des peintures [du Louvre]*, 26 (Paris, 1982), pp. 25 f., repr.). She points out that although the picture bears the stamp of the Andrieu sale, it cannot properly be called a copy nor can it be identified with any other entry in the sale catalogue: it may therefore have been stamped and retained in Andrieu's estate without being put under the hammer. She argues further that Andrieu was incapable of such spontaneity and vitality of execution, which is in any case inconsistent with the sketch's being a copy: that the composition is closely related to a drawing by Delacroix – a resemblance I had already indicated; and that the proportions of the canvas are the same as those of the salon painting.

Taken as a whole, these are in themselves persuasive arguments for restoring the sketch to Delacroix and they can be reinforced by other considerations not mentioned by Toussaint. This author demonstrates that the *Liberty leading the People* developed out of a project celebrating Greece and believes this sketch to be still connected with the Greek rather than the French theme.

In support of this opinion it may be pointed out that a single female figure with upraised right arm was first sketched with the canvas turned to make a vertical instead of the present horizontal composition (the outlines, brushed over with white, can be clearly

seen in reproduction half way up the canvas to the right of the central figure). Thus, perhaps to celebrate Greece triumphant, Delacroix first considered placing her in an upright composition, as in *Greece on the Ruins of Missolonghi* (J98; Vol. II; Pl. 84), where she is in despair. It would be hard to explain the superimposition of one design on another if this were indeed a copy or pastiche by Andrieu.

In addition, I have recently seen a quite accurate copy of the Liberty, which, though not bearing the stamp of his sale, is painted in a style very characteristic of Andrieu and seems more likely to have been lot 141 in the sale. It is slightly more than half the size of this sketch.

A further point is that a sketch of the *Liberty* was listed in Inv. Delacroix as by the master, but was apparently not included in his posthumous sale. It now seems to me likely that our sketch is that picture, which may have been handed over to Andrieu instead of being included in the public auction at the risk of its being worked up later into a more finished composition.

Finally, in style, technique, and the method of turning the canvas to draw two different compositions with the brush, this work finds a close parallel in the canvas with sketches of Leon Riesener and a *Hamlet and Horatio* (J224; Vol. IV; Pl. 45). I believe, therefore, that it should be restored to Delacroix." (L. Johnson, *The painting of Eugène Delacroix, A Critical Catalogue*, Oxford, 1989, Vol VI. pp. 195-196, no. 143a, Pl.72).

The present lot tells the story of the birth of a masterpiece. It illustrates the artistry and vision of a man determined to commit an idea to canvas, for all the world to absorb. It provides true insight into the artist's process and is a pivotal document in the evolution of an image known the world around, which has, and will continue to, inspire concepts such as Liberty and Revolution both in art and life. The reappearance of this prelude to one of the most iconic images in world art history to the market after more than six decades is a momentous event.





PROPERTY OF A COLLECTOR

**\*9**

**THÉODULE AUGUSTIN RIBOT (FRENCH, 1823-1891)**

*Femme assise*

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

£8,000–12,000

\$11,000–16,000  
€9,100–14,000

**PROVENANCE:**

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

**EXHIBITED:**

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

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





PROPERTY OF A EUROPEAN COLLECTOR

**10**

**GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)**

*Il Tavoliere delle Puglie (Bufera Imminente)*

signed 'De Nittis' (lower right)

oil on panel

23 x 38¼ in. (58.3 x 98 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–57,000

**PROVENANCE:**

with Finarte, Milan, October 2005.

Acquired from the above by the present owner.

**LITERATURE:**

AA. VV., *Ottocento, Catalogo dell'Arte Italiana dell'Ottocento*, Milan, 2006, vol. 35, p. 199 (illustrated).

This atmospheric landscape bears all the hallmarks of De Nittis' early work and is reminiscent of his training in his native Italy as a member of the Macchiaioli group.

This poetic work depicts the *Tavoliere delle Puglie*, a plain in northern Apulia, Italy, before a thunderstorm. The influence of painters of the École de Barbizon is undeniable, but at the same time in the present work we can perceive De Nittis' strong links to the School of Resina.



**11**

**GUSTAVE COURBET (FRENCH, 1819-1877)**

*Bords de la Mer, Palavas*

signed 'G. Courbet' (lower left)

oil on canvas

19¼ x 25½ in. (48.5 x 65 cm.)

£200,000–300,000

\$270,000–390,000

€230,000–340,000

**PROVENANCE:**

with Arthur Tooth & Sons, London.

Mr. Peto, Isle of Wight (by 1947).

Ruth Carter Stevenson (daughter of Amon Carter and founder and chairman of the Amon Carter Museum, Fort Worth; acquired in 1977).

Sold by a member of the immediate family of the above through Pillsbury Peters Fine Art, Dallas.

Property of a Private American Collector; Sotheby's, London, 3 June 2003, lot 139.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Montréal, W. Scott and Son, *De Delacroix à Dufy*, 1938, no. 6

New York, Bignou Gallery, *Peinture française de XIX Siècle*, 1939.

London, Arts Council of Great Britain, *French paintings from Mr. Peto's Collection*, 1947.

London, The Royal Academy, *Landscape in French Art 1550-1900*, 10 December 1949- 5 March 1950.

London, Arts Council of Great Britain, *French paintings from Mr. Peto's Collection*, 1951-52, no. 8.

London, Marlborough Gallery, 1953, no. 9.

Plymouth, City Art Gallery, *French impressionists from Mr. Peto's Collection*, 1960, no. 20.

Fort Worth, Kimbell Art Museum, on extended loan from the previous owner (Ruth Carter Stevenson), 1979-82.

**LITERATURE:**

*Illustrated London News*, 3 June 1939, p. 978 (illustrated).

R. Fernier, *La vie et l'oeuvre de Gustave Courbet: Catalogue raisonné*, Lausanne and Paris, 1977, pp. 94-5, no. 153 (illustrated).

P. Courthion, *Tout l'oeuvre peint de Courbet*, Paris, 1987, pp. 80-1, no. 148 (illustrated).











Fig 1. Gustave Courbet, *La Rencontre, or Bonjour Monsieur Courbet*, 1854, oil on canvas © Musée Fabre, Montpellier, France / Bridgeman Images

Courbet had first seen the ocean when he visited Le Havre in 1841 and he wrote to his parents of the expansiveness of spirit that the experience evoked in him: 'We have at last seen the horizon less sea; how strange it is for a valley dweller. You feel as if you are carried away; you want to take and see the whole world'. Throughout his long career, the sea would hold a fascination for the artist, and his *paysages de mer* as he referred to them, are among the most sought after of the master's images.

In 1854 Courbet travelled to the south of France to stay with his preeminent patron Alfred Bruyas in Montpellier. Bruyas bought many of the artist's works, as for him, they represented a break from the traditional and an exploration of a radically modern artistic idiom. Courbet stayed with his patron for four months and it was also at this time that he created his masterpiece, *The Meeting* (fig 1.), traditionally interpreted as Courbet greeted by Bruyas, his servant Calas, and his dog, while traveling to Montpellier. It was exhibited in Paris at the 1855 Exhibition Universelle, where critics ridiculed it as "Bonjour, Monsieur Courbet". Bruyas donated it to the Musée Fabre in Montpellier in 1868.

During his stay in Montpellier Courbet explored new themes and subjects. A significant new introduction in the artist's oeuvre was the readdressing of a singular motif, thus forming a 'series'. This serial approach to the motif was later taken up by Monet. The present lot is one of a series of five paintings that the artist painted in 1854 on the Mediterranean coast and depicts the sea and beach at Palavas, fourteen kilometres south of Montpellier.

The most well known of the series is *Le bord de la mer a Palavas* (fig 2.), in the collection of the Musée Fabre. Courbet's independence and strength comes through in this dramatic painting, a study of flatness and light evocative of an infinite sense of space. Dominated by the line of the horizon that divides the work in half, the heavy paint builds up the surface of the shore and



Fig 2. Gustave Courbet, *The Artist on the Seashore at Palavas*, oil on canvas © Musée Fabre, Montpellier, France / Bridgeman Images

gives depth to the calm sea as it stretches to the distance. Perched on a rocky outcrop the single figure of a man raises his hat, as if in a greeting or celebration of the sea. This figure may be Courbet or perhaps Bruyas, and the peculiar gesture perhaps reflects the excitement of the painter's own experience of what was for him a novel landscape.

Courbet is the master of defining distance through colour harmonies, and the present lot is one of his finest examples. The foreground is defined by the tide pools, the middle ground anchored by the larger rocks to the right and the light coloured sand punctuated by smaller rocks behind and to the left, with the distance emphasised by the four small sailboats traversing the light blue skirting the horizon. The sky takes up a third of the picture plane, and taking his key from that line of blue just under the horizon, Courbet modulates his palette through soft blues, greys, sand tones and white, applying the paint in portions with a palette knife. His ability to conjure not just an image, but an entire atmosphere through the most minimal of means drew the praise, albeit satirical, from one contemporary caricaturist: 'As God created the sky and earth from nothing, so has M. Courbet drawn his seascapes from nothing or almost nothing: with three colours from his palette, three brushstrokes - as he knows how to do it - there is an infinite sea and sky! Stupendous! Stupendous! Stupendous!' (G. Randon, 'Exposition Courbet,' *Le journal amusant*, 1867, in Leger 1920, p. 72).

The painting is contemplative in mood. The colour harmonies are subtle and subdued, with the soft greys of the overcast sky enveloping the entire scene in a silvery light, brightened only by the lighter blue of the distant sea on the horizon line.

The authenticity of the present work has been confirmed by Jean-Jacques Fernier and by Sarah Faunce.









VARIOUS PROPERTIES

**\* 12**

**JOHAN BARTHOLD JONGKIND (DUTCH, 1819-1891)**

*La Seine à Charenton*

signed, inscribed and dated 'Charenton 16 juillet 68 Jongkind' (lower right)  
oil on canvas  
9¼ x 13 in. (24.7 x 33 cm.)

£30,000–50,000

\$40,000–66,000  
€34,000–57,000

**PROVENANCE:**

with Arthur Tooth & Sons, London.  
Viscount Radcliffe, London.  
His sale; Sotheby's, London, 1 July 1970, lot 1.  
Mrs. D. J. Terra.  
Anonymous sale; Sotheby's, London, 28 March 1984, lot 201.  
Anonymous sale; Christie's, New York, 22 May 1990, lot 193.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Arthur Tooth & Sons, *A collection of pictures many recently acquired in France*, 1964.

**LITERATURE:**

V. Hefting, *Jongkind: sa vie, son oeuvre, son époque*, Paris, 1975, no. 464 (illustrated).  
V. Hefting, *J. B. Jongkind: Voorloper van het Impressionisme*, Amsterdam, 1992, p. 120 (illustrated).  
A. Stein, *Jongkind: Catalogue critique de l'oeuvre - Peintures*, Paris, 2003, vol. I, p. 222, no. 538 (illustrated).

Johan Barthold Jongkind had a fortunate start to his artistic career, as at the age of seventeen he was sent to The Hague to study at the Drawing Academy under the great Dutch Romantic painter, Andreas Schelfhout. At Schelfhout's recommendation Jongkind was awarded an allowance from King Willem III, which continued when he departed for Paris in 1846 to enter the atelier of the noted French marine artist Eugène Isabey. In Paris, Jongkind first met his contemporaries Théodore Rousseau, Thomas Couture, Georges Michel, Eugène Boudin, William Adolphe Bouguereau, Gustave Courbet and Félix Ziem, many of whom remained close friends and supported him during his career.





Charente









PROPERTY FROM A FRENCH PRIVATE COLLECTION

**13**

**EMILE CLAUS (BELGIAN, 1849-1924)**

*Snow*

signed 'Emile Claus' (lower left); and signed again 'Emile Claus' (on the reverse)

oil on canvas

29 x 45¼ in. (74 x 114.5 cm.)

Painted in 1891.

£30,000–50,000

\$40,000–66,000

€34,000–57,000

**PROVENANCE:**

Acquired from the artist by M. and Mme. Gossen, Antwerp.

Thence by descent to the present owner, the great-grandchild of the above.

**EXHIBITED:**

Himeji, City museum of Art; Tokyo, Bunkamura Museum of Art; Miyoshi, Okuda Genso Sayume Art Museum; *Lights of Flanders*; *Images of a Beautiful Belgian Village*, 2010-11, no. 35.

From 1889-1892 Emile Clause wintered in Paris where he became fascinated with French Impressionism. The influence of the artists he socialised with in the city's cafés became apparent in his work from this period, and *Snow* should be seen as transitional work produced between his naturalistic period and his developing Impressionistic style. The deftly handled brush strokes set the scene with an echo of naturalism in the realistic depiction of the farmers returning home. The golden evening light and the broader brushwork herald the approach of Belgian Luminism.

Luminism paid homage to the old Flemish tradition of light which was of continuing importance to the modern artists. The special contribution of Belgian Impressionism, it was said, was that 'to the truth and beauty of prismatic colours it added the distinction of well-thought-out design' (Frank Rutter, *Belgian Art in Exile*, London, 1916, p. 16). Emile Claus became one of this movements leading figures in the decades that followed.



**\* 14**

**GUSTAVE COURBET (FRENCH, 1819-1877)**

*Le Château de Beaulieu; près de Laussane*

signed 'G. Courbet' (lower right)

oil on canvas

21¾ x 17¼ in. (55 x 45 cm.)

Painted in 1875.

£70,000–100,000

\$93,000–130,000

€80,000–110,000

**PROVENANCE:**

Baronne Valdelomar, Lucerne.

Her sale; Fischer, Lucerne, 28–30 July 1923, lot 56.

Anonymous sale; Christie's, London, 29 March 1988, lot 103.

Acquired from the above sale by the present owner.

**LITERATURE:**

G. Riat, *Gustave Courbet, peintre*, Paris 1906, p. 356.

R. Fernier, *La Vie et L'Oeuvre de Gustave Courbet*, Lausanne, 1978, p. 214, no. 994 (illustrated).

Courbet lived in exile in La Tour-de-Peilz from 1873 until the end of his life. His exile was the result of his participation in the affair of the Vendôme column so for the later years of his life the artist was forced to live away from his beloved Franche-Comté. Courbet was depressed, melancholic and financially ruined, mostly because he was forced to pay personally for the rebuilding of the column.

Although perhaps best-known and most notorious for his enormous public, figural paintings, Gustave Courbet was first and foremost a landscape painter. Almost three-quarters of Courbet's *oeuvre* are landscapes and they were generally well-received, particularly his *sous-bois* paintings, or landscapes of the deep forest, as they offered his city-bound viewers a sense of refuge and solitude.

The Château de Beaulieu, near Lausanne dominates a landscape reminiscent of earlier work, before his exile, showing a desire by the artist to return to elements familiar to him in foreign surroundings. This can also be seen in other works of this period in the artist's *oeuvre*, most notably in his depictions of the Château de Chillon, in which the exterior reminded the homesick artist of the rocky outcroppings of the landscape in the environs of Ornans, and the waves lapping against the walls of the castle of his *paysages de mer* executed in his heyday of the 1860s.

The tones of these paintings were very personal to Courbet, "no atmospheric variation troubles the eternal calm of the site; the painting gives rise to the sense of place eternally fixed, which is doubtless related to the sensation of enclosure and constraint the artist experienced, profoundly, in exile" (D. de Font-Réaulx, *Gustave Courbet*, exh. cat., The Metropolitan Museum of Art, New York, 2008, p. 422).



Gustave Courbet, *Le château de Chillon*, oil on canvas,  
Painted circa 1874–77 © Christie's 2009









**\* 15**

**HIPPOLYTE PETITJEAN (FRENCH, 1854-1929)**

*Les Trois Graces*

signed and dated 'hipp. Petitjean.1917' (lower left)

oil on canvas

29 x 23¼ in. (73.7 x 59.1 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–57,000

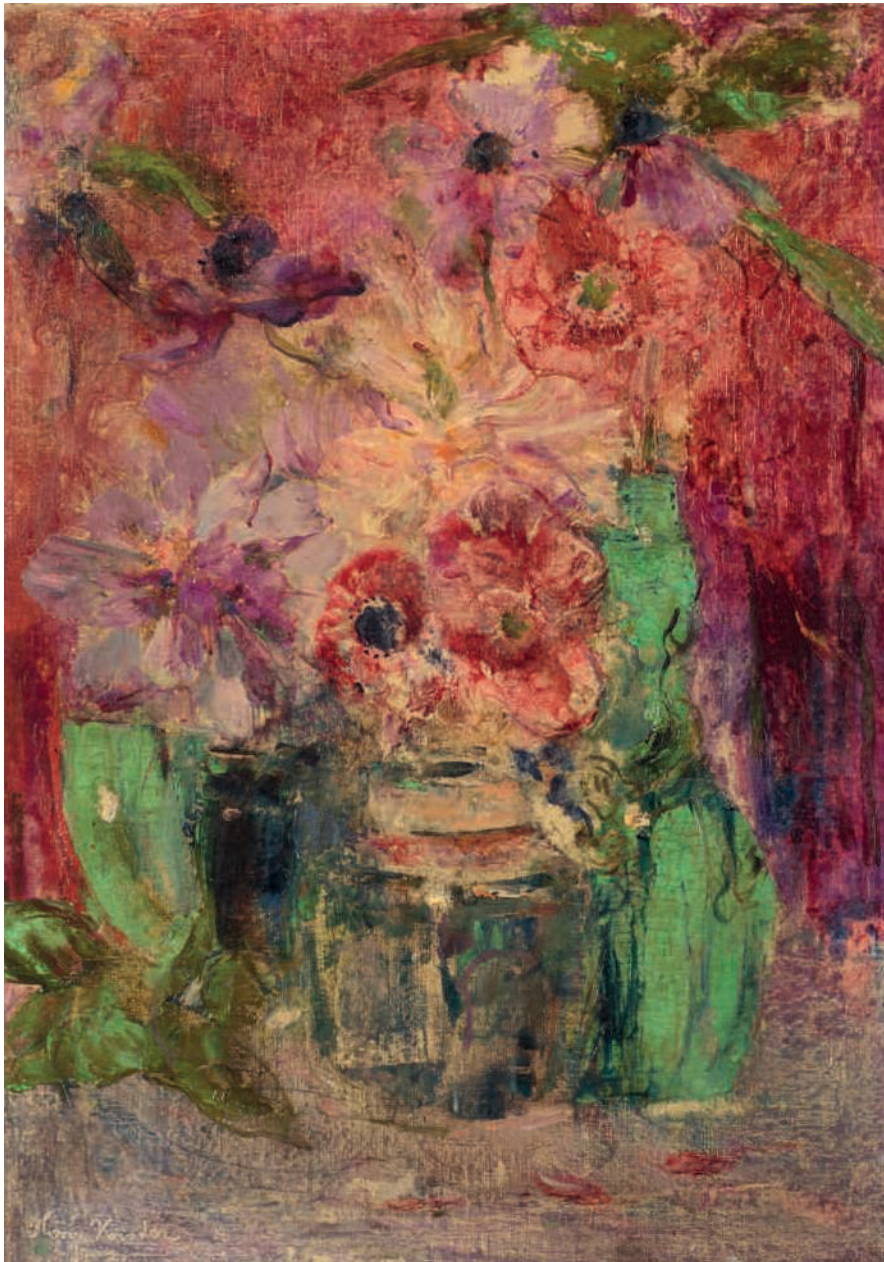
**PROVENANCE:**

Anonymous sale; Christie's, New York, 16 May 1990, lot 359.

Anonymous sale; Sotheby's, New York, 14 May 1998, lot 410.

Acquired at the above sale by the present owner.





PROPERTY OF A PRIVATE DUTCH COLLECTION

**16**

**FLORIS VERSTER (DUTCH, 1861-1927)**

*Poppies in a ginger jar*

signed 'Floris Verster' (scratched, lower left)

oil on canvas

20 $\frac{7}{8}$  x 38 in. (53 x 38 cm.)

Painted circa 1893.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Collection Roëll, before 1973.

Anonymous sale; Mak van Waay, Amsterdam, 1 October 1973, lot 235, as: 'Stilleven met klaprozen in een gemberpot - still life with poppies in a gingerjar'.

Acquired from the above sale by J.W.N. van Achterberg.









PROPERTY OF A SCOTTISH COLLECTOR

**17**

**JOHAN HENDRIK VAN MASTENBROEK (DUTCH, 1875-1945)**

*A busy canal, Rotterdam*

signed and dated 'JH.v. Mastenbroek 1909' (lower left)

oil on canvas

25¼ x 17½ in. (64 x 44.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**18**

**PIETER JOSSELIN DE JONG (DUTCH, 1861-1906)**

*Italian Morra players*

signed and dated 'P. de Josselin de Jong/95' (lower left); and inscribed with title (on the artist's label attached to the frame)

oil on canvas

43¼ x 51½ in. (110 x 131 cm.)

Painted in 1895.

£15,000–20,000

\$20,000–26,000

€17,000–23,000

**PROVENANCE:**

Anonymous sale; Frederik Muller, Amsterdam, 27 February 1900, lot 653.

Anonymous sale; Mak van Waay, Amsterdam, 18 May 1943, lot 275.

Acquired at the above sale by a Dutch collector,

And thence by descent,

Anonymous sale; Christie's, Amsterdam, 29 May 2013, lot 111.

Acquired at the above sale by the present owner.

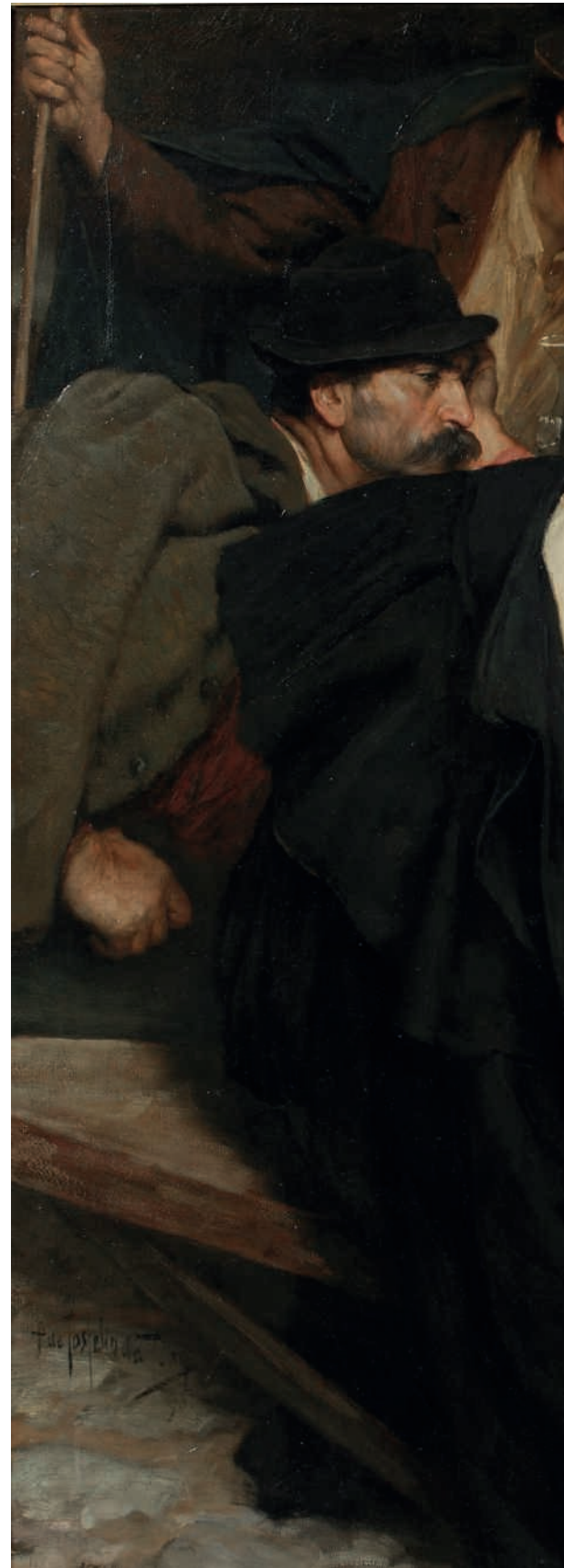
**EXHIBITED:**

Dresden, *Internationale Kunst-Ausstellung*, no. 1036 (according to a label attached to the reverse).

The Hague, Pulchri Studio, *Nationaal Steuncomité*, 1914, no. 541.

**LITERATURE:**

Peter Hecht, *Pieter Josselin de Jong 1861-1906*, Sint-Oedenrode, 1985, no. 49, p. 38 (illustrated).









**19**

**ISAAC ISRAËLS (DUTCH, 1865-1934)**

*A dancer*

signed 'ISSAC ISRAELS' (lower right)

oil on canvas

28 $\frac{7}{8}$  x 24 in. (73.5 x 61 cm.)

Painted *circa* 1910-15.

£50,000–70,000

\$66,000–92,000

€57,000–79,000

**PROVENANCE:**

Acquired directly from the artist by the grandfather of the present owner,  
And thence by descent.

Isaac Israëls is recognized as one of the leading artists of the Amsterdam Impressionist movement. His swiftly rendered compositions form a unique contribution to the development of the art of his day, as being truly modern in subject matter and style. Israëls reveals himself to be a sharp observer of human pose and expression, able to capture the essence of a quickly passing moment in a few sweeps of his virtuous brush or pen. The only son of the famous painter Jozef Israëls (1824-1911), Isaac's talent for drawing was recognized from a young age. Born in Amsterdam in 1872 he moved with his family to The Hague, where his father became one of the leading figures among the painters of The Hague School. After having first received training from his father, Isaac followed courses at the academy in The Hague in 1877-78 where he met George Hendrik Breitner (1857-1923). Dissatisfied with the cultural climate in The Hague, both artists moved to Amsterdam in 1886, where they soon became associated with the literary movement of the Tachtigers. With Breitner, he founded the so-called Amsterdam School of Impressionism, which replaced the rural motifs of The Hague School, painting by motifs from city life.

Isaac Israëls was a true offspring of the *Fin-de-Siècle*. The effervescent city life in Amsterdam together with the subject of women and the mondaine fashion world engaged Israëls' interest. He sought direct engagement with his subjects, both in sketches, and from 1894, and in his *en-plein-air* paintings.

In the present painting, a beautiful exotic dancer on stage draws the attention of the viewer. The two young women in the background are watching the performance. Isaac Israëls used to be seated amongst the audience or behind the wings while portraying what happened on stage. Several times Israëls was so charmed by a show, that he would ask the group to pose the next day in his studio, without the distraction of the public.

The present lot is a typical example of Israëls' mature painterly style and the artist clearly conveys his enthusiasm for the subject in this lively canvas. Fusing great vivacity with clarity of form and rhythm, the brushstrokes are bold and steadfast yet appear to vibrate with energy just like the subject matter.







VARIOUS PROPERTIES

## 20

### WILLEM KOEKKOEK (DUTCH, 1839-1895)

*A winter's day in a sunlit street*

signed 'W Koekkoek' (lower right)

oil on canvas

33¾ x 48¾ in. (85.7 x 123.8 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–68,000

#### PROVENANCE:

with Kunsthandel Leslie Smith, Amsterdam, by 1988.

Anonymous sale; Christie's, Amsterdam, 6 October 2015, lot 17.

Acquired at the above sale by the present owner.

The Koekkoek family has a reputation for unsurpassed quality within the tradition of Dutch Romantic art. Founding father Johannes Hermanus Koekkoek (1778-1851) was a very accomplished marine painter and the following generations boasts members such as Barend Cornelis Koekkoek (1803-1862), Marinus Adrianus Koekkoek (1807-1868), Hermanus Koekkoek Senior (1815-1882) and the painter of the present lot, Willem Koekkoek. As the son of marine painter Hermanus Koekkoek Sen., and grandson of Johannes Hermanus Koekkoek, an artistic education and career were natural choices. After formal training by his father, Willem specialized in the depiction of townscapes. His work was well received and he was praised for his lifelike Dutch town scenes which were often richly figured.

Although born in Amsterdam and very fond of the variety of subjects the city had to offer, Willem often moved and found his inspiration in cities and villages around Holland. He lived in The Hague in 1878 and in Utrecht from 1878 until he returned to Amsterdam in 1880. Finally he moved to Nieuwer-Amstel in 1885 where he lived until his death in 1895. Willem held his first exhibition in Leeuwarden in 1859 at the age of twenty and from that time on he frequently showed his work at various exhibitions in Amsterdam, Rotterdam and The Hague. In the 1880's - at the height of his career - he also entered his work at numerous international exhibitions. Because his brother Hermanus Koekkoek jun. had successfully started an Art Gallery in London in 1880 in which he sold the works of, amongst others, Willem, himself and other members of his family, Willem's reputation soared.

The present lot is a wonderful example of Willem Koekkoek's talent and skill in rendering a peaceful and idealized view of a typical Dutch town. Although the street scene looks authentic, the present lot is a so-called *capriccio*: an architectonic reconstruction of numerous elements of historical towns which Koekkoek had visited. The scene is set in a sunlit town in winter, with strong diagonal lines directing the spectators view into the depth of the composition. Although richly staged with figures conversing the depicted scene is not overcrowded and presents a tranquil atmosphere. Willem Koekkoek's emphasis lies on the fine architecture and strong *clair-obscur*, always striving for the most attractive and balanced composition. An important aspect of Willems work is the way he captures the light in its most natural form. He had a defining way of using light and shadow in a contrasting manner, in which the shadows served as a *repoussoir*. In the present lot there is a contrast between the foreground of the picture which is darkened by shadow and the background which is sunlit highlighting the beautiful architectural details of the buildings.











**21**

**HENDRIKUS VAN DE SANDE BAKHUYZEN (DUTCH, 1794-1860)**

*Hunters in a landscape*

signed and dated 'Hv S. Bakhuyzen/1829' (lower left)

oil on canvas

30 x 37 $\frac{7}{8}$  in. (76 x 96 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 23 February 1971, lot 520.

with W.H. Patterson, London.

with Richard Green, London, by 1979.

Anonymous sale; Sotheby's, London, 18 June 1980, lot 19.

Anonymous sale; Christie's, Amsterdam, 24 June 2015, lot 168.

Acquired at the above sale by the present owner.













THE PROPERTY OF A EUROPEAN NOBLEMAN

## 22

### ALEXANDRE CALAME (SWISS, 1810-1864)

#### *Une forêt à Avenches*

signed, inscribed and dated 'CALAME à Genève 1836' (lower right)

oil on canvas

38½ x 51¼ in. (97.8 x 130.2 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

#### PROVENANCE:

Sold by lottery, Berlin (1836).

Acquired by a German entrepreneur, and thence by descent to the present owner.

#### EXHIBITED:

Hamburg, *Exposition de la Société des arts de Hambourg*, 1937, no. 69.

Hamburg, Altonaer Museum (on loan, circa 1970).

Hamburg, Altonaer Museum, *Die Gemäldesammlung des hamburgischen Senators Martin Johann Jenisch D.J. (1793-1857)*, 4 July-2 September 1973, no. 7.

#### LITERATURE:

*Alexandre Calame (1810-1864): Catalogue de mes ouvrages à l'huile et à l'aquarelle.*

E. Rambert, *Alexandre Calame, sa vie et son œuvre, d'après les sources originales*, Paris, 1884, p. 538, no. 30.

V. Anker, *Alexandre Calame. Vie et œuvre. Catalogue raisonné de l'œuvre peint*, Fribourg, 1987, p. 332, no. 64 (illustrated).



23

**FRANZ ITTENBACH (GERMAN, 1813-1879)**

*Mater Christi*

signed 'F Ittenbach.' (lower left)

oil on canvas

37 x 25½ in. (94 x 64.8 cm.)

Painted in 1874.

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Commissioned from the artist by Knoedler & Co, New York, 1874.

R. Moor Esq., Bucklesbury Hitchin.

His sale; Christie's, London, 23 February 1878, lot 128.

Acquired at the above by Mr Lloyd for £62.2.

Received as a gift by the mother of the present owner, circa 1940's.

And thence by descent.

**LITERATURE:**

H. Finke, *Der Madonnenmaler Franz Ittenbach, 1813-1879*, Cologne, 1898, p. 72 and p. 95.

Born in Königswinter in 1813, Franz Ittenbach entered the Düsseldorf Academy in 1832, where he studied under Friedrich Wilhelm Schadow. Whilst there, he befriended Karl and Andreas Müller, and Ernst Deger; with whom he painted, studied and travelled around Germany. The artist later journeyed to Italy from 1839 to 1842, before returning to Germany where he spent a period in Munich before settling in Düsseldorf.

Ittenbach, a devout Roman Catholic, was considered one of Germany's leading religious painters in the 19th century. As a member of the Nazarene movement, Ittenbach aimed to revive religious subjects in art, gaining inspiration from late medieval and early Renaissance works.

From 1874 onwards, Ittenbach painted the subject of the *Mater Christi* eight times. The present lot is listed by Dr. Finke (Op. cit. p. 95) as being

commissioned and painted in 1874 for Knoedler, the famous New York dealer, and can therefore be considered one of the first versions of the composition. The *Mater Christi*'s composition is reminiscent of Raphael's *Madonna Tempi* (fig. 1), reflected in the delicate colouring and traditional Christian symbolism.

This work can be identified as the version commissioned by Knoedler, which was intended to leave on the steamer "Deutschland" heading for America in late 1875. The boat was destroyed off the English coast. The artwork was considered lost until 1878, when the picture resurfaced for sale at Christie's in London. Once recognized, the artwork was sent back to Düsseldorf, where it was identified by Ittenbach as autograph. It is believed that the artwork had been stolen before being put on the steamer, as it had incurred no water damage.



Fig. 1 Raphael (Raffaello Sanzio of Urbino) (1483-1520),  
*The 'Tempi' Madonna*, 1508  
© Alte Pinakothek, Munich, Germany / Bridgeman Images



The present lot in its frame









VARIOUS PROPERTIES

**24**

**FILIPPO PALIZZI (ITALIAN, 1818-1899)**

*After the Flood: the Exit of the Animals from the Ark*

oil on canvas

31 x 36½ in. (78.7 x 92.7 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–57,000

**PROVENANCE:**

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





■ 25

**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

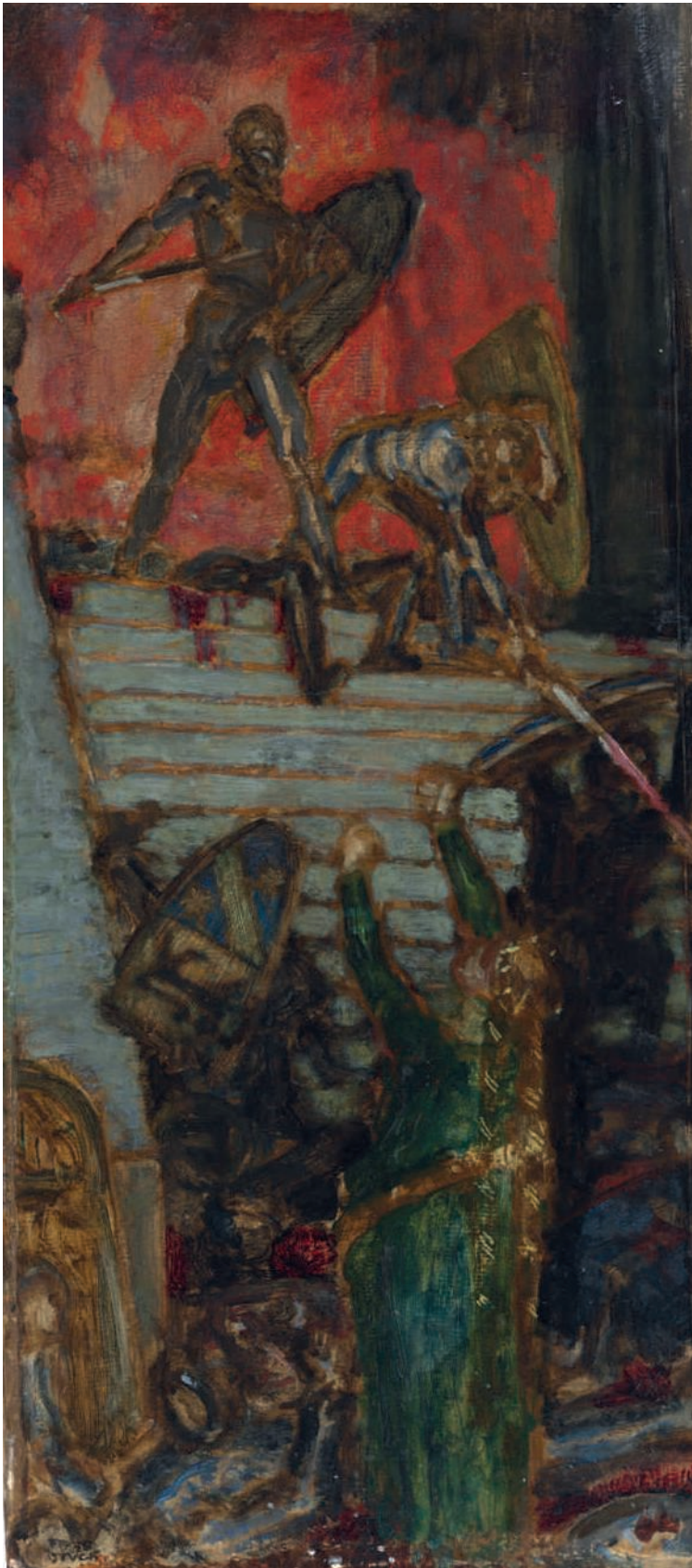
59½ x 96½ in. (151 x 245 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000





PROPERTY FROM A SWISS PRIVATE COLLECTION

**\* 26**

**FRANZ VON STUCK (GERMAN, 1863-1928)**

*Der Nibelungen Not*

signed 'FRANZ/VON/STUCK' (lower left)

oil on artist's board, in the frame designed by the artist

27 $\frac{1}{2}$  x 12 $\frac{1}{2}$  in. (70 x 32 cm.)

Painted in 1920.

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**PROVENANCE:**

The artist's daughter, Mary Heilmann-Stuck, Munich.

Transferred on 25 April 1946 to the Munich Central Collecting Point (Mü 25946).

Returned to the Heilmann-Stuck family on 17 November 1948.

Anonymous sale; Ketterer, Munich, 28 May 1991, lot 1253.

Acquired at the above sale by the present owner.

Stuck chose the last chapter of the Nibelungenleid for his striking composition.

Hagen von Tronje affects an imposing stance with his legs apart and sword drawn at the top of a flight of stairs. Kriemhild, Siegfried's wife, stands at the bottom of the stairs. She is cursing Hagen for the murder of her husband whilst surrounded by fallen warriors. Stuck's early pencil sketches show his concentration on her anguished pose of hopeless appeal over specific detail in the figure of Kriemhild herself. His earlier pencil sketches also show fallen warriors cluttering the stairs, figures which have been removed by this stage in the development of the final composition to more dramatically show the anguished dynamic between these two main figures. It is suggested that in creating this stark work, Stuck was motivated by a call against arms following his impression of the war and his imprisonment under the Munich Soviet Republic a year earlier. The completed composition of 'Der Nibelungen Not' is currently held in a private collection.

We are grateful to Mrs. Margot Th. Brandlhuber, Museum Villa Stuck, Munich, for confirming the authenticity of the present work.







**27**

**ADOLPHE PIERRE FRANÇOIS LEOFANTI (FRENCH, 1838-1890)**

*Roger freeing Angelica*

Signed and dated 'APLeofanti 1862' (centre right)

oil on canvas

61 $\frac{5}{8}$  x 50 $\frac{1}{2}$  in. (156.4 x 128.4 cm.)

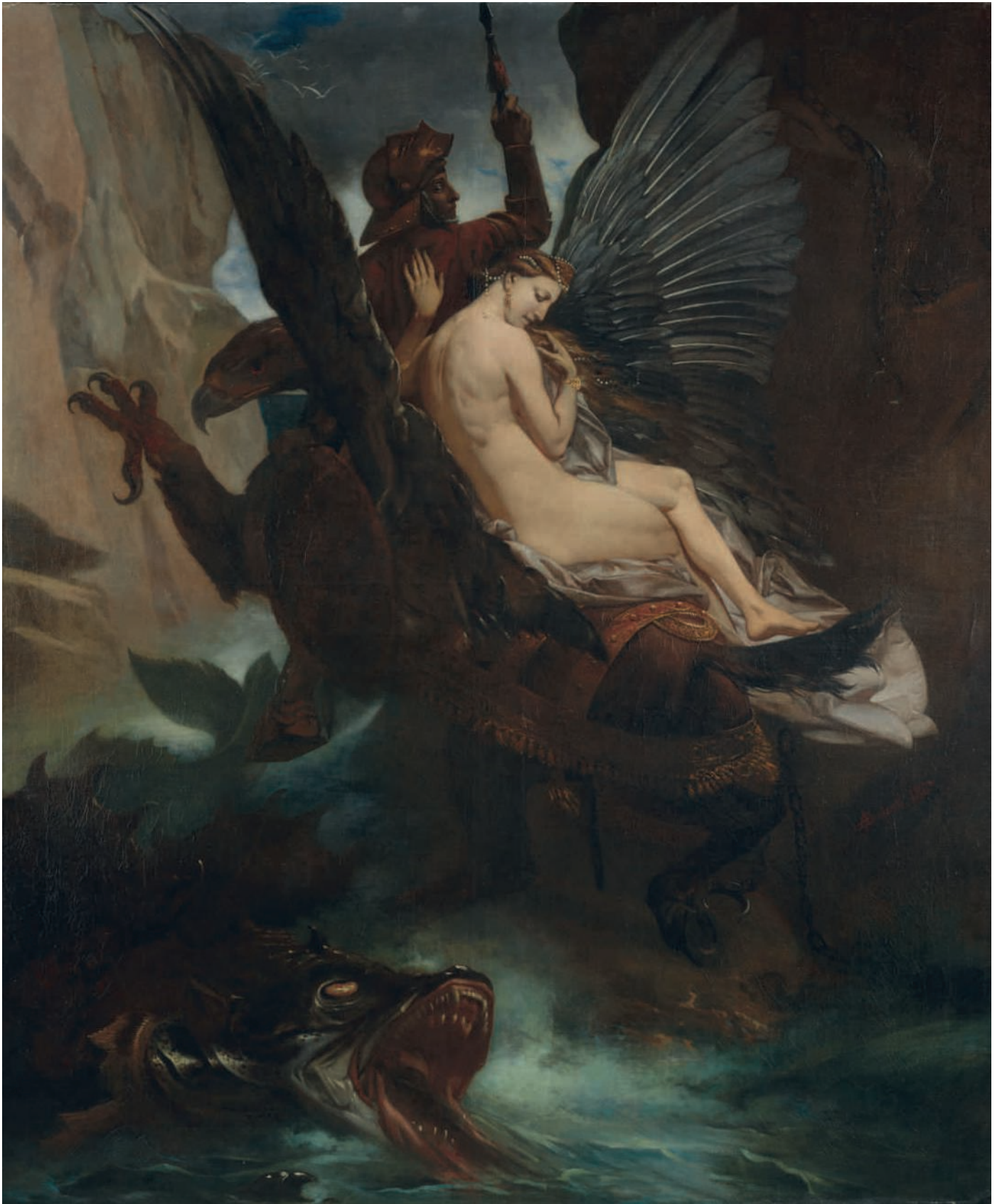
£15,000–20,000

\$20,000–26,000

€17,000–23,000

The Rennes-born artist trained as a painter and sculptor in his native city before moving to Paris to continue his apprenticeship at the Ecole des Beaux-Arts. Upon inheriting the sculpture workshop of Jean-Baptiste Barré in 1877, he abandoned painting to dedicate himself solely to sculpture. Leofanti's *Roger freeing Angelica* illustrates a passage from Ludovico Ariosto's 16th century epic novel *Orlando Furioso*. The subject matter, popular amongst artists such as Jean-Auguste-Dominique Ingres, depicts Roger and Angelica fleeing on his hippogriff from the Orc on Ebude's Island.









PROPERTY OF AN ENGLISH COLLECTOR

**28**

**PAUL-CÉSAR HELLEU (FRENCH, 1859-1927)**

*An elegant lady wearing a hat*

signed 'Helleu' (lower right)  
red and white chalk and pencil on paper  
27¼ x 21¼ in. (69 x 54 cm.)

£5,000–7,000

\$6,600–9,200  
€5,700–7,900

**PROVENANCE:**

with Adolphe Legoupy, Paris.

We are grateful to *Les Amis de Paul-César Helleu* for their assistance in preparing this catalogue entry. The present lot is registered in their database under number DE-887. The present lot was been authenticated by the artist's daughter, Paulette Howard-Johnston, in 2001. It has been suggested the sitter is probably Madame Helleu.





PROPERTY OF A LADY

**29**

**ALPHONSE MARIE MUCHA (CZECH, 1860-1939)**

*Spring*

signed 'Mucha' (lower right)  
pencil and watercolour heightened with white on paper  
14 x 6½ (35.5 x 15.5 cm)

£5,000–7,000

\$6,600–9,200

€5,700–7,900

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 October 1967, lot 3.

Designed by Mucha for Chocolat Masson, Spring forms one of the four seasons which would complete the 1897 calendar promoting their brand Chocolat Mexicain. With deft and delicate handling Mucha has applied a symphony of rich colour flowering under the arched top of this work. In the same year, Mucha was given a major retrospective at the *Salon des Cent*, where he showed a staggering 448 works.

We are grateful to John Mucha of the Mucha Foundation for confirming the authenticity of the present work.



VARIOUS PROPERTIES

**30**

**PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)**

*La Lettre*

signed and dated 'P. Carrier-Belleuse. 1890.' (lower right)

pastel on paper laid down on canvas

39½ x 32 in. (100.4 x 81.3 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

**PROVENANCE:**

Private collection, France.

with Noortman Master Paintings, Maastricht.

Acquired from the above by a private Belgian collector, 2001.

**EXHIBITED:**

's-Hertogenbosch, Noordbrabants Museum, *Dans! De dans in Nederlandse collecties 1880-1940*, 4 November 2000 - 7 January 2001.







λ 31

**LUCIEN LÉVY-DHURMER (FRENCH, 1865-1953)**

*La danseuse de ballet*

signed 'LLévy-Dhurmer' (lower left)

pastel on paper

64½ x 46 in. (162.5 x 116.8 cm.)

£18,000–22,000

\$24,000–29,000

€21,000–25,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 21 March 1985, lot 402.

Anonymous sale; Hôtel Drouot, Paris, 1 June 1990, lot 278.

The Symbolist landscape and portrait painter Lucien Lévy-Dhurmer, trained at the École Communal Supérieure de Dessin et Sculpture in Paris. Though primarily a solitary artist, Lévy-Dhurmer found commonality with the artists, writers, and musicians of the Symbolist movement, and embraced the symbolist tradition of painting with feeling and evocation rather than definition and fact. Known as the *peintres de l'âme*, the French Symbolist painters chose suggestive subject matter, evoking complex emotional and spiritual ideas, that provided an intellectual alternative to the purely visual painting of the Impressionists, whose compositions could be immediately understood. Following a sojourn in Venice where, like other Symbolist artists, he became immersed in 15th century Italian art, he returned to Paris to exhibit his first group of pastels and paintings at the Galerie Georges Petit in 1896.

The present work is an excellent example of Lévy-Dhurmer's imaginative and spirited creations. His ethereal, other-worldly characters were often described by critics as the visual equivalent of music. From the 1900s his work became increasingly inspired by the work of musical composers such as Beethoven, Fauré or Debussy.







PROPERTY FROM A GERMAN PRIVATE COLLECTION

**λ 32**

**OTTO EDUARD PIPPEL (GERMAN, 1878-1960)**

*Im Garten*

signed and dated 'Otto Pippel 1918' (lower right); and further inscribed with title, signed and dated (on the reverse)

oil on canvas

30 x 29¾ in. (76.2 x 75.5 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000







PROPERTY OF A GERMAN GENTLEMAN

**33**

**LEO PUTZ (GERMAN, 1869-1940)**

*A summer day in the Park*

signed 'LeoPutz' (lower left)

oil on board

27½ x 19¾ in. (69.9 x 50.2 cm.)

£50,000–70,000

\$66,000–92,000

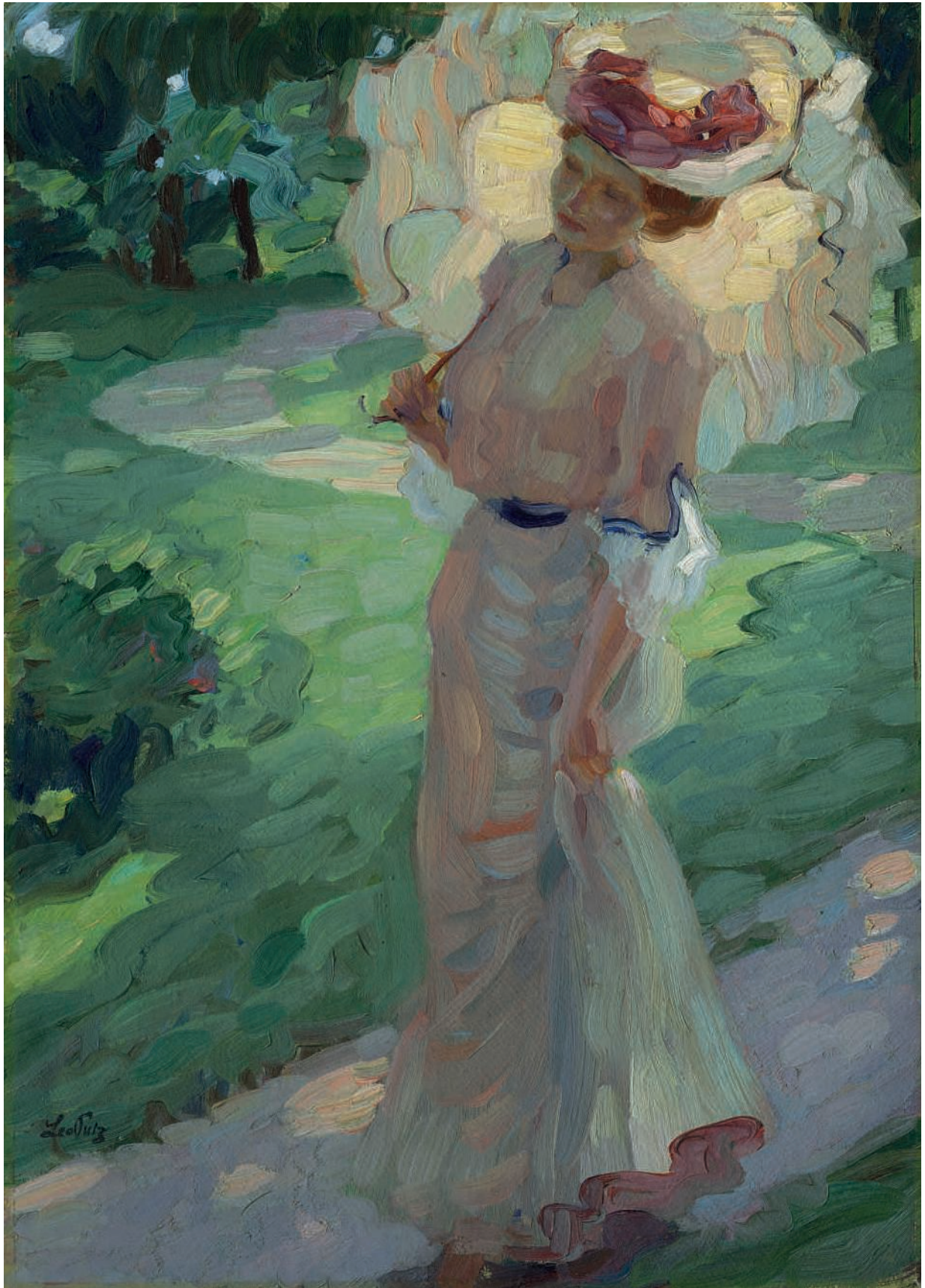
€57,000–79,000

**PROVENANCE:**

Müller, Holzkirchen.

A gift from the above to the father of the present owner in the 1950's.





PROPERTY OF A BRITISH GENTLEMAN

**34**

**PAUL FISCHER (DANISH, 1860-1934)**

*After the swim*

signed 'PAUL/ FISCHER' (lower left)

oil on canvas

29½ x 22¾ in. (75 x 58 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 20 March 1985, lot 143.

Acquired at the above sale by the father of the present owner.







PROPERTY OF A BRITISH GENTLEMAN

**35**

**PAUL FISCHER (DANISH, 1860-1934)**

*On the beach, Falsterbro*

signed, inscribed and dated 'PAUL/ FISCHER/ FALSTERBO/1909'

(lower right)

oil on canvas

22¾ x 29½ in. (58 x 75 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 20 March 1985, lot 139.

Acquired at the above sale by the father of the present owner.

**EXHIBITED:**

Leipzig, Pietro del Vecchio, *Ausstellung für Kunst aller Art und Zeit*, no. 5454.







PAUL  
FISCHER  
FALSTERBO  
1909



PROPERTY OF A MICHIGAN COLLECTOR

**\* 36**

**BRUNO ANDREAS LILJEFORS (SWEDISH, 1860-1939)**

*Bean Geese in a marshy Landscape*

signed and dated 'Bruno Liljefors./1921.' (lower left)

oil on canvas

23¾ x 39½ in. (60.3 x 100.3 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

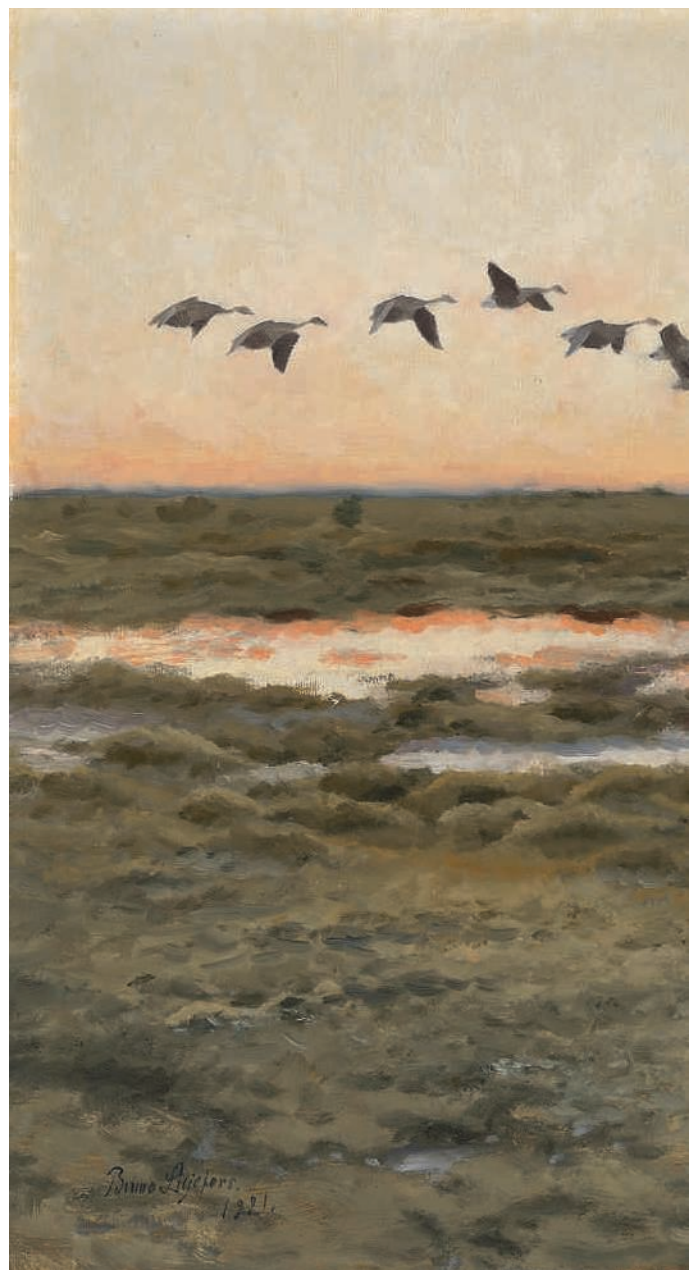
**PROVENANCE:**

William Gwin Mather (1857-1951), Cleveland, Ohio.

Stuart Rhett Elliot, acquired from the above, *circa* 1932.

By descent to the present owner.

Bruno Andreas Liljefors is considered perhaps the most important and influential wildlife painter of the late 19th and early 20th centuries. His work, which was singular in its devotion to depicting wildlife in its natural habitat, garnered him a formidable reputation as both an artist and ecologist in his day. Liljefors had inherited his interest in animals, the countryside, and hunting, from his father. His inclination for animal painting developed while he was a student at the Royal Academy of Fine Arts in Stockholm, which he entered in 1879. After travelling through continental Europe following the completion of his studies, he returned to his native Sweden, and worked there for the remainder of his life. Liljefors threw off the associations that wildlife painting had long had with scientific depiction and taxonomy, and instead created a completely new way of portraying nature and landscape, which would substantially influence the development of landscape painting in the 20th century. The work of Liljefors was also influenced by the Impressionists, painted *en plein-air*. The artist has beautifully rendered the effect that the golden light of the Nordic summer twilight had on both the geese and the landscape that shaped their life.







**37**

**CARL VILHELM HOLSØE (DANISH, 1863-1935)**

*A mother and child at a window*

signed 'C. Holsøe' (lower left)

oil on canvas

22 $\frac{5}{8}$  x 17 $\frac{7}{8}$  in. (57.5 x 54.2 cm.)

£25,000–40,000

\$33,000–53,000

€29,000–45,000

**PROVENANCE:**

Anonymous sale; Bruun Rasmussen, Copenhagen, 9 December 2003, lot 1262.  
with MacConnal-Mason & Son Ltd., London.

Acquired from the above by the present owners in 2005.

The present lot is an archetypal interior of a school of painting which also included the artist's friends and contemporaries, the brothers-in-law Vilhelm Hammershøi and Peder Ilsted. All three artists were members of "The Free Exhibition" a modernist art society established in Copenhagen at the end of the 19th century. Their art could be traced back via the Biedermeier interiors of their Danish Golden Age forebears, such as Wilhelm Eckersberg, all the way back to Dutch art of the 17th century, in particular the work of artists such as Johannes Vermeer.

All three artists typically drew inspiration from their own domestic surroundings, often including their spouses, represented as a solitary figure, almost invariably painted side-on or from behind, and meditatively involved in quiet pursuits such as reading. Their homes are represented as sanctuaries, havens of peace far removed from the hustle and bustle of an outside world that is usually only hinted at by a shaft of light from a window which is often unseen.

However, whereas Hammershøi's oeuvre was characterised by a combination of asceticism and Symbolism, typically depicting sparsely furnished interiors executed in a muted palette of greys and whites, Holsøe's paintings stressed the material qualities and richness of his domestic surroundings.





C. Holsoe





PROPERTY OF A EUROPEAN GENTLEMAN

**38**

**CARL VILHELM HOLSØE (DANISH, 1863-1935)**

*Young lady sewing in the music room*

oil on canvas

35 x 38 in. (88.9 x 96.5 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

**PROVENANCE:**

with Otto Lemming, Copenhagen.

Anonymous sale; Sotheby's, London, 16 March 1994, lot 204.

with Galleria Silbernagl, Milan.

Acquired from the above by the present owner.





PROPERTY OF A DISTINGUISHED COLLECTOR

**39**

**EDOUARD FREDERIC WILHELM RICHTER (GERMAN, 1844-1913)**

*Admiring the porcelain*

signed and dated 'W. Richter 1885' (lower right)

oil on canvas, unframed

24 x 15 in. (61 x 38 cm.)

£6,000–8,000

\$7,900–11,000

€6,800–9,100

PROPERTY FROM A EUROPEAN COLLECTION

**40**

**JULES GIRARDET (FRENCH, 1856-1946)**

*Non merci!*

signed 'Jules Girardet' (lower left)

oil on canvas

36 $\frac{5}{8}$  x 29 in. (93 x 74 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000





PROPERTY OF A EUROPEAN NOBLEMAN

41

**VINCENZO CAPOBIANCHI (ITALIAN, 1836-1928)**

*Chez le luthier*

signed 'V. Capobianchi' (lower left)

oil on panel

19 $\frac{7}{8}$  x 25 $\frac{1}{4}$  in. (50.5 x 65.4 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–68,000

**PROVENANCE:**

with Goupil et Cie, New York (Goupil Register Book 9, no. 12203, p. 126).  
Acquired from the above by Knoedler & Co., New York (17 October 1877, for 4,000 francs).

with Thomas McLean, London.

with Mitchell Galleries, London (1944).

Acquired from the above by W.M. Lord, Lancashire, 12 April 1945.

Anonymous sale; Christie's, London, 27 October 2000, lot 59, as: 'The Mandolin Shop'.

with MacConnal-Mason, London, 2001.

Acquired from the above by a private collector.

His sale; Christie's, London, 26 November 2013, lot 38.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Rovigo, Palazzo Roverella, *La Maison Goupil. Il successo a Parigi negli anni dell'Impressionismo*, 23 February–23 June 2013, no. 30.

In *The mandolin shop* Capobianchi captures the spirit of the age. The subject matter shows a conflict of interest, being in tune with the realist mentality of the worker and craftsman, while also portraying the frivolous life and the pastimes of the bourgeoisie, recalling the age of the *Rococo*. The costumes of these ladies also serve to highlight the cultural melange that was Italy post the *Risorgimento*. Both wear silks of Eastern design as would their English and French counterparts caught up in the fever of *Japonisme*. One wraps it around herself in an oriental fashion in imitation of the women of the harem.

Capobianchi's early years remain a mystery but it is known that he was active in Rome in the 1870s. At the beginning of the decade the new Italian state had proclaimed Rome its capital and declared a desire to make it the centre where a national culture and the arts would be defined. In the present work Capobianchi is championing this mission in seeking to strike a balance between realistic representation and historical celebration. Although Capobianchi has chosen a light-hearted theme there are overtones of melancholy, from the decor of a bygone era to the ageing poster advertising Fernando Orland's *Corrado* written over fifty years before.









PROPERTY OF A FAMILY

42

**GAETANO CHIERICI (ITALIAN, 1838-1920)**

*Gioie infantili*

signed 'Gaetano Chierici' (centre left)

oil on canvas

17¾ x 24¾ in. (45 x 63 cm.)

Painted circa 1895.

£80,000-120,000

\$110,000-160,000

€91,000-140,000

**PROVENANCE:**

Isidor Gabbe, formerly Berlin, Gothenberg and London.

Private collection, Gothenberg, gifted by the above in the late 1940s.

And thence by descent.

Gifted by the above to the present owner.

Chierici can be considered the most important Italian genre painter of his day, and the first to find popular success outside his own country, notably in England and Austria. His scenes, imbued with pictorial realism, are usually centred on children and characterised by a technique which renders objects in almost photographic detail.

Gaetano Chierici began his studies at the Scuola di Belle Arti in Reggio-Emilia and later continued at the Accademia di Belle Arti in Modena as well as the Accademia di Belle Arti in Florence from 1858. Despite being classically trained at the Accademia, by the 1860s Chierici's art shifted to embrace genre scenes that focused on pictorial realism. As a result of his faithful observance of scenes of domestic life, he became known for his depictions of peasants, their children and animals - characters that promoted pure and simple family values. His artistic sincerity reflected his own social concerns and earned him the title 'poet of the family' and 'painter of childhood happiness'. It was not just the display of the symbols of daily life such as the furnishings, objects, costumes, and children's toys that were important to Chierici, but the interaction between his characters and the resulting mood that is conveyed.

In the present admirable example of the artist's mature work, the viewer is witness to a group of happy children grouped around a new born baby, playing with chicks and cats. The staged confusion of the scene is echoed by the disarray of the interior. Chierici's family scenes are often touched by humour.

The present painting is a variation of Chierici's composition titled 'Gioie Infantili' (Reggio Emilia, Palazzo Magnani, *Gaetano Chierici 1838-1920. Mostra Antologica*, 15 February-31 March 1986, no. 200).











VARIOUS PROPERTIES

**\* 43**

**GEORGES JULES VICTOR CLAIRIN (FRENCH, 1843-1919)**

*La comtesse de Castiglione*

signed 'G. Clairin' (lower left)

oil on canvas

32 x 23½ in. (81 x 51.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

Virginia Oldoini, Countess of Castiglione (1837–1899), was born to an aristocratic family from La Spezia. Upon moving to Paris in 1855 she achieved notoriety as a mistress of Emperor Napoleon III of France. During her time in Paris she would influence Napoleon III towards Italian Unity.

Like Clairin's other noted sitter, Sarah Bernhardt, the Countess of Castiglione would take full advantage of the developing area of early photography to promote herself. Known for her beauty, she appears in over 700 photographs taken by the imperial court photographer Pierre-Louis Pierson. The Countess would spend a large proportion of her own money on modelling in dramatic poses, recreating tragic heroines in ornate flamboyant dresses.

Clairin here captures the countess in one such a dramatic pose. George Frederic Watts painted her portrait, and Jacques Emile Blanche posthumously painted her portrait in a similar dress to that depicted in the present lot.

The countess spent her final years in an apartment in the Place Vendôme where all of the walls were painted funeral black, the blind were drawn, and mirrors were banished so she did not have to confront the waning of her beauty.





PROPERTY FROM A PRIVATE COLLECTION

**44**

**FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1837-1902)**

*The Road to Pompeii*

signed 'FRUnterberger' (lower right)

oil on canvas

28 x 23½ in. (71.1 x 59.7 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

VARIOUS PROPERTIES

**45**

**MARTIN RICO Y ORTEGA (SPANISH, 1833-1908)**

*At the edge of the water*

signed 'RICO' (lower left)

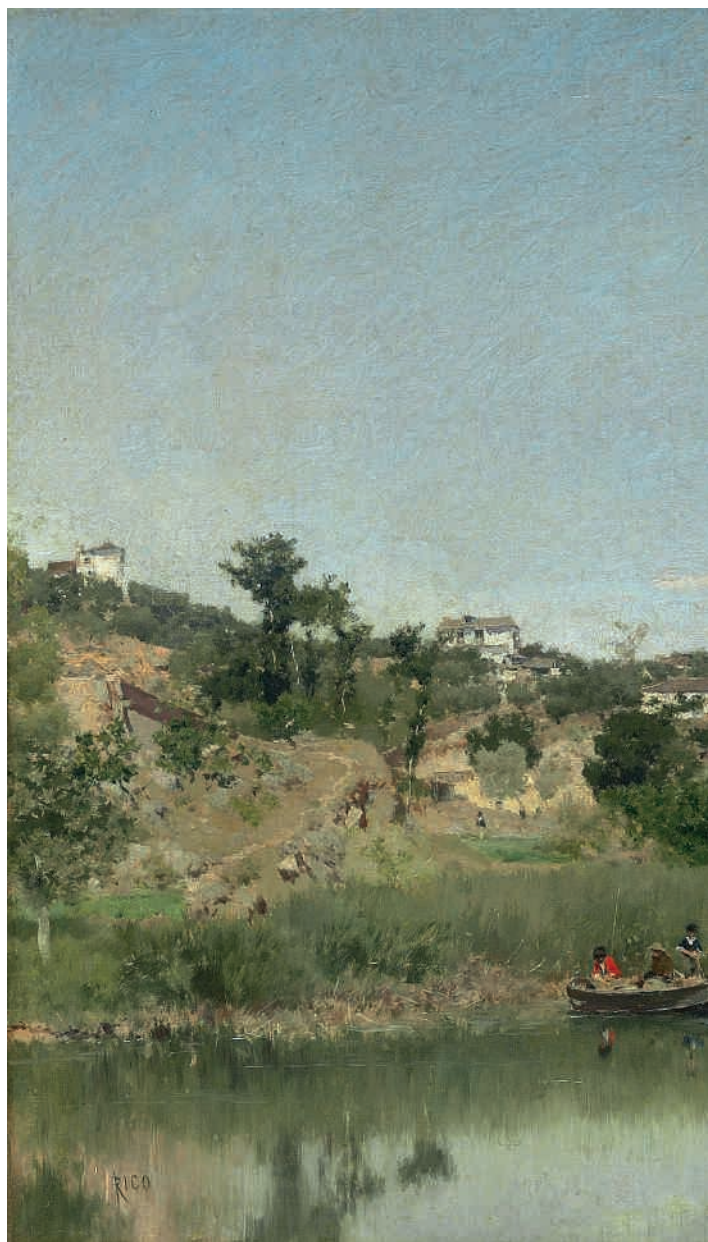
oil on canvas

16½ x 28¼ in. (42 x 71.5 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000







PROPERTY FROM A EUROPEAN COLLECTION

**46**

**FÉLIX ZIEM (FRENCH, 1821-1911)**

*The entrance to the canal, Marseille*

signed 'Ziem' (lower right)

oil on panel

24 $\frac{3}{8}$  x 31 $\frac{3}{4}$  in. (62 x 80.7 cm.)

£50,000–70,000

\$66,000–92,000

€57,000–79,000

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







PROPERTY FROM A PRIVATE COLLECTION

**47**

**FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1838-1902)**

*A view of the Gulf of Naples*

signed 'F R Unterberger' (lower right)

oil on canvas

32 x 48 in. (81.3 x 122 cm.)

Painted in 1893.

£30,000–50,000

\$40,000–66,000

€34,000–57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 19 May 1976, lot 209.

Private collection, Barber.

Anonymous sale; Dorotheum, Vienna, 15 March 1977, lot 144.

with Galerie Cohnen, Mönchengladbach, 1985.

with W.H. Patterson, London.

**LITERATURE:**

S.-K. Moser, *FR. Unterberger und die salonfähige Landschaftsmalerei im 19. Jh.*, Innsbruck and Vienna, 1986, p. 185, no. 106 (illustrated p. 180).







PROPERTY FROM AN AUSTRALIAN COLLECTION

**\* 48**

**FEDERICO DEL CAMPO (PERUVIAN, 1837-1927)**

*The Ospedale Civile in the Scuola Grande di San Marco and the  
Basilica of SS. Giovanni e Paolo (San Zanipolo), Venice*

signed, inscribed and dated 'F. Del Campo/Venezia 1898' (lower right)

oil on canvas

21½ x 14¾ in. (54.6 x 37.5 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–68,000

**PROVENANCE:**

Acquired by the grandfather of the present owner.





PROPERTY FROM A EUROPEAN COLLECTION

**49**

**FÉLIX ZIEM (FRENCH, 1821-1911)**

*Aqua alta*

signed 'Ziem' (lower right)

oil on panel

26½ x 35 in. (67.5 x 89 cm.)

£60,000–80,000

\$79,000–110,000

€68,000–91,000

**EXHIBITED:**

Lyon, Musée Gallo-Romain, *Félix Ziem Alchimiste 1821-1911*, 3 July - 3 September 2017.

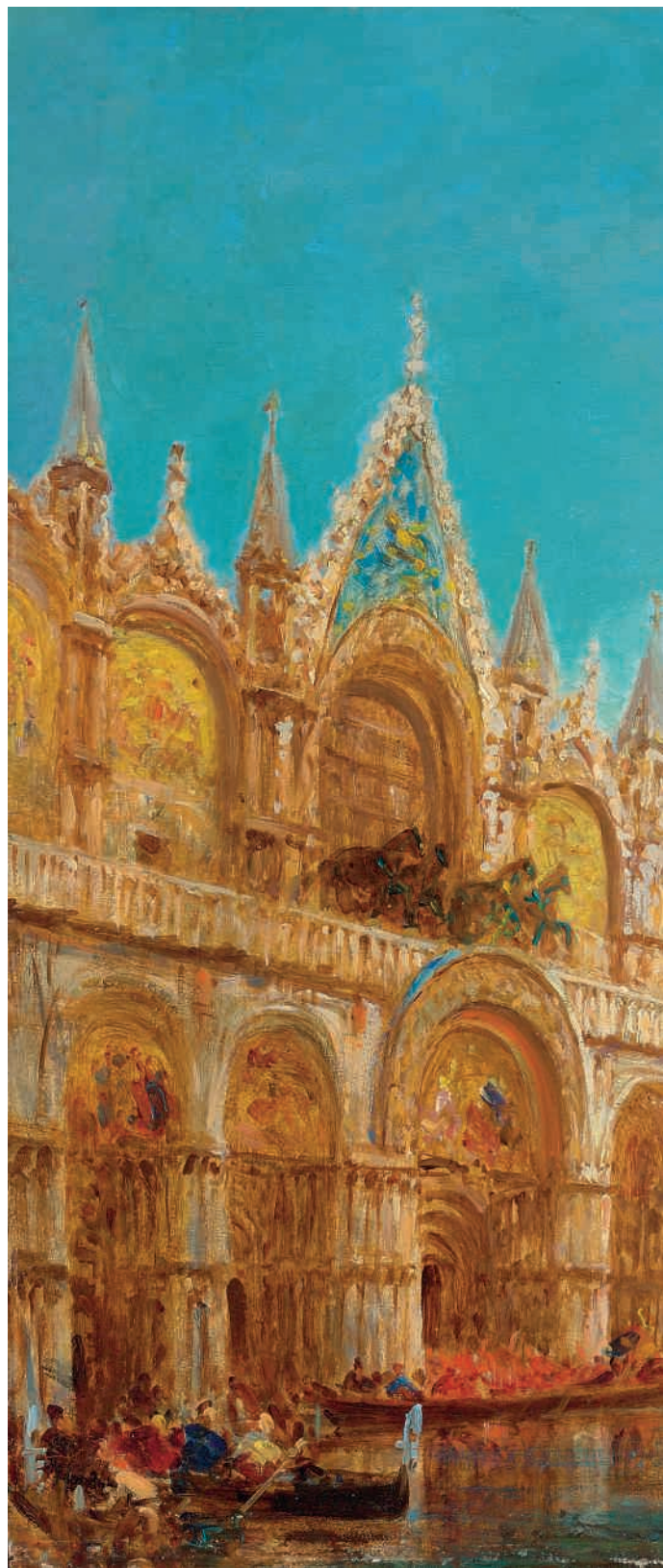
The occurrence of *Acqua alta*, or “high water,” makes Venice appear like Atlantis. This is likely to occur between late September and April, and creates an unusual and captivating subject for an artist.

Ziem was fascinated by this event and particularly its effect in the flooded St. Mark's Square. He would return to this rare subject when the occasion allowed. The deep blue hues of the water contrast with the light golden hues of the Basilica, and create a mirror for unusual reflections in the lower half of the composition. Meanwhile, a gondola tours the square bringing a sense of movement and visually affirming the depth of the high water.

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



The flooded St. Mark's Square,  
Photographer unknown











VARIOUS PROPERTIES

**\* 50**

**GIOVANNI BOLDINI (ITALIAN, 1842-1931)**

*The son of the artist Ernst-Ange Duez*

signed 'Boldini' (upper left)

oil on canvas

21¼ x 16½ in. (54 x 41.9 cm.)

Painted circa 1895.

£30,000–50,000

\$40,000–66,000

€34,000–57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Monaco, 1 July 1995, lot 228.

Anonymous sale; Sotheby's, New York, 5 July 1999, lot 379A.

Acquired at the above sale by the present owner.

**LITERATURE:**

P. Dini and F. Dini, *Giovanni Boldini 1897-1931: Catalogo ragionato*, Turin-London-Venice, 2004, vol. III, part 2, p. 377, no. 698 (illustrated).

T. Panconi, *Giovanni Boldini. L'Opera Completa*, Florence, 2002, p. 595, as: 'Ritratto con basco di profilo' (illustrated).





**\* 51**

**RICARDO DE MADRAZO Y GARRETA (SPANISH, 1852-1917)**

*Portrait of a lady*

signed 'Ricardo Madrazo' (lower right)

oil on canvas

25¼ x 15¼ in. (64 x 39 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Anonymous sale; Koller, Zurich, 4 June 1983, lot 5198.

Acquired at the above by the present owner.

## 52

## GIOVANNI BOLDINI (ITALIAN, 1842-1931)

*Portrait of Madame Arnold Seligmann*

signed and dated 'Boldini 1900' (lower left)

oil on canvas

57⅞ x 38¼ in. (146.9 x 97.2 cm.)

£80,000–120,000

\$110,000–160,000

€91,000–140,000

## PROVENANCE:

Commissioned directly from the artist, 1900.

And thence by descent through the family.

## EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Exposition de la Femme 1800-1930*, April-June 1948, no. 2.

Giovanni Boldini was known as the 'magician of movement' by his contemporaries. The artist painted portraits of his sitters with an exceptional combination of a conservative genre executed in an avant-garde manner. While Boldini had known many of the more conservative portrait painters of the time from studying in Paris and Rome and visiting museums such as the Louvre, at the same time he was sympathetic to the next generation of revolutionary painters such as Vincent Van Gogh, Paul Gauguin and Henri de Toulouse-Lautrec, and he also knew on a personal basis popular portraitists of the time, such as John Singer Sargent. It was this awareness of contemporary portrait painting that situates the importance of Boldini's *oeuvre* within the framework of modern painting, capturing the essence of the era's profound social and cultural change on canvas, as Emile Zola and Marcel Proust had done on paper. Then, as now, he captured the imagination of many artistic and literary luminaries, enjoying sustained success throughout his lifetime right up until the outbreak of the war. Among the many fabulous sitters that passed through his studio were blue-blooded aristocracy, South American heiresses, famous opera singers, dancers, actresses and *cocottes*. Yet, as these beauties and their families clamoured to have themselves immortalised, the underlying genius of this artist was yet to be fully grasped.

Along with John Singer Sargent and James McNeill Whistler, Boldini was the artist of choice for members of high society who wanted their portrait painted by one of the most modern artists in Europe. His flamboyant style was admired by an increasingly fashion-conscious society and his portraits of *Giuseppe Verdi* (Galleria d'Arte Moderna, Rome), *Count Robert de Montesquiou* (Musée d'Orsay), the *Duchess of Marlborough* and her son *Lord Ivor Spencer-Churchill* (The Metropolitan Museum of Art), and



The artist at work in his studio

the *Marchesa Luisa Casati* (Private collection) confirm his position as the supreme portraitist of the Belle Époque; his bravura technique perfectly captured the nervous energy and high fashion of the period. Drawing from his knowledge of the more traditional British portrait genre extolled by Sir Anthony van Dyck and later Sir Thomas Gainsborough, Boldini's portraits from the earlier part of his career were modelled in a similar way yet treated with the entirely contemporary artistic spirit of the time.

From 1900 onwards Boldini's painting was characterised by enormously confident brushwork, fluidly applied to flatter and elongate the human form, and to inject into his sitters a sense of dashing vigour - qualities visible in this painting.

The present work depicts Madame Georgette Seligman née Sussmann (1881-1929), wife of the famous art and antiquities dealer Arnold Seligman (1871-1935). The couple got married on 23 May 1899 and had two children: Armand and Jean. Madame Seligman was a member of the board of directors of the social service divisions of the Paris hospitals and, from 1920, President of *L'Oeuvre de placement familial des tout-petits*. She was awarded a silver medal from the Reconnaissance Française. The sitter looks at the viewer, sitting on a couple of bergères, in a shimmering satin dress and radiating the forthright expression of a woman who is approachable, successful and self-assured. The pose of the sitter, her arm raised as to prevent the fox stole from falling from her shoulders, appears at the same time sensual and sober. The contrast between the bold, fluid brushwork of the of the composition, and the plain background against which Boldini has set the sitter communicates both the calm and warmth of her character, while the subtle stress on certain motifs, such as her ring, and the beautiful peonies decorations on her dress, reinforces her social status and elegance.

While this portrait was painted, the gallery Jacques Seligmann & Co. was being moved from Rue de Sommerand to Place Vendôme and Arnold's two brothers, Jacques and Simon joined the business as partners. This marked a very favourable period for the family business who was then expanding its clientele among the most important art collectors of the time such as Edmond James de Rothschild, the Stroganov family, Benjamin Altman, William Randolph Hearst and J.P. Morgan. In 1912, a family quarrel resulted in a lawsuit that split the company. Arnold Seligmann remained the sole owner of the gallery in Place Vendôme which was then renamed Arnold Seligmann & Cie.

Dott.ssa Francesca Dini suggests that the present work could be the painting presented by Boldini in the Exposition Universelle in Paris in 1900 under the title 'Portrait de M.me S.'.

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. 002669.











54

#### VARIOUS PROPERTIES

#### \* 53

##### POMPEO MARIANI (ITALIAN, 1857-1927)

###### *Sulla spiaggia di Bordighera*

gouache on paper laid down on canvas

28¾ x 20⅞ in. (73 x 53 cm.)

Executed in 1909.

£7,000–10,000

\$9,300–13,000

€8,000–11,000

#### PROVENANCE:

The Bernasconi Collection, Argentina.

Anonymous sale; Christie's, London, 19 November 1978, lot 129, as: 'Fisherfolk on a beach at Bordighera'.

Acquired at the above sale by the present owner.

#### LITERATURE:

M. Di Giovanni Madruzzo, *Pompeo Mariani: catalogo ragionato*, Milan, 1992, p. 459, no. 991 (illustrated).

#### \* 54

##### POMPEO MARIANI (ITALIAN, 1857-1927)

###### *Ritorno dalla Pesca, Bordighera*

signed and inscribed 'P. Mariani Bordighera' (lower left)

oil on canvas

19¾ x 29⅞ in. (50 x 76 cm.)

Painted in 1908.

£5,000–7,000

\$6,600–9,200

€5,700–7,900

#### PROVENANCE:

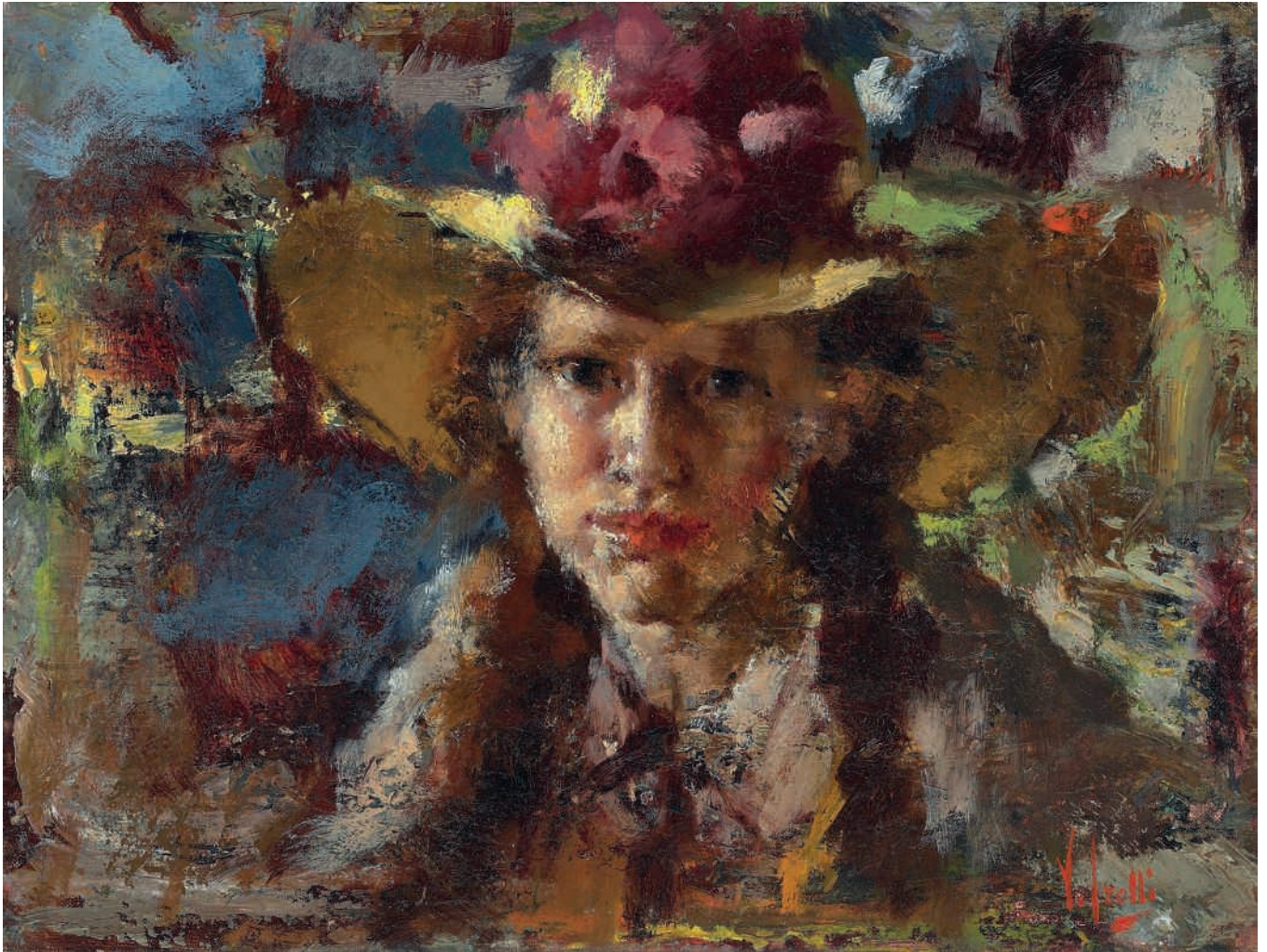
Juan and Félix Bernasconi, Lugano

And thence by descent to the Bernasconi Collection, Argentina.

Anonymous sale; Finarte, Lugano, 16 May 1992, lot 116.

#### LITERATURE:

M. Di Giovanni Madruzzo, *Pompeo Mariani: catalogo ragionato*, Milan, 1992, p. 429, no. 901 (illustrated).



λ 55

**VINCENZO IROLLI (ITALIAN, 1860-1949)**

*Portrait of a young lady with a hat*

signed 'V. Irolli' (lower right)

oil on artist's board

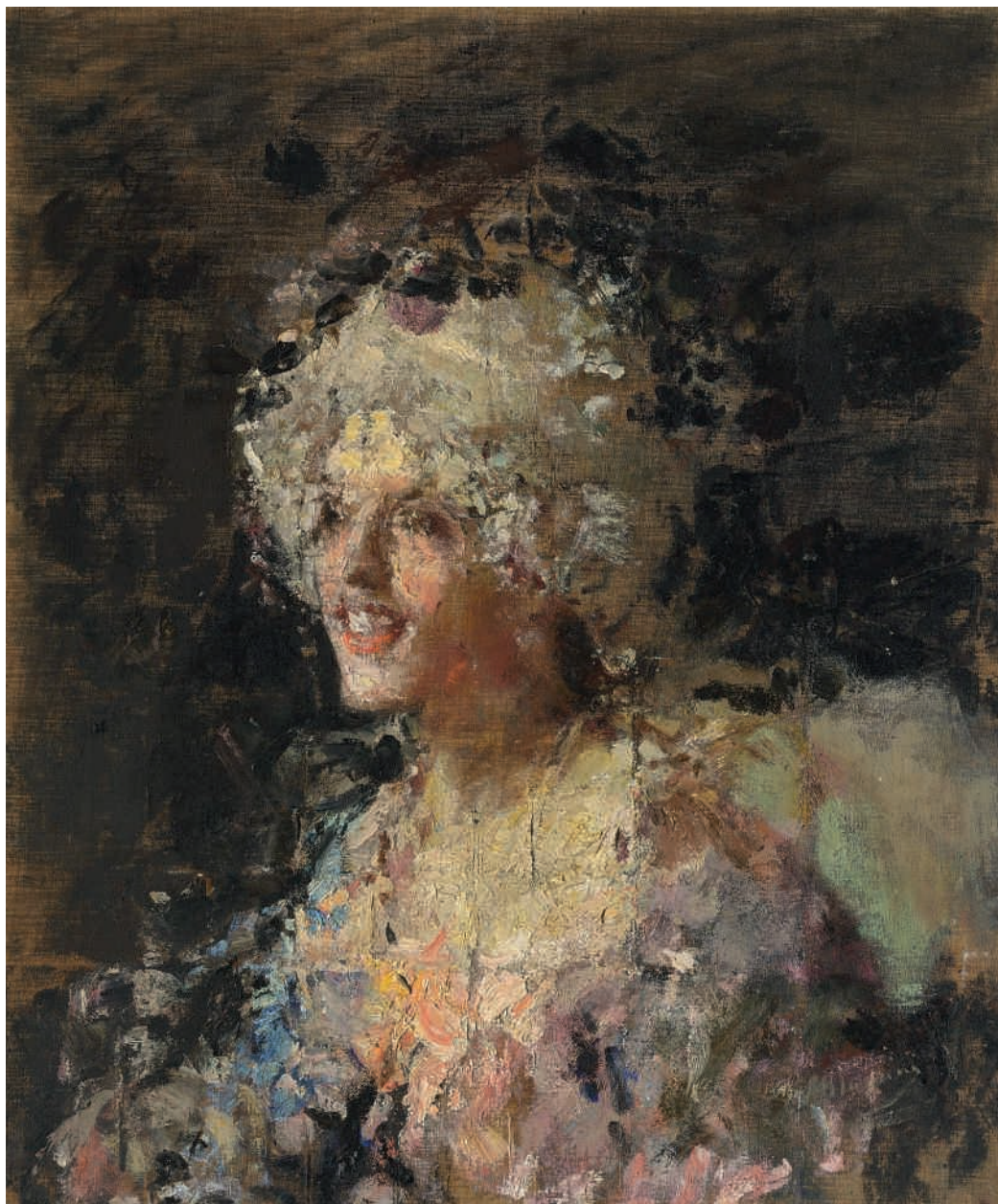
11¾ x 15½ in. (29.8 x 39.5 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000





PROPERTY FROM AN ITALIAN COLLECTION

**56**

**ANTONIO MANCINI (ITALIAN, 1852-1930)**

*Donna in Costume del Settecento*

signed 'AMancini' (lower right)

oil on canvas

25½ x 21½ in. (64.8 x 55 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

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

The present lot will be sold with a photo-certificate from Dott.ssa Cinzia Virno, dated 7 July 2016.

**\* 57**

**GIOVANNI BOLDINI (ITALIAN, 1842-1931)**

*Donna Franca Florio*

signed 'Boldini' (lower right)

oil on canvas

26½ x 21½ in. (66.8 x 54.6 cm.)

Painted *circa* 1924.

£60,000–80,000

\$79,000–110,000

€68,000–91,000

**PROVENANCE:**

Atelier Boldini, no. 92T.

Enrico Piceni, Milan.

Mr. and Mrs. Lee Hills, Detroit.

Detroit Institute of Arts (gift from the above), Detroit.

Their sale; Christie's, New York, 23 April 2002, lot 6.

Acquired at the above sale by the present owner.

**EXHIBITED:**

New York, Wildenstein & Co., *A Loan Exhibition of Degas for the Benefit of the New York Infirmary*, 7 April–14 May 1949, no. 38.

**LITERATURE:**

C. L. Ragghianti and E. Camesasca, *L'Opera completa di Boldini*, Milan, 1970, pp. 132–133, no. 575 (illustrated).

B. Doria, *Giovanni Boldini: Catalogo generale dagli archivi Boldini*, Milan, 2000, no. 687 (illustrated).

P. Dini and F. Dini, *Giovanni Boldini 1897-1931: Catalogo ragionato*, Turin-London-Venice, 2004, vol. III, part 2, p. 599, no. 1178 (illustrated).

T. Panconi, *Giovanni Boldini. L'Opera Completa*, Florence, 2002, p. 595 (illustrated).

Donna Franca Jacona della Motta dei baroni di San Giuliano (1873–1950, fig. 1) was considered by Jean Philippe Worth to be the best-dressed and most beautiful woman in Italy, while her husband's fortune afforded her the life of a sovereign. At the age of 19, Donna Franca married Don Ignazio Florio (1869–1957).

The Florio family owned, among other estates, the Villa Igiea and Villino all'Olivuzza in Palermo where they entertained royalty, including Wilhelm II, Emperor of Germany. While Don Ignazio's enterprises included the *Marsala Florio*, his other projects resulted in the Teatro Massimo, the Palermo

Hospital and the Institute for the Blind, which competed in grandeur with the latest government constructions, such as the Palace of Justice in Rome.

The famous full-length portrait of the sitter, sold at Christie's in 1995 and recently seen on the market, is considered one of Boldini's most accomplished masterpieces (fig. 3).

The present portrait, datable *circa* 1924, shows the sitter in a more natural and intimate pose, gazing at the viewer, with a simple but shimmering short pearl necklace.



Fig 1. Donna Franca Florio, aged 20.



Fig 2. Giovanni Boldini in his studio in front of the Portrait of Donna Florio 1908–1912.



Fig 3. Giovanni Boldini, *Portrait of Donna Franca Florio*, oil on canvas © Christie's 1995





PROPERTY OF A GERMAN PRIVATE COLLECTOR

**58**

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

*Mosque of Sultan Hassan, Cairo*

signed and dated 'C.Werner.f. 1878.' (lower right)

pencil and watercolour on paper

13 x 10<sup>7</sup>/<sub>8</sub> in. (33 x 27.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

with Galerie J.H. Bauer, Hannover.





C. Werner & 1878.



PROPERTY FROM THE COLLECTION OF THE LATE JAMES O. FAIRFAX AC

**\* 59**

**EUGÈNE-VICTOR-FERDINAND DELACROIX  
(FRENCH, 1798-1863)**

*A Berber seated on a low couch*

signed 'Eug delacroix' (centre right)  
pencil and watercolour on paper  
6 $\frac{7}{8}$  x 10 $\frac{3}{4}$  in. (17.6 x 26.4 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**PROVENANCE:**

Private collection, Marseille.  
Anonymous sale; Drouot Montaigne, Paris, 2 June 1988, lot 1.  
Eddy Batache, Paris, 2000.  
Acquired from the above by James Fairfax, Bowral, New South Wales.

**EXHIBITED:**

Marseille, Musée Cantini, *L'Orient en question 1825-1875: de Missolonghi à Flaubert*, 1 June-1 September 1975, no. 67.  
Sydney, Art Gallery of New South Wales, *Orientalism: Delacroix to Klee*, 6 December 1997-22 February 1998, no. 5; also Auckland Art Gallery, 20 March-7 June 1998.  
Sydney, Art Gallery of New South Wales, *The James Fairfax Collection of Old Master Paintings, Drawings, and Prints*, 17 April-20 July 2003, no. 17.

Delacroix's 1832 journey to Morocco as a member of Comte Charles de Mornay's diplomatic retinue profoundly influenced the young artist. His prolific output of drawings and watercolours executed *in situ* during his six-month sojourn were sources for many compositions throughout his career.

This signed watercolour appears to be from a dismembered sketchbook from his stay in Morocco as its dimensions match that of other intact sketchbooks from that period. There are three intact notebooks in the Louvre, and one in the Musée Condé, Chantilly.

A similar reclining Berber occurs on some sheets in one of the Louvre sketchbooks as well as watercolours of the Moroccan military officer, Ben Abou ben Abdel (see *Delacroix in Morocco*, exh. cat., Paris, Institut du monde arabe, 1994, p. 150, no. 15, p. 151, no. 16, p. 196, no. 67). The same man in the same setting but in a slightly different pose is also depicted in a watercolour by Delacroix sold in Paris in 1925 (see *The James Fairfax Collection*, op. cit., p. 71, under no. 17, fig. 17.1).







PROPERTY OF A GERMAN PRIVATE COLLECTOR

**60**

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

*Street scene in Jerusalem*

signed and dated 'C.Werner.f.1863.' (lower right)

watercolour on paper

25¼ x 18¾ in. (64.1 x 47.6 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

**PROVENANCE:**

with Galerie J. H. Bauer, Hannover.







VARIOUS PROPERTIES

**61**

**ETTORE SIMONETTI (ITALIAN, 1857-1909)**

*The snake charmer*

signed and inscribed 'Ettore Simonetti/Roma' (lower right)  
watercolour, bodycolour and pencil on paper  
21½ x 30¼ in, (54.5 x 76.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

The Italian Orientalists specializing in watercolour all worked in close proximity to one another on the Via Margutta in Rome. The group included Giuseppe Aureli, Giulio Rosati, Enrico Tarengi and Ettore Simonetti.

Simonetti was a highly accomplished watercolourist, who created compositions from a mixture of photographs, props and his own imagination, often varying the same composition or executing the same composition in two different mediums. Indeed, a similar composition of this painting was sold on behalf of the Dallas Museum of Art in Christie's New York in 2003.









## 62

### ACHILLE BEFANI FORMIS (ITALIAN, 1830-1906)

#### *Oasi nel Deserto del Sahara*

signed 'AB Formis' (lower left)

oil on canvas

37 x 65 in. (94 x 165 cm.)

Painted circa 1871.

£30,000–50,000

\$40,000–66,000

€34,000–57,000

#### PROVENANCE:

Acquired by the Società per le Belle Arti at the Esposizione di Brera in 1871 for 800 lira and assigned by lottery to the member Mr Antonio Valsecchi.

Private collection, Sweden.

Anonymous sale; Stockholms Auktionsverk, Stockholm, 26 November 2009, lot 2403.

#### EXHIBITED:

Milan, Palazzo Nazionale di Brera, *Esposizione Annuale di Belle Arti*, 1871, no. 168.

Barletta, Pinacoteca 'Giuseppe De Nittis' - Palazzo Della Marra, *Incanti e scoperte. L'Oriente nella pittura dell'Ottocento italiano*, 5 March-5 June 2011, no. 21.

Milan, Gallerie Maspes, *Collezioni d'Autore 2014*, 24 October-21 December 2014, no. 11.

Brescia, Palazzo Martinengo Cesaresco, *Da Hayez a Boldini. Anime e volti della pittura italiana dell'Ottocento*, 21 January-11 June 2017, no. 48.

#### LITERATURE:

G.M., *Appendice. 'L'Esposizione di Belle Arti in Brera', IV, in La Perseveranza*, year XIII, no. 4268, 18 September 1871.

G. Bomben, 'Appendice del Secolo. Esposizione di Belle Arti in Brera', *IV, in Il Secolo*, year VI, no. 1946, 25 September 1871, as: '*Oasi nel deserto di Sahara*'.

S. Mazza, 'Appendice. Esposizione di Belle Arti nel Palazzo di Brera', *III, in La Lombardia*, year XII, no. 265, 26 September 1871, as: '*Oasi nel deserto di Sahara*'.

V. Bignami, *Esposizione di Milano. II*, in *L'Arte in Italia*, year III, October 1871, p. 149, as: '*Oasi del deserto di Sahara*'.

G. L. Marini, *Il valore dei dipinti italiani dell'Ottocento e del primo Novecento. L'analisi critica, storica ed economica. XXVIII*, Turin, 2010, p. 351 (illustrated).

E. Staudacher, 'Gli esordi espositivi di Pompeo Mariani e i rapporti con la Società per le Belle Arti di Milano', in *Pompeo Mariani Impressionista italiano*, catalogo della mostra, E. Savoia, S. Bosi eds., Milan, 2014, p. 174 (illustrated).

*Oasi nel deserto del Sahara* was well received when first exhibited in the Brera at the *Esposizione Nazionale di Belle Arti* in 1871 and was enthusiastically praised by Vespasiano Bignami, the future founder of *Famiglia Artistica*. The luminosity with which the painting is infused is typical of the meridional painting from which Formis' activity originates. The Neapolitan artist attended Gabriele Smargiassi's (1798-1882) school of landscape painting and, following a series of personal events that led him to settle in Milan, he left for Turkey in 1868, sailing along the Mediterranean coast to Egypt. The scene, painted *en plein-air*, captures the light of the moment, communicating a sense of quiet and serenity.







**\* 63**

**EDWARD LEAR (BRITISH, 1812-1888)**

*The Plains of Bethany*

signed with monogram (lower left)

oil on canvas

9½ x 18¾ in. (24.1 x 47.6 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–68,000

**PROVENANCE:**

James Parker (1924-2001), New York.

by bequest to Marvin D. Schwartz.

And thence by descent to the present owner.

**EXHIBITED:**

New York, The Union Club, Autumn 1967 (lent by James Parker).

Jerusalem, with its powerful biblical associations, was the goal of many artist-travellers to the Near East in the 19th Century. Edward Lear, aware of the particular veneration in which the city was held, wrote as early as 1848 of his desire to visit the Holy Land: 'How I wish someone would pay my way to Palestine; I should like to see Jerusalem of all things'. After two earlier attempts had failed, his journey was eventually enabled by a commission from Lady Waldegrave, one of the most loyal of his patrons. He reached Jerusalem on 27 March 1858, and the next day, Palm Sunday, explored the country immediately outside the walls. The city was crowded with Easter pilgrims however, and he decided to continue his journey south to Petra.

The little village of Bethany lay on the eastern slopes of the Mount of Olives, reputedly the Biblical site of the Tomb of Lazarus, and is now the village of Al-Azariyeh. Lear wrote to Lady Waldegrave about his travels out of Jerusalem: 'Every path leads you to a fresh thought: - this takes you to Bethany, lovely now as it ever must have been: quiet, still little nook of valley scenery. There is Rephaim & you see the Philistines crowding over the great plain - Down that ravine you go to Jericho: from that point you see the Jordan and Gilead...I cannot conceive any place on Earth like Jerusalem for astonishing and yet unfailing mines of interest' (27 May 1858, cited in Lady Strachey, *Letters of Edward Lear*, London, 1907, p. 107).

This painting, believed to have been executed in 1879, is based on a watercolour sold in these Rooms on 17 November 1992 (lot 104), which is inscribed 'Bethany/Edward Lear: del. 1858.' and is dedicated to 'Miss Baring. Stratton Hall. Mitcheldever. Hants.' It had passed down by descent to Thomas George Baring, 1st Earl of Northbrook. A larger version of the drawing, without the figures (12¾ x 20in. and inscribed 'Bethany 25 of April./1858'), was sold in these Rooms on 10 July 1984 (lot 280) as having been in the collection of Franklin Lushington.

The painting is known to have been in the collection of James Parker who, for nearly fifty years, was Curator of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, New York, having previously worked at the Louvre, Paris, and the Victoria & Albert Museum, London. He bequeathed it to Marvin Schwartz, Curator of Decorative Arts at the Brooklyn Museum, later consultant at the Metropolitan Museum of Art, New York, who originated the weekly 'Antiques' column in The New York Times.

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









**64**

**CHARLES-THÉODORE FRÈRE (FRENCH, 1814-1888)**

*A Bedouin encampment surrounded by ruins*

signed 'TH. FRÈRE.' (lower right)

oil on panel

10½ x 13⅞ in. (26.6 x 35.3 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000





**65**

**PAUL JEAN BAPTISTE LAZERGES (FRENCH, 1845-1902)**

*Night sky over El Kantara*

signed and dated 'PAUL LAZERGES/1900' (lower right)

oil on canvas

15¼ x 21⅞ in. (38 x 55.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**RUDOLF ERNST (AUSTRIAN, 1854-1932)***The Carpet Seller*

dedicated and signed 'à mon cher ami/ Roger-Miles R. Ernst.' (lower right)

oil on panel

19 $\frac{1}{8}$  x 15 $\frac{7}{8}$  in. (48.4 x 40.2 cm.)

£50,000–70,000

\$66,000–92,000

€57,000–79,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Paris, 22 October 2015, lot 130.

Acquired at the above sale by the present owner.

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 Bildenen 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.

Ernst's usual mastery contrasts of textures and colours can be seen in the present lot. With almost photographic precision, the artist paints the silken robes of the figures, the beautiful carpets and the various objects. 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 present work is dedicated Leon Roger-Milès (1859 – 1928) an art critic, historian and lawyer. He founded *Le Monde Poétique* and collaborated on several magazines, including *Le Figaro illustré* and *Revue des Deux Mondes*. In 1898, Roger-Milès introduced Rudolf Ernst to the French public in the most glowing terms: nothing that the artist touched, he enthused, 'remained innocent of beauty, whether it was a painting, a piece of music or a ceramic.' (C. Juer, *Najd Collection of Orientalist Paintings*, London, 1991, p. 74).









**67**

**PAUL JOANOVITCH (AUSTRIAN, 1859-1913)**

*A new thread*

incised 'P. Joannovitch' (lower right)

oil on panel

7 $\frac{3}{8}$  x 5 $\frac{1}{8}$  in. (19 x 12.7 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000





68

**GEORGES ANTOINE ROCHEGROSSE (FRENCH, 1859-1938)**

*Sémiramis, The Queen of Assyria*

signed 'G. Rochegrosse' (lower right)

oil on panel

11½ x 8¼ in. (29.5 x 21 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,700

**GEORGES ROCHEGROSSE (FRENCH, 1859-1938)***La danseuse*

signed 'G. Rochegrosse' (lower right)

oil on canvas

24 x 19¾ in. (61 x 50.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Georges Rochegrosse was abandoned by his father as a child, and when his mother remarried he became the stepson of the great poet Théodore de Banville. At the age of 12, he became a pupil of Gustave Boulanger and Jules Lefebvre at the Académie Julian, where he later taught draughtsmanship. While enjoying the benefits of the more liberal teaching at the Académie Julian, he enrolled at the École des Beaux-Arts, and was a finalist in the Prix de Rome twice. He painted murals for the staircase in the Sorbonne library.

In 1883 he won the *Prix du Salon*, which enabled him to visit Italy. He subsequently travelled to Belgium, Holland and Germany. Around 1890 he married his great love Marie Leblond, who became the model for the heroines in his paintings for about 30 years. From 1900, Rochegrosse and Marie spent the winter months in El-Biar, in the hills above the Bay of Algiers, where the painter often found the Oriental backgrounds for his compositions. He died in El-Biar, but he was buried in Montparnasse Cemetery in Paris. He was made an Officier of the Légion d'Honneur in 1910. He was also a permanent member of the *Salon* jury.

His fame was international, commensurate with the ambitious nature of his major historical, mythological and literary compositions.





**JACQUES MAJORELLE (FRENCH, 1886-1962)**

*Groupe devant la Koutoubia, Marrakech*

signed and inscribed 'J.majorelle/marrakech' (lower left)

gouache on paper

24¾ x 21½ in. (62.9 x 53.7 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–68,000

**PROVENANCE:**

Anonymous sale; Millon et Associés, Paris, 29 May 2009, lot 90.

Anonymous sale; Dorotheum, Vienna, 7 October 2009, lot 448.

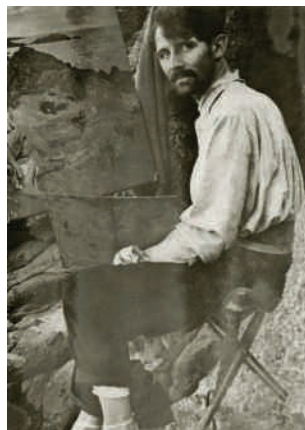
In 1917, at the age of 31, Jacques Majorelle visited Morocco for the first time. Overawed by the country, he would eventually spend the rest of his life there. As early as 1923 he began work on his villa in Marrakech, built in the Moorish style. Its gardens, later restored by Yves Saint-Laurent and Pierre Bergé, are now world famous. Majorelle followed in the footsteps of Delacroix and the famous Orientalist painters who had travelled to North Africa in the mid-19th century. However, he developed and created a new pictorial language in which the legacy of Orientalism is subsumed to new modernist currents. The painter left behind the imaginary Orient, the fashionable Harem scenes, Fantasias, and Palace guards, and focused more on everyday subjects: the souks, the markets and city life.

The Koutoubia Mosque or Mosque of the Booksellers was built on the ruins of an ancient Almoravid palace and inaugurated in 1157. Under the Almohad Caliph Yacoub El-Mansour the Mosque was rebuilt when it was realized that the *mihrab* wasn't correctly aligned towards Mecca. The Mosque's name, refers to the numerous booksellers (*koutoubiyyin*) active in the nearby square and *souk*. The Mosque's minaret tower, which is one of the city's landmarks, is 77 meters high and inspired that of the Giralda in Seville.

The present work is one of the rare examples of Majorelle's homage to the city and at the magnificent minaret of the Koutoubia Mosque. What Majorelle described in his diary seems to correspond to the image of the colourful grouping depicted here around the Mosque : *'Des fenêtres de mon atelier, que ne vout-on pas de passionnant sur cette place qui en elle-même n'a rien d'extraordinaire, mais qui devient par la foule qui s'y entasse une des plus belles choses qu'on puisse voir au monde (de l'avis de ceux qui savent voir et il y en a beaucoup ici'* (lettre à Etienne Cournault, 28 juillet 1917). The colourfully dressed women in Haïk contrast with the subdued and earth tones of Marrakech.



Walter Mittelholzer, *Koutoubia Mosque*, Photograph, 1930



The artist at work













**71**

**GEORGES WASHINGTON (FRENCH, 1827-1910)**

*The attack*

signed 'G Washington' (lower left)

oil on canvas

17 x 24 in. (43.3 x 61 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000



Ernst Koerner 1922.





**72**

**ERNST KARL EUGEN KOERNER (GERMAN, 1846-1927)**

*Istanbul, Valide and the Suleymaniye mosque*

signed and dated 'Ernst Koerner 1922.' (lower left); and signed again and inscribed with title  
(on a label attached to the reverse)

oil on canvas

26 $\frac{5}{8}$  x 39 $\frac{5}{8}$  in. (67.6 x 100.6 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–57,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 16 November 2016, lot 223.

Acquired at the above sale by the present owner.



Pasini in his Parisian studio, Rue Chaptal 30, in the 1880's.

Alberto Pasini (1826-1899) was born in Busseto (Emilia-Romagna), and later attended the Academy at Parma. Having enjoyed some local success with his lithography, as well as with his painting, he was encouraged to move to Paris. He studied there from 1851 to 1853 under Eugene Cicéri. Pasini then transferred to the studio of M. E. Isabey, and first exhibited at the Salon in 1853. An opportunity came at the time of the Crimean War in 1855, when, on the recommendation of Théodore Chassériau, Pasini went as a replacement for him, as a painter in the entourage of the French Minister, Nicolas Prosper Bourée, leader of the French legation to the Persian Gulf and Tehran. As part of the Minister's suite, Pasini first visited Persia and Turkey, painting as he went. He travelled to Istanbul between 1868 and 1869, and then to Asia Minor and Syria in 1873. Pasini travelled widely in Europe, and from 1878 visited Venice several times. He journeyed with Jean-Léon Gérôme to Spain from 1879 to 1883, producing images of Granada and the Alhambra.

Although his contemporaries thought of him as a talented landscape and architectural painter, Pasini also excelled at busy scenes of everyday life, especially in his Orientalist pictures. He was influenced early on by the painters Théodore Rousseau and Eugène Fromentin in the 1850s, but went on to develop his own distinctive style. After the Franco-Prussian War (1870-71), Pasini returned to Italy, but continued to exhibit at the Salon until his death in 1899.





**\* 73**

**ALBERTO PASINI (ITALIAN, 1826-1899)**

*A resting guard with his horse*

signed 'A. Pasini' (lower left)

oil on canvas

8 x 6 $\frac{3}{8}$  in. (20.3 x 16.2 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

74

**ALBERTO PASINI (ITALIAN, 1826-1899)**

*A market before Nusretiye Camii Mosque in Tophane, Constantinople*

signed and dated 'A. Pasini.1870.' (lower left)

oil on canvas

9 $\frac{3}{8}$  x 15 $\frac{3}{4}$  in. (23.7 x 40 cm.)

£80,000–120,000

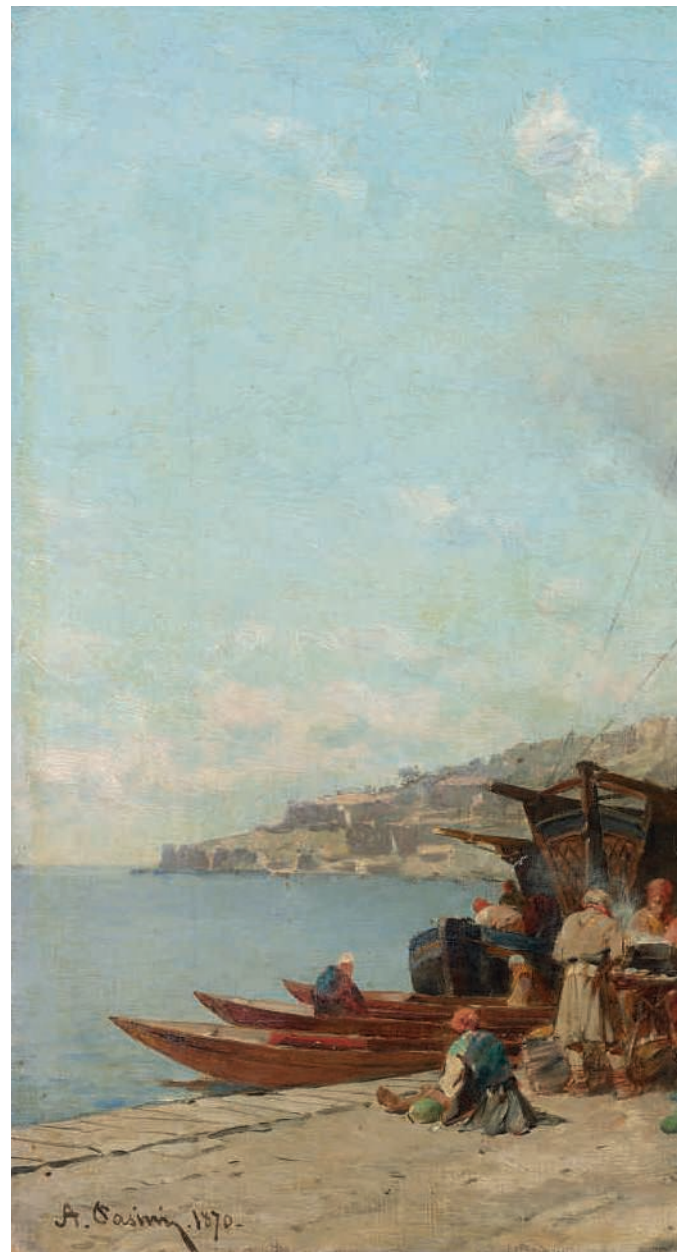
\$110,000–160,000

€91,000–140,000

In the present lot Pasini captures the bustle of a busy market at the side of the quay, fresh produce from the arriving merchant ships are sold amidst the lively bustle of the crowd. Meanwhile, the Nusretiye Mosque in the Tophane district sits reverently to the centre right of the composition. The mosque was built by Sultan Mahmut II and opened in 1826. Architecturally the mosque has Islamic elements with a baroque style façade, making it unique to the city.



F. Bedford, *Nusretiye Camii Mosque in Tophane, Constantinople*, Photograph circa 1860







75

**ALBERTO PASINI (ITALIAN, 1826-1899)**

*Mercato a Costantinopoli*

signed 'A. Pasini.' (lower left)

oil on canvas

18¼ x 15⅞ in. (46.3 x 38.3 cm.)

Painted *circa* 1880.

£200,000–300,000

\$270,000–390,000

€230,000–340,000

**PROVENANCE:**

with Galleria d'Arte Moderna, Turin.

Private collection, Italy.

Alberto Pasini's works are notable for the delicacy of their colours, and for the masterful rendition of light and shadow, both of which were realised with the application of very thin paint layers onto fine canvases. Here the greens, reds, blues and aquamarines, and the contrast between the sunlit facades and the strongly shaded bazaar entrance are among the most characteristic hallmarks of the artist. Also typical is the composition, filled with architecture, avoiding a horizon line.

The artist remarked on the colourful buildings of Constantinople that 'rays of sunlight rendered them like precious gems' (quoted in V.B. Cardoso, *Pasini*, Genoa, 1991, p. 86, note 11). The city offered for him a profusion of visual delights, worked into canvases for which he found it hard to keep up demand from his Parisian dealer, Goupil.

Pasini painted a great number of Constantinople market scenes, usually including certain signature motifs: horses, a splash of pink or light blue to pick out the womenfolk, a jumble of goods in the foreground, and a dominating architectural motif, like in the present work.

Here it is apparent that Pasini was struck by the delicacy of the light in the East. The viewer's eye is drawn in by the colourful groupings of figures draped in shades of red, yellow and blue juxtaposed with the cool earth tones of the architecture. This creates a sense of expansion and rhythm and firmly anchors the centre of the composition. The experience of viewing the present work is comparable to that of a curious traveller entering a foreign space, with all the opulence and complexity of Constantinople punctuated with glimpses of everyday reality. The nuanced gestures and expressions of the different clusters of people engaged in barter or conversation provide a sense of immediacy, but some of them can be found repeated in other works by Pasini, across a variety of different locations depicted by the artist.

Pasini's Oriental scenes incorporate superb draughtsmanship and a great sensitivity to colour. His 'technical skill, sense of colour harmony and excellent treatment of light make one regret that his delightful paintings are so rarely to be found' (L. Thornton, *The Orientalist Painter-Travellers*, Paris, 1994, p. 142).



A street market in Constantinople







76

**ALBERTO PASINI (ITALIAN, 1826-1899)**

*Yeni Cami Mosque, Constantinople*

oil on canvas

15½ x 24¼ in. (39.4 x 61.5 cm.)

Painted *circa* 1870-1873.

£60,000–80,000

\$79,000–110,000

€68,000–91,000

**PROVENANCE:**

Acquired from the father of the present owner, *circa* 1988.

And thence by descent to the present owners.

The present lot offers great insight into the artistic process of Alberto Pasini. It illustrates how the artist explored to create the most ideal vantage point to depict the market on the south side of Yeni Cami, the New Mosque in Constantinople, eventually culminating in some of the most important works in the artist oeuvre. The architecture and orientation of the view of the present lot is meticulously duplicated in his entry into the Paris salon of 1873, which allows us to date the present lot to *circa* 1870-1873.

The painting was authenticated by Claire Ferria Pasini (please refer to inscription on the reverse).







77

**CARLO BOSSOLI (ITALIAN, 1815-1884)**

*A view of Constantinople and the Golden Horn from Eyüp by moonlight*

signed and dated 'C. Bossoli 1846.' (lower right)

tempera and gouache on paper

15¼ x 23½ in. (38.7 x 59.7 cm.)

£30,000–50,000

\$40,000–66,000

€34,000–57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 27 June 2007, lot 108.

**EXHIBITED:**

Grasse, Musée Jean-Honoré Fragonard, *Peintres Voyageurs : De Rome à Constantinople*, 12 April–31 December 2014.

**LITERATURE:**

A. Peyrot, *Carlo Bossoli. Luoghi, personaggi, costumi, avvenimenti nell'Europa dell'Ottocento visto dal pittore ticinese*, Turin, 1974, vol. I, p. 21 (illustrated).

Bossoli was the leading topographical painter of his age, and a superb draftsman, noted for the format of his broad vistas and an amazing wanderlust which took him beyond Italy, through Europe to the Middle East. He was also a major chronicler of the Italian Risorgimento. Above all, his pictures deftly manage to combine both the picturesque and the modernity of his age.

The artist first travelled through Constantinople in 1839, on his way back to Italy from Odessa, where his family had emigrated when he was a child. The city, which was a regular staging post on the journeys he made between the Crimea and Italy in the early 1840s, made an indelible impression upon him, and throughout his life he combined into highly finished compositions the drawings he had made whilst there.

In this dramatically lit composition, the artist succeeds in creating an image which fuses the naturalism of topographical detail with a profoundly Romantic and timeless atmosphere.







Amadeo, 5th Count Preziosi, came from one of the foremost families of the Roman Catholic 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.

78

**COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)**

*A Bazaar in Constantinople*

signed 'Preziosi.' (lower right)

pencil, chalk and watercolour, heightened with white, on paper  
15¼ x 23½ in. (38.7 x 59.7 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

**PROVENANCE:**

Baron Felix Meyendorff and his wife Olga Gortschakow, Weimar.  
And thence by descent to his son Baron Alexander Meyendorff, London.  
with Mr Payne, London.

Acquired from the above by the present owner.

This sketch shows the entrance to a market in Istanbul. The vigorous draughtsmanship and rapid depiction of detail suggests that it was an on-the-spot sketch, from which a more finished and highly-coloured version would be prepared back in the studio. Many markets in rural Turkey still have the same atmosphere, despite the difference in costume, with a profusion of goods, shops with drop-down shutters, and security at night provided by the massive gateways and walls.

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







79

**COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)**

*Fishing boats on the Sea of Marmara, at Kumkapı, Istanbul*

signed and dated 'Preziosi 1865.' (lower right)

pencil and watercolour, heightened with white on paper

9 $\frac{3}{8}$  x 13 $\frac{3}{4}$  in. (23.8 x 35 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 2 October 1992, lot 93.

An unusual subject for Preziosi, painted with characteristic vigour, this view is of Kumkapı and the southern walls of Istanbul, seen from the Sea of Marmara. In Byzantine times there was an important harbour here for galleys, yet it fell into disuse and was filled in. Eventually it became a place where only picturesque fishing boats moored, near the beach outside the Kumkapı gate.

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









PROPERTY FROM A DISTINGUISHED COLLECTION

**80**

**COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)**

*Büyükdere, Constantinople*

signed 'Preziosi' (lower centre)

watercolour and bodycolour heightened with white on paper, oval

11½ x 14½ in. (28.5 x 37 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

This image seems to be a view of Büyükdere, with a large British first-rate three-decker ship at anchor, and other ships in the distance. It may have been painted at the time of the Crimean War, when the Allied fleet anchored there, before re-grouping and sailing on into the Black Sea. It was a time of great activity for Preziosi, as the demand for his pictures increased, not least from eminent patrons such as Stratford Canning, 1st Viscount Stratford de Redcliffe, then the British Ambassador.

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





PROPERTY FROM A DISTINGUISHED COLLECTION

**81**

**COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)**

*Above Kanlıca, with a view of Rumelihisari*

signed and dated 'Preziosi 1860.' (lower right)  
watercolour and bodycolour heightened with white on paper, oval  
10½ x 13⅞ in. (27 x 35.7 cm.)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

Preziosi made several variants of this image of a man on a donkey, slowly climbing the hill, while a group of picturesque ladies sit gossiping by the side of the track. The view is taken from above Kanlıca, and in the distance can be seen Rumelihisari, the Castle of Europe, perhaps the most distinctive historic feature on the shores of the Bosphorus. It was from this castle, which he had built in four months and sixteen days, that Mehmet the Conqueror launched his attack on Constantinople in 1453.

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



PROPERTY FROM A DISTINGUISHED COLLECTION

**82**

**COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)**

*A Street in Old Istanbul*

signed and dated 'APreziosi/1855' (lower right)

pencil and coloured chalks on paper

25 x 17½ in. (63 x 44.4 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

It has not yet been possible to identify this corner of old Istanbul. A man on his horse, with panniers perhaps containing vegetables, is taking a short cut up the bed of a shallow stream, which flows between wooden houses facing one another on the banks. It is very likely that the houses have gone and the stream itself covered over, in the numerous improvements made in Istanbul. Many such picturesque places have been swept away, and Preziosi's images provide a record of their existence. Here, Preziosi cleverly uses a shaft of bright sunlight to illuminate the dark alley.

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





PROPERTY FROM A DISTINGUISHED COLLECTION

**83**

**COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)**

*At the Sweet Waters of Asia, Constantinople*

signed and dated 'Preziosi 1854' (lower right)  
pencil and watercolour, heightened with white, on paper  
9¾ x 7⅞ in. (24.8 x 18 cm.)

£5,000–7,000

\$6,600–9,200  
€5,700–7,900

A favourite place of resort, and one that Preziosi and many other artists depicted, was what the Europeans called the Sweet Waters of Asia. In the background can be seen the Fountain of Mirimah Sultan, around which groups of people are picnicking, their carpets spread out in the meadow.

The women who travelled from home, usually in a carriage, or *araba*, could buy extra things from itinerant vendors, such as the one depicted in the foreground, with his tray and stand, (*tepsi* and *sehpa*), which he would set down, and from which he would serve his customers.

Another version of the scene is in a private collection in Turkey (illustrated Zeynep İnankur, *Amadeo Preziosi*, Istanbul: Yapı Kredi, 2007, p. 67).

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

PROPERTY FROM A DISTINGUISHED COLLECTION

**84**

**COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)**

*The sweet shop*

signed 'Preziosi' (lower right)

pen and brown ink, watercolour, heightened with white, on paper  
11 x 7½ in. (27.9 x 19 cm.)

£15,000–20,000

\$20,000–26,000

€17,000–23,000

A woman and her two children are making purchases from a sweet shop. The sweets are visible in the glass jars and some are being weighed out. To the right can be seen hanging a typical Turkish sweetmeat, *cevizli sucuk* (literally *walnut sausage*), a particularly chewy confection.

Preziosi was fond of depicting the sweet shops in Istanbul, and the eager children whose parents were happy to treat them. They are wearing miniature versions of their parents' clothing who must have been well-off, judging by the elaborate jackets and tasselled fezzes they are wearing.

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

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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 document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

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

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two 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](http://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](http://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](http://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](http://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 Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act 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 Christie's 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 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 reclaimers 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 **ℓ** 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 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 in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **warranty** 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, defects in respect of bindings, stains, spotting, marginal tears or other damage 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.

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

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

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(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 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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

(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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) 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 ♀ 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](http://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 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address <b>outside</b> 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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

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

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 7389 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'.

o

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

Δ

Owned by Christie's or another **Christie's Group** company in whole or in 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 CONSIGNED FOR AUCTION

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

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

#### o **Minimum Price Guarantees**

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

#### o◆ **Third Party Guarantees/Irrevocable bids**

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

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.

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## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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](http://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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060 Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

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

## PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
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	£70.00	£35.00
Storage per day	£8.00	£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. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY  
**Vehicle access via Central Park only.**

## COLLECTION FROM CHRISTIE'S PARK ROYAL

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# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### 19TH CENTURY EUROPEAN ART

THURSDAY 14 DECEMBER 2017 AT 2.30 PM

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

CODE NAME: DELACROIX

SALE NUMBER: 14235

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.  
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WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**14235**

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E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



BARTHOLOMEUS BREENBERGH (DEVENTER 1598-1657 AMSTERDAM)

*Christ healing the blind*

signed and dated 'Breenbergh fecit. Ao 1653.' (lower left)

oil on panel

18 x 24 $\frac{7}{8}$  in. (45.5 x 63.2 cm.)

£20,000-30,000

**OLD MASTERS**  
**EVENING SALE**

*London, 7 December 2017*

**VIEWING**

2-7 December 2017

8 King Street

London SW1Y 6QT

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ETHEL CARRICK FOX (1882-1952)

*Sur la Plage*

oil on board

10 $\frac{1}{2}$  x 13 $\frac{3}{4}$ in. (27 x 35cm.)

£40,000-60,000

## AUSTRALIAN ART

*London, 14 December 2017*

### VIEWING

9-13 December 2017

8 King Street

London SW1Y 6QT

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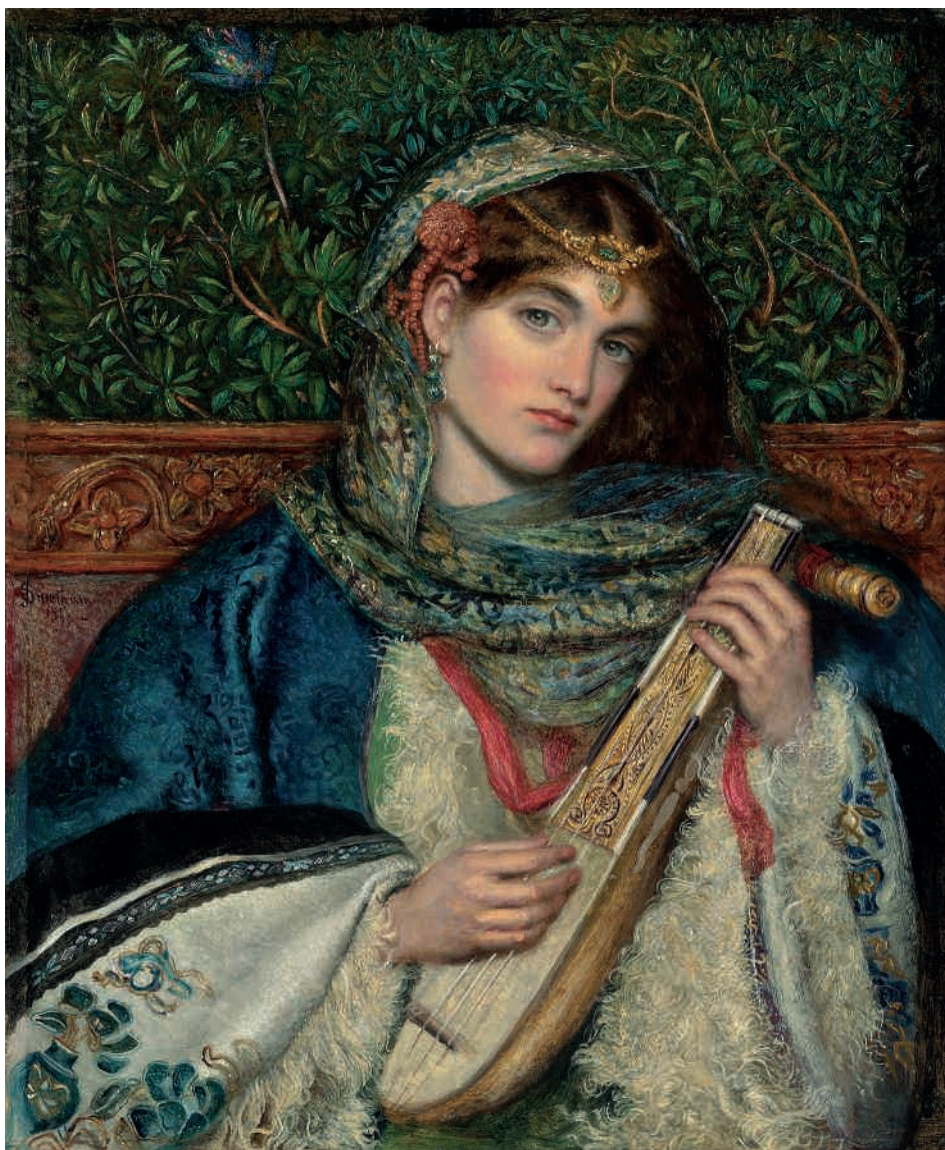
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CHRISTIE'S



JAMES SMETHAM (1821-1881)  
*Irene (The Mandolin)*  
 signed and dated 'JSmetham/1866-' (centre left)  
 oil on canvas  
 19½ x 16 in. (49.5 x 40.7 cm.)  
 £100,000 – 150,000

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

*London, 13 Decembe 2017*

**VIEWING**

9-13 December 2017  
 8 King Street  
 London SW1Y 6QT

**CONTACT**

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