

An impressionist painting of a street scene. In the center, a white horse is being led by a person. To the right, a red building is visible. The foreground shows a light-colored path or road. The background is filled with vibrant, textured brushstrokes in shades of blue, yellow, and red, suggesting a lively, sunlit environment. The overall style is characteristic of Impressionism, with a focus on light and color over fine detail.

19TH CENTURY ART

King Street · 13 December 2016

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19TH CENTURY EUROPEAN & ORIENTALIST ART

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Front cover: Lot 42
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In sending absentee bids or making enquiries, this sale should be referred to as HIERO-12228

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PROPERTY FROM A DISTINGUISHED COLLECTION

λ1

EDGAR MAXENCE (FRENCH, 1871-1954)

Deux Anges

signed 'E. Maxence' (lower left)

oil and tempera on paper laid down on board

9½ x 12¾ in. (24 x 32.4 cm.)

Executed *circa* 1895.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 5 April 2006, lot 22.

Acquired at the above by the present owner.

EXHIBITED:

Tokyo, Parco Co. Ltd., *International Symbolist Exhibition*, 1983, no. 23.

London, Piccadilly Gallery, *Symbolists 1860-1925*, June-July 1970, no. 53.

Born in Nantes in 1871, Edgar Maxence became a pupil of Gustave Moreau at the *École des Beaux-Arts* in Paris. He is best known for symbolist subjects painted in soft palettes, which evoke serene calm. He exhibited regularly at the Paris *Salon* and the *Salon de la Rose-Croix*. Maxence won a gold medal in 1900 at the Exposition Universelle and was appointed *Officier de la Légion d'Honneur* in 1924.

Influenced partly by early Italian Renaissance painting and Pre-Raphaelite art, the mystical character of the present picture is accentuated by the artist's technique. A combination of oil and tempera results in a relatively thick impasto, and the forms exhibit remarkable purity of line.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

2

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait de Marthe Letellier au chapeau

signed 'Helleu' (lower right)

black, red chalk and white pastel on paper laid down on artist's prepared board

28¼ x 20¼ in. (71.8 x 52.7 cm.)

Executed *circa* 1890.

£7,000-10,000

\$8,700-12,000

€7,800-11,000

PROVENANCE:

Anonymous sale; Christie's, New York, 22 September 2009, lot 29.

Acquired at the above sale by the present owner.

LITERATURE:

Honfleur, Musée Eugène Boudin, *Paul Helleu: 1859-1927*, exhibition catalogue, 3 July-4 October 1993, p. 94.

Marthe Latellier, née Fourton, was one of Helleu's favourite models.

The authenticity of this work, which was first given to Helleu by Paulette Howard-Johnston in 1985, has been confirmed by Frédérique de Watrigant on the basis of a photograph. The present work is registered in the archives of the *Association Les Amis de Paul-César Helleu* as DE-889.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

3

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Étude de femme au nœud

signed 'Helleu' (lower left)

black, red chalk and white pastel on paper

22¼ x 30 in. (56.5 x 76.2 cm.)

Executed circa 1890.

£6,000-8,000

\$7,400-9,900

€6,700-8,900

PROVENANCE:

with Alon Zakaim Fine Art, London.

Acquired from the above by the present owner in 2009.

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph. The present work is registered in the archives of the *Association Les Amis de Paul-César Helleu* as DE-3229.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

4

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

Portrait of Madame de Guerne

signed 'Helleu' (lower right)
black, red and white chalk on paper
25% x 19% in. (64.5 x 49.2 cm.)
Executed *circa* 1890.

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Anonymous sale; Tajan, Paris, 17 March 2004, lot 152.
with Alon Zakaim Fine Art, London.
Acquired from the above by the present owner in 2009.

The sitter, Madame de Guerne (née Cold Bernard), was
the aunt of the artist's wife. Helleu met Mme de Guerne in
Deauville.

The authenticity of this work has been confirmed by Frédérique
de Watrigant on the basis of a photograph. The present work is
registered in the archives of the *Association Les Amis de Paul-
César Helleu* as DE-552.





PROPERTY FROM A DISTINGUISHED COLLECTION

5

FÉLIX ALFRED BONNET (FRENCH, 1847-AFTER 1925)

À la buvette

signed with initials and dated 'F.B. 96' (lower right)

oil on canvas

56½ x 75 in. (143.5 x 190.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Private collection, Germany.

Private collection, Germany (2004).

Anonymous sale; Van Ham, Cologne, 3 July 2004, lot 1228.

Anonymous sale; Van Ham, Cologne, 20 November 2009, lot 235.

Acquired at the above sale by the present owner.



PROPERTY OF A PRIVATE FRENCH COLLECTOR

6

JEAN EUGÈNE CLARY (FRENCH, 1856-1930)

Portrait of Suzanne Valadon (1865-1938), aged 20

signed 'E Clary.' (lower left)

oil on canvas

22 x 12⁷/₈ in. (56 x 32.8 cm.)

Painted *circa* 1885.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

Suzanne Valadon (23 September 1865 – 7 April 1938), was a notable model and artist. She was also the mother of the painter Maurice Utrillo. She is seen here sitting on a chair whilst holding a violet flower in her left hand, turning her back on the viewer. A preparatory sketch (fig. 1) for the present composition is in the Louvre's collections (RF 1977 106, AM 3397), currently held by the Musée d'Orsay, Paris.

Known to be a seductive, provocative and voluptuous model, Suzanne sat for many artists such as Pierre-Auguste Renoir, Pierre-Cécile Puvis de Chavannes and Henri de Toulouse-Lautrec. She became the first woman painter to enter the Société Nationale des Beaux-Arts. Her good friend, Edgar Degas was one of those who encouraged and helped her by purchasing many of her works.



A photo of Suzanne Valadon in 1885
© Jean Fabris, Courtesy of Musée de Montmartre

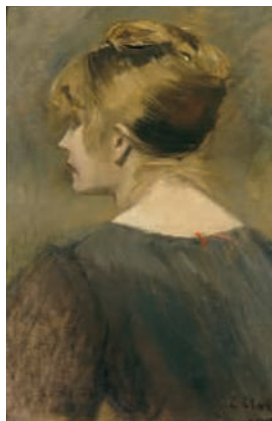


Fig 1: Jean Eugène Clary, *Suzanne Valadon (1867-1938) à 20 ans*,
Photo: © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski



7

GUSTAVE COURBET (FRENCH, 1819-1877)

Les Gorges des Saillon

signed and dated '75/G. Courbet' (lower left); and with inscription 'Les Gorges des Saillon, le Géant dans le Valais, Suisse' (on the reverse)

oil on canvas

16¼ x 13 in. (41.2 x 33 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Anonymous sale; Christie's, London, 23 January 2008, lot 40.

Sarah Faunce compares the present work to *Paysage fantastique aux roches anthromorphes* (exh. cat. *Courbet*, Paris, Grand Palais, 1977-1978, no. 81), which features a similar construct of ladders set against the rock-face. Most significantly, an almost identical human facial profile is created out of the boulder in the lower centre of the composition. This is not only a humoristic device which can be traced in the history of art back to Giuseppe Arcimboldo, but also reinforces Courbet's idea of his native land as being a living, breathing entity.

Typical of Courbet is the way in which the waterfall and rocks fill the entire picture plane, unframed by trees or sky. The subject is presented starkly as a single mass of matter, confronting the viewer, yet in this instance the eye is drawn closer by following the ladder to hidden points above.

The present work will be included by Jean-Jacques Fernier in his supplement to the catalogue raisonné on the artist as '*Courbet et collaboration*', on the basis that in his opinion Cherubino Pata may have assisted the artist in its creation.

Sarah Faunce has authenticated this work on the basis of a photograph.







PROPERTY FROM A DISTINGUISHED COLLECTION

8

GUSTAVE COURBET (FRENCH, 1819-1877)

Nature morte aux trois pommes

oil on paper laid down on board
6¼ x 9¾ in. (15.9 x 25.1 cm.)

£40,000-60,000

\$50,000-74,000

€45,000-66,000

PROVENANCE:

Friedrich Steffen (1922-2002), Geneva.
His gift to the Fondation La Coudre, Geneva.
Anonymous sale; Hôtel des Ventes de Genève, Geneva,
9 December 2009, lot 1293.

Apart from a group of about twenty still lifes painted in the early 1860s, the vast majority of Courbet's still lifes were, like the present painting, executed in 1871 and 1872, during and shortly after his confinement in Sainte- Pélagie prison for his part in the Commune uprising. Jean-Jacques Fernier has suggested that the present lot is probably the first sketch painted by the artist in prison.



Paul Cézanne, *Fruit on a Cloth*, c.1890,
© Bridgestone Museum of Art, Tokyo, Japan/ Bridgeman Images

Courbet turned to still life painting in prison, as few other subjects were available to him. He used the apples, flowers and other fruits brought to him by his sister Zoé. In a letter to his lawyer, Charles Lachaud, dated 25 October 1871, Courbet complained, 'I am in every kind of pain: all the guards are preventing me from working at Ste.-Pélagie and from carrying out here what I had planned. They just authorized me to paint in my cell without leaving it, without any kind of light or model. Their authorization is useless for in that case I have no other motifs than God Almighty and the Holy Virgin' (P. ten-Doesschate Chu, *Letters of Gustave Courbet*, Chicago, 1992, p. 446).

The artist's desire to create within this confinement resulted in small still lifes, such as *Pommes*, being rendered on paper and in one known instance a door panel. These works, demonstrate a purity that is immensely powerful and resonates in similar still lifes by Manet and Cézanne (fig. 1). In the present lot, three apples, the only form of life, sit within the centre of a tightly cropped composition; perhaps resonating with the artist's own situation in his cell. The fruit takes the role of 'coloured symbols of life burgeoning in baron confines' (J. Rubin, *Courbet*, London, 1997, page 283). Verisimilitude is created through the strong red and green tones of the round fruit against the near monochromatic deep background. The contemporary art critic Max Buchon wrote of Courbet's creative process, 'One would say that he produces his works as simply as an apple tree produces apples' (quoted in L. Nochlin, *Style and Civilization: Realism*, London, 1971).

The authenticity of the present painting has been confirmed by Jean-Jacques Fernier in a letter dated 16 November 2009.







G. Courbet

PROPERTY FROM A DISTINGUISHED COLLECTION

9

GUSTAVE COURBET (FRENCH, 1819-1877)

La Grève

signed 'G. Courbet.' (lower right)

oil on canvas

18¼ x 25¾ in. (46.3 x 65.4 cm.)

Painted in 1865.

£150,000-250,000

\$190,000-310,000

€170,000-280,000

PROVENANCE:

with Galerie A. Schweitzer, New York.

Anonymous sale; Galerie Fischer, Lucerne, June 1955, lot 2015.

Friedrich Steffen, Geneva.

His gift to Foundation La Coudre.

Anonymous sale; Hôtel des Ventes de Genève, Geneva,

9 December 2009, lot 1295.

LITERATURE:

R. Fernier, *La Vie et l'oeuvre de Gustave Courbet: Catalogue raisonné*, Paris, 1977, vol. I, p. 272, no. 516 (illustrated).

Courbet stayed in Saint-Aubin, near Trouville in Normandy, the setting for this picture, in autumn 1865. 'I went for three days, I stayed for three months' he wrote to his parents. Courbet frequently visited the seaside throughout his career, and the sea held a special fascination for him. A year prior to painting this picture, he wrote, 'The sea! The sea with its charms saddens me. In its joyful moods, it makes me think of the laughing tiger; in its sad moods it recalls the crocodile's tears,

and in its roaring fury, the caged monster that cannot swallow me up' (Courbet to Victor Hugo in 1864, P. ten-Doesschat Chu, *The Letters of Gustave Courbet*, Chicago, 1992, p. 249, no. 64-18).

It was on his trips to Deauville and Trouville that Courbet was formally introduced to seascape painting by Eugène Boudin, the established master of beach and sea scenes, who Courbet called 'the king of skies'. When they met in 1859, Boudin 'heightened Courbet's sensitivity to the beauty of the changing skies of Normandy' (G. Tinterow, *Gustave Courbet*, New York, 2008, p.275). It was also in Normandy that Courbet met James McNeill Whistler and Claude Monet (fig. 1). These introductions inspired Courbet to launch his seascapes in new directions. The coastal landscapes produced during the 1860s offered the artist not only commercial success but also an opportunity to explore the complexities of land, sea and sky.

In *La Grève*, the rising tide breaks on the wide, flat beach; the building clouds similarly mirror this approach from the deep horizon. The white foam and white of the clouds break up the grey tones favoured in the artist's palette and bring a rhythm to the mounting drama of the scene. Meanwhile the solid rock formation frames and anchors the composition.

The authenticity of the present painting has been confirmed by Jean-Jacques Fernier in a letter dated 16 November 2009.



Fig 1: Claude Monet, *Le Chantier de petits navires, près de Honfleur*, 1864 ©Christie's 2012







Fig 2: Ferdinand Victor Eugene Delacroix, *Mazeppa*,
© Ateneum Art Museum, Finnish National Gallery, Helsinki, Finland / Bridgeman Images

The subject resonated deeply with Géricault, and draws together many strands of his life. He was a committed anglophile, and an admirer of Byron whose works he would illustrate with three more lithographs executed in collaboration with Lami: *Le Giaour*, *Le Fiancée d'Abydos* and *Lara*. It exemplifies his love of the horse, an abiding theme in his art. Delacroix recalled 'Géricault only rode spirited horses ... He was able to mount them only by surprise, and once scarcely astride he would be carried away by the animal'. His recklessness in the saddle was to cause an early, protracted and painful death however as repeated falls caused and exacerbated an abscess on his spine. But Géricault's final identification with the subject came as a result of his adultery. His affair with his aunt, Alexandrine-Modeste, the much younger wife of an elderly uncle, had resulted in the birth of a son. The matter had caused much shame and ignominy - the child was raised in obscurity in the country - and Géricault no doubt reflected that his agonised suffering was retribution for such a betrayal.

Kenneth Clark wrote of Géricault's most celebrated painting, *The Raft of the Medusa* (Louvre, Paris, 1819) that it 'remains the chief example of romantic pathos expressed through the nude; and that obsession with death, which drove Géricault to frequent mortuary chambers and places of public execution, gives truth to his figures of the dead and the dying. Their outlines may be taken from the classics, but they have to be seen again with a craving for violent experience'. The same intense romanticism, abandonment to feeling, suffering and violence can be seen in *Mazeppa*, arguably the greatest endeavour of his final months, and the summation of his career.

This small work would appear to be the artist's preliminary treatment. He went on to paint another slightly larger version (privateCollection). As the present work was held very privately in the collection of the sculptor Baron Henri de Triqueti, and his daughter Mrs Lee Childe, the two versions and their provenance have at times been confused and conflated in the artist's literature. Much of the catalogue entry from the 1991 Bicentennial Géricault exhibition at the Grand Palais is devoted to separating the two works. The present picture was fêted as a discovery when it was sold privately in New York in 1990, having descended in the Triqueti family. This is the first time it has appeared at auction.



Fig 3: Emile Jean Horace Vernet, *Mazeppa*, 1826, Avignon, Musée Calvet
© Photo: Josse/Scala, Florence



THE PROPERTY OF A EUROPEAN NOBLEMAN

11

JOHANN FRIEDRICH OVERBECK (GERMAN, 1789-1869)

The Banishment of Hagar

signed with monogram and dated 'FO/1841.' (lower right)

oil on canvas

39 x 44¼ in. (99.1 x 113.6 cm.)

£150,000-250,000

\$190,000-310,000

€170,000-280,000

PROVENANCE:

Commissioned from the artist in 1841.

And thence by descent to the present owner.

EXHIBITED:

Lubeck, Benhaus Estate, *Overbeck und sein Kreis*, 1926, no. 231.

Hamburg, Altonaer Museum (on loan, circa 1971).

Hamburg, Altonaer Museum, *Die Gemäldesammlung des hamburgischen Senators Martin Johann Jenisch D.J. (1793-1857)*, 4 July-2 September 1973, no. 39.

Rome, Valle Giulia, Galleria Nazionale d'Arte Moderna, *I Nazareni a Roma*, 22 January-22 March 1981, no. 83.

LITERATURE:

M. Howitt and F. Binder, *Friedrich Overbeck. Sein Leben und Schaffen*, Bern, 1886, vol. 1, pp. 139-143 and vol. 2, p. 421.

K. Eberlein and C. Heise, *Die Malerei der deutschen Romantiker und Nazarener: Im besonderen Overbecks und seines Kreises*, Munich, 1928, no. 16.





Johann Friedrich Overbeck, *The Banishment of Hagar and Ishmael*, charcoal on paper, Private collection



Friedrich August Ludy, After Johann Friedrich Overbeck, *Hagar and Ishmael*, engraving © Harvard Art Museums/Fogg Museum, Gift of Belinda L. Randall from the collection of John Witt Randall

Fuelled by dissatisfaction with the direction of the Vienna Academy, a group of six German students founded the Brotherhood of St. Luke in 1809. Among them was Johann Friedrich Overbeck, son of a senator of the Hanseatic free city of Lübeck. The brotherhood was a direct reference to the old painter's guilds of medieval times. Four of the artists, Overbeck, Franz Pforr, Ludwig Vogel and Johann Konrad Hottinger, settled in Rome in 1810. Later joined by Friedrich Wilhelm Schadow, Peter von Cornelius, Philipp Veit and Julius Schnorr von Carolsfeld, they were mockingly referred to as the Nazarenes. The group advocated a renewed interest in religious art and monumental wall paintings. Their religious zeal most likely stemmed from the fact that almost all of them were Roman Catholic converts. Although the pursuit of spiritual and artistic simplicity and piety were typically romantic characteristics, the means by which they attempted to depict their dreams were classical. It has been suggested that the Nazarenes should be considered a special branch of German Romanticism. They strove for a new form of German religious-patriotic art fusing Dürer with Fra Angelico, Perugino and a young Raphael.

Although there was no revolutionary aspect to their work, the adoption of 'honest expression' in art and the inspiration of artists before Raphael was to exert considerable influence in Germany, and later in England, with the formation of the Pre-Raphaelite movement. In their abandonment of the Academy and their rejection of much official and salon art, the Nazarenes can be seen as sharing the same anti-scholastic impulse that would give impetus to the avant-garde in the later nineteenth century.

The present painting tells the story of the expulsion of Hagar and Ishmael by Abraham. The scene is suffused with subtle symbolism such as the vine tree in the centre, a reference to the line of Israel now passing through Isaac, and the large fig tree, a reference to the land of Israel from which Ishmael and his mother are forced to flee. The rich colouring and strongly composed groupings recall the monumental frescoes of Roman churches and the loose contour and intimate emotional relationship of the group of Sarah, seated upon the floor with Isaac, emulate Michelangelo's *Ancestors of Christ* of the Sistine Chapel.

This picture was painted by Overbeck in 1841 as a commission from a German entrepreneur and has remained in private hands ever since. It's appearance at auction is a notable event.





PROPERTY FROM A DISTINGUISHED COLLECTION

12

JOHANN JACOB SCHLESINGER (GERMAN, 1792-1855)

Portrait of Professor Leopold Gmelin and his wife Louise Maurer

oil on canvas

30¾ x 23¾ in. (78.1 x 59.3 cm.)

£20,000-30,000

a pair

\$25,000-37,000

€23,000-33,000



PROVENANCE:

The Gmelin family.

Anonymous sale; Hampel, Munich, 19 September 2008, lot 357.

Acquired at the above sale by the present owner.

Professor Gmelin is depicted with a view of the Church of the Holy Ghost in Heidelberg, while his wife is portrayed with Heidelberg Castle beyond.

In 1817 Gmelin wrote the first volume of the *Handbook of Theoretical Chemistry*, known today as the *Gmelin Handbook of Chemistry and Organometallic Anorganic*. In 1818 he became professor and director of the Chemical Institute of Medicine in Heidelberg.

***13**

FRANZ XAVER WINTERHALTER (GERMAN, 1805-1873)

*Portrait of Mrs Ackermann, three-quarter length, seated
in a landscape*

signed, inscribed and dated 'Fr Winterhalter fecit Paris/1838.'

(lower right)

oil on canvas

51¼ x 38¼ in. (129.5 x 97 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anonymous sale; Christie's, New York, 25 October 1989, lot 148.

Acquired at the above sale by the present owner.

EXHIBITED:

Roslyn Harbor, New York, The Nassau County Museum of Art,
Art and Fashion: From Marie Antoinette to Jacqueline Kennedy, 28
May-13 August 2006.

LITERATURE:

F. Wild, *The Nekrologe und Verzeichnisse der Gemälde von Franz
& Hermann Winterhalter*, Zurich, 1894, no. 28.

R. Ormond and C. Blackett-Ord, *Franz Xaver Winterhalter
and the Courts of Europe, 1830-70*, exh. cat., London, National
Portrait Gallery, 1987, p. 227, no. 28.

The sitter is the wife of the Chief Minister of Finance at the
court of King Louis Philippe of France.





***14**
FRANÇOIS GABRIEL GUILLAUME LÉPAULLE (FRENCH, 1804-1886)

Le Départ pour la Chasse

signed and dated 'G Lepaulle 1834' (lower right)

oil on canvas

16¼ x 12¾ in. (41.2 x 32.4 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Lilla Bukowskis, Stockholm, 28 September 2004, lot 887.

ENGRAVED:

Georges Maile, 1830, as *Le Départ pour la Chasse*.







15

HENRIËTTE RONNER-KNIP (DUTCH, 1821-1909)

A mother with her playful kittens watched over by a terrier

signed 'Henriette Ronner.' (lower right)

oil on panel

13¼ x 17½ in. (33.6 x 44.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 25 April 2006, lot 45.
with MacConnal-Mason Gallery, London.

Acquired from the above by the present owner.





THE PROPERTY OF A EUROPEAN NOBLEMAN

16

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.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

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).

Alexandre Calame was born in Vevey, Switzerland, in 1810. His family then settled in Geneva in 1824. Two years later, to pay the debts left by the death of his father, Calame started to colour engravings of Alpine views for the print trade. The money he made enabled him to pay for painting lessons from François Diday (1802-1877), a specialist in Alpine landscapes. After exhibiting for the first time at the Paris *Salon* in 1835, the artist rapidly acquired fame becoming one of the favourite artists of Queen Victoria and Prince Albert. Despite his almost exclusively Swiss subject matter, he was admired throughout Europe.

Painted in 1836, this grand landscape under a stormy sky presents all the characteristics that made the artist famous, and shows the influence that the fellow painter Théodore Rousseau had on his work.

The *Société des Arts* of Berlin made a lithograph of the picture. Alexandre Calame recorded the picture under the year 1836 in his *Catalogue de mes ouvrages à l'huile et à l'aquarelle*.







PROPERTY FROM A DISTINGUISHED COLLECTION

17

ANTON HARTINGER (AUSTRIAN, 1806-1890)

Still life with fruit and a parrot

signed, inscribed and dated 'Ant. Hartinger/fec. 1867' (lower right)

oil on board

31 x 25 in. (78.7 x 63.5 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Anonymous sale; Im Kinsky, Vienna, 14 October 2008, lot 145.

Acquired at the above sale by the present owner.



18 (a pair)

PROPERTY FROM A DISTINGUISHED COLLECTION

18

LEOPOLD VON STOLL (DUTCH, ACTIVE 1828-1869)

A Pair of Flower Still lifes

oil on canvas

47½ x 30½ in. (120.6 x 77.5 cm.)

£15,000-25,000

A pair

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Sobeck Collection, Vienna.

Anonymous sale; Hampel, Vienna, 18 September 2009, lot 453.

Acquired at the above sale by the present owner.







PROPERTY FROM A DISTINGUISHED COLLECTION

19

FRIEDRICH JOHANN GOTTLIEB LIEDER
(GERMAN, 1780-1859)

Portraits of Hungarian gentlemen

one signed and dated 'Lieder p 1849' (lower right)

oil on canvas

26 x 19½ in. (66 x 49.5 cm.)

£15,000-20,000

a pair

\$19,000-25,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 29 March 2006, lot 109.

with Arnoldie-Livie, Munich (2007).

Acquired from the above by the present owner.

Friedrich Johann Gottlieb Lieder made his debut in the Academic Exhibition of Berlin at the age of 17 in 1797. By 1804 he had moved to Paris to study under Jacques-Louis David at the École des Beaux-Arts. He became best known as a portrait painter to the Hungarian aristocracy. Living in Vienna from 1810, it was The Vienna Congress (1815-1816) which brought him special popularity as portraitist. Many of those he painted would later be involved with the Hungarian rebellion of 1848, when the Emperor Franz Joseph I called for Russian assistance against the Hungarian insurgency. The two soldiers depicted to the right are thought to be Russian.



***20**

ALFRED VON WIERUSZ-KOWALSKI (POLISH, 1849-1915)

The return home

signed 'A. Wierusz-Kowalski' (lower left)

oil on canvas

18¾ x 24¼ in. (47.6 x 61.2 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Galerie Heinemann, Munich.

Acquired from the above by E. E. Cook, London (1905).

His sale; Christie's, London, 30 November 1945, lot 167 (£63.0.0 to Blum).





Bruno Liljefors.
Kiruna. 1906



21

BRUNO ANDREAS LILJEFORS (SWEDISH, 1860-1939)

Kiruna, Lapland

signed, inscribed and dated 'Bruno Liljefors./Kiruna 1906' (lower left)

oil on canvas

17 $\frac{7}{8}$ x 33 $\frac{3}{4}$ in. (45.4 x 85.6 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

PROVENANCE:

A gift to the father of a previous owner from the Swedish mining company LKAB (Luossavaara-Kiirunavaara Aktiebolag) on his retirement as president of the company after 20 years of service.

His sale; Christie's, London, 21 November 2012, lot 31.

Acquired at the above by the present owner.



Benno Lieffers.
1881.



PROPERTY OF A MICHIGAN COLLECTOR

***22**

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.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

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.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***23**

PAUL GUSTAVE FISCHER (DANISH, 1860-1934)

On the beach (På stranden)

signed and dated 'PAUL/FISCHER/1916.' (lower right)

oil on canvas

18 x 26¾ in. (45.7 x 68 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000

PROVENANCE:

Anonymous sale; Norden, Stockholm, 26 May 1998, lot 52.

Acquired at the above by the present owner.

Paul Fischer studied at the Royal Danish Academy of Art in Copenhagen. His early works depicted city life and intricate relationships between its inhabitants. As he became increasingly well-travelled he painted cities in Scandinavia, France and Italy. He exhibited his works throughout Europe; notably in the Paris *Salon* during one of his visits in 1890. Throughout the following decade he studied French Impressionist styles which would influence his harnessing of light on his return to Copenhagen.

The calm beaches of Denmark captured the artist's imagination and provided a juxtaposition to his crowded depictions of Copenhagen and the merriments of metropolitan city life (see lot 27). Indeed, the beach was becoming a more popular place for Danish artists to depict. Michael Ancher and his wife Anna Brøndum, a native of Skagen, settled there in the 1880s. The successful Brøndrums Hotel was owned by Anna's father and accommodated a rise in tourism in the area. In the summer of 1890 the first railway to Skagen opened, and by 1905 a second bathing hotel opened there. Members of an artists' colony at Skagen including P.S.Kroyer would paint tourists on the shoreline as the beach was transformed 'from a site of labour to one of leisure and sybaritic pleasures' (P. Bergman, *In Another Light: Danish Painting in the Nineteenth Century*, London, 2007, p. 177).





PROPERTY FROM A DISTINGUISHED COLLECTION

λ24

SIGMUND WALTER HAMPEL (AUSTRIAN, 1868-1949)

Portrait of the Artist's Daughter, Ulrike Hampel, aged 4

signed with initials 'S.W.H.' (lower right)

oil on panel

24¼ x 22 in. (61.5 x 55.9 cm.)

Painted circa 1908.

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

with Wienerroither & Kohlbacher, Vienna (2008).

Acquired from the above by the present owner.

Sigmund Walter Hampel was born in Vienna on July 17, 1867. Son of a glass painter, in his father's workshop Hampel learned about design, material and technique. Studying the old masters at the Vienna Academy of Art, the artist quickly acquired a delicate colouring and improved his technical skills. From 1900 to 1911, he was a member of the *Hagenbund*, an artists' association in Vienna.



25
CHRISTIAN KROHG (NORWEGIAN, 1852-1925)

The Umbrella

signed and dated 'C./Krohg./02' (lower right)

oil on canvas

16¼ x 12¾ in. (41.2 x 32.4 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000





26

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Young Lady at the spinet

signed 'C Holsøe' (lower right)

oil on canvas

24¾ x 26¾ in. (62.8 x 68 cm.)

Painted circa 1900.

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

with MacConnal-Mason Gallery, London.

Acquired from the above by the present owner.





27

PAUL GUSTAVE FISCHER (DANISH, 1860-1934)

I Cirkus Varieté: An evening at the Cirkusbygningen, Jernbanegade, Copenhagen

signed, inscribed and dated 'Paul Fischer/Circus Varieté 1891'
(lower left)

oil on canvas

31¾ x 41½ in. (80.6 x 105.4 cm.)

£50,000-70,000

\$62,000-86,000

€56,000-77,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 27 November 1984, lot 51.

LITERATURE:

Paul Fischer, Bergenholz Kunsthandel, Copenhagen, 1923, p. 10 (illustrated).

J. Clausen and T. Krogh, *Danmark i Fest og Glæde*, Copenhagen, 1935, vol. V, p. 179 (illustrated).

J. Danstrup and H. Koch, *Danmarks Historie*, Copenhagen, 1962, vol. XII, p. 432 (illustrated).

S. Linvald, *Paul Fischer-københavnernes maler*, 1984, p. 17, as: 'Aften i Cirkus Varieté. (Mme Pacra synger Marseillaisen)' (illustrated).

The Cirkusbygningen in Copenhagen was completed in 1866 to host circus performances. The building was later destroyed by a fire in 1914.

The present painting is therefore an important record of the interior from 1891.

On the stage, the famous French actress Madame Pacra is singing the *Marseillaise*.

In the stalls Niels Fischer, the artist's brother, is depicted in the foreground on the left, smoking a cigar, turning his back to the viewer. The artist then captured two of his friends, Høyrup and Tontoppidan, standing in the centre of the composition. Behind the waiter, Andreassen, stands Dagny Fischer, the artist's wife, elegantly dressed in a fur coat.



Cirkusbygningen in Copenhagen, end of the 19th Century.



PROPERTY OF A LADY

28

ANTONIO MANCINI (ITALIAN, 1852-1930)

L'Angelo che costruisce una cattedrale

signed 'AMancini' (lower right)

oil and mixed media on card and paper laid down on canvas

61¼ x 28 in. (156.7 x 71 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Fernand Du Chêne de Vère, Rome.

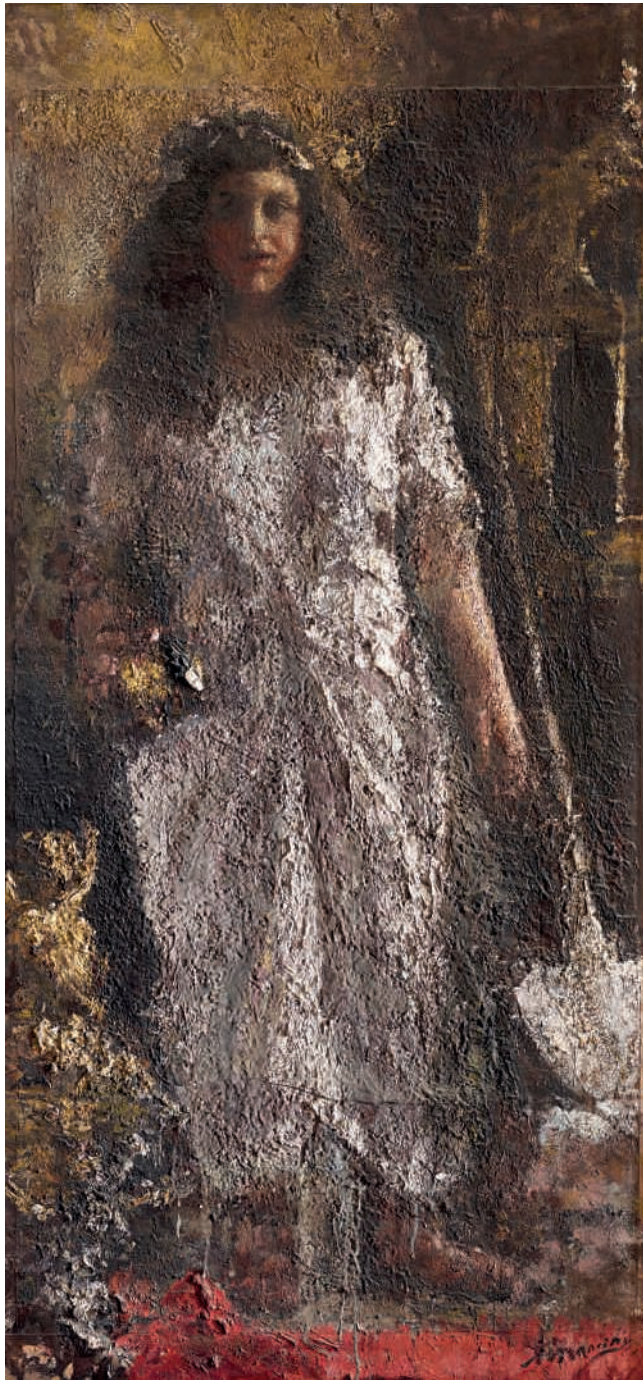
Pignatelli collection, Rome.

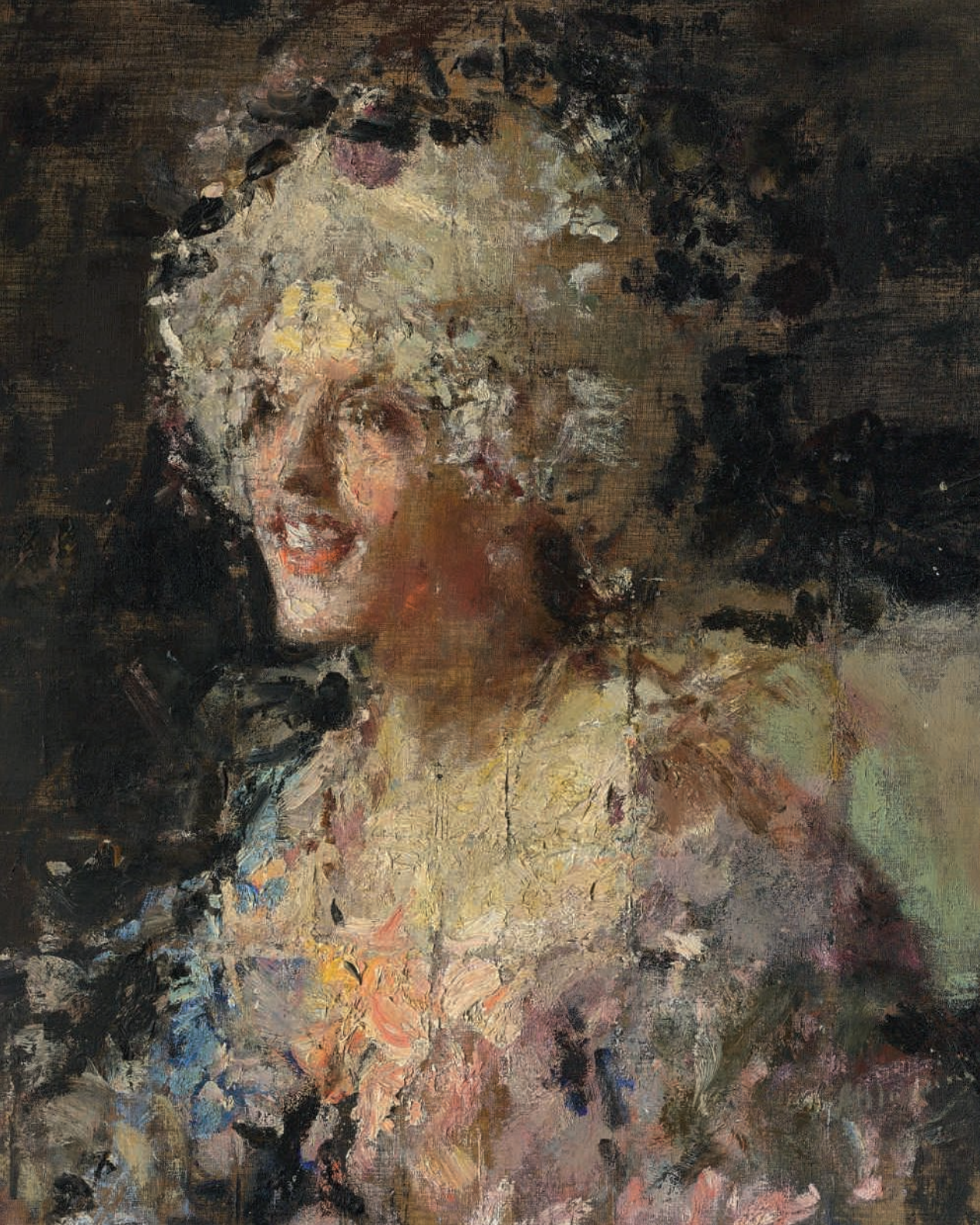
This picture was painted between 1912 and 1917 while Mancini was based in Frascati at the Villa Jacobini working for his host and patron, Fernand Du Chêne de Vère. It is possible that the work was held in the Du Chêne collection from the time of its creation and then passed by descent to the Pignatelli collection.

Mancini's career can be characterised by two distinct artistic phases distinguishable by the artist's use of colour and his technical approach. In the early years of his career, Mancini was grounded by a distinct Neapolitan artistry; he used a muted palette and produced works striking for their use of chiaroscuro. In the later phase of his career, of which this picture is highly typical, Mancini's painting matured into the highly original and inventive style for which he acquired international acclaim. The artist was increasingly bold, with his use of dramatic colour and the creation of striking impasto with deep swirling brush strokes. By the late 1890s, Mancini's experimentations with texture and attempts to capture light in his canvasses had led him to incorporate materials such as glass, mirror fragments, sand, buttons and metal foil into his thickly painted surfaces. The artist's exploitation of unusual materials reached its exuberant climax in works such as this, produced while he was working in Frascati under the encouraging patronage of Du Chêne.

This dreamlike painting depicts an angel in front of a cathedral which, as the title suggests, she has constructed. The blocks of colour and indistinct forms of the objects which surround the angel create a sense of confused perspective and suggest the scene is more apparition than reality. The substantive quality of the scene is challenged further still by the surreal positioning of a glinting spade which appears to hang weightlessly in the air beside the angel's limp arm. Yet, in the midst of this hazy scene built up with thickly stratified paint, the face of the angel retains a softness and clarity which penetrates through the composition.

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







PROPERTY FROM AN ITALIAN COLLECTION

29

ANTONIO MANCINI (ITALIAN, 1852-1930)

Donna in Costume del Settecento

signed 'AMancini' (lower right)

oil on canvas

25½ x 21⅝ in. (64.8 x 55 cm.)

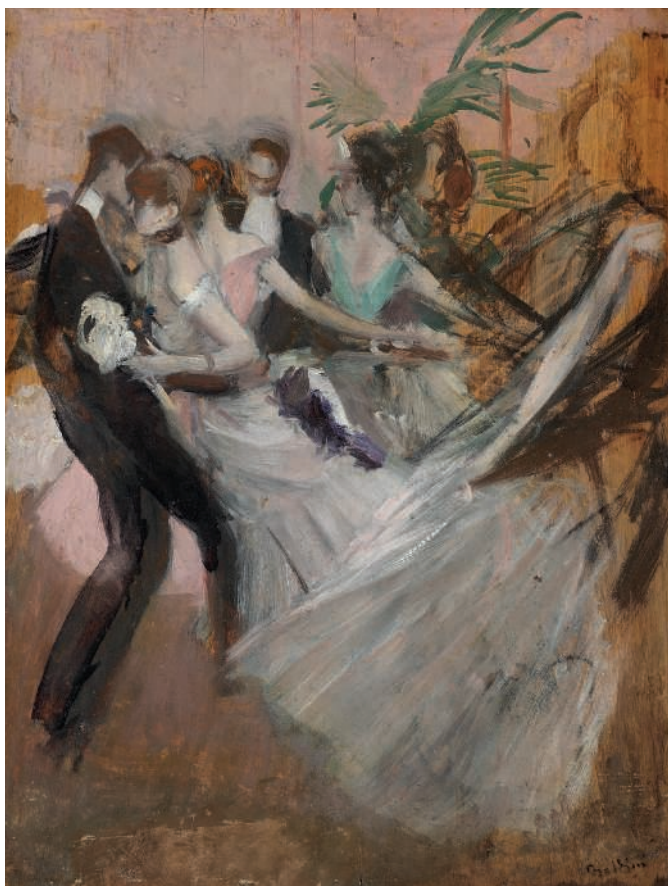
£20,000-30,000

\$25,000-37,000

€23,000-33,000

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.



PROPERTY OF A EUROPEAN COLLECTOR

30

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Al Ballo

signed 'Boldini' (lower right)

oil on panel

13¾ x 10½ in. (35 x 26.7 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Anonymous sale; Semenzato, Venice, 1 June 1980, lot 55.

Private collection, Italy.

LITERATURE:

P. Dini and F. Dini, *Boldini Catalogo Ragionato*, Vol. III, Tomo II, Turin, p. 369, no. 678 (illustrated).

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 dated 5 September 2016.







31

GIOVANNI MIGLIARA (ITALIAN, 1785-1837)

View of Piazza Duomo with the coperto dei Figini and the isolato del Rebecchino, Milan

oil on panel
5 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. (13.5 x 17.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

It has been suggested that the present work might depict the riots of the 20th of April 1814, following the forced abdication of Napoleon.

We are grateful to Professor Fernando Mazzocca for confirming the attribution of the present work upon inspection.



32
DANISH SCHOOL, EARLY 19TH CENTURY

A view of the Campidoglio, Rome

oil on canvas

13¾ x 17¼ in. (35 x 43.8 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000







PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

33

CARLO FERRARI (ITALIAN, 1813-1871)

A market scene during the Fair of Sant' Alessandro, Bergamo

signed, inscribed and dated 'Ferrari Carlo 1839/di Verona' (lower right)

oil on canvas

20¼ x 29 in. (51.4 x 73.7 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anonymous sale; Phillips, London, 28 November 2000, lot 110.

Acquired at the above by the present owner.



34
GIOVANNI FATTORI (ITALIAN, 1825-1908)

Three soldiers riding in an estuary

signed 'Giov. Fattori' (lower right)

pencil and oil on board

7¾ x 13 in. (19.7 x 33 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000

PROVENANCE:

Acquired from the artist by Pietro Mascagni, Italy.

Private collection, Italy.

Acquired from the great-uncle of the present owner.

And thence by descent.

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







35

HERMANN DAVID SALOMON CORRODI (ITALIAN, 1844-1905)

A Roman aqueduct on the Appia Antica at sunset

signed and inscribed 'H. Corrodi. Roma' (lower left)

oil on canvas

34¼ x 57¾ in. (87 x 146.7 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000



PROPERTY FROM A DISTINGUISHED COLLECTION

36

CIRCLE OF DOMENICO INDUNO (ITALIAN, 1815-1878)

A Boys' Game

oil on canvas

32¼ x 41¼ in. (82 x 106 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000

PROVENANCE:

George Economou Art Collection, Athens.

Anonymous sale; Neumeister, Munich, 17 September 2008.

Acquired from the above sale by the present owner.



37

STEFANO BRUZZI (ITALIAN, 1835-1911)

La Piccola Guardiania

signed 'SBruzzi' (lower left)

oil on canvas

50½ x 31¾ in. (128.2 x 80.7 cm.)

Painted circa 1885.

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Anonymous sale; Sotheby's, Florence, 14 May 1981, lot 557.
Private collection, Italy.

EXHIBITED:

Piacenza, Galleria d'arte "Il Gotico", *Stefano Bruzzi. Studi sul vero*, April-May 1982.

Bergamo, *Mostra di "Emporium" dell'istituto italiano d'arti grafiche, 1895-1915*, 1985.

Milan, Società per le Belle Arti ed Esposizione Permanente, Palazzo Sociale, 1886-1896: *La Permanente: un secolo d'arte a Milano*, 9 June-14 September 1986, as: 'Cosa c'è?'.

LITERATURE:

L. Chirtani, 'Due quadri di Stefano Bruzzi', in *Natura e Arte*, XVI, 1895, p. 66.

F. Giarelli, 'Il primo pittore italiano dell'egloga: Stefano Bruzzi', in *Natura e Arte*, XIII, no. 3, January 1904, pp. 149-156.

L. Ozzola, 'Stefano Bruzzi', in *Vita d'Arte*, Siena, II, vol. IV, July 1909, no. 19, p. 331.

C. Giarelli, *Il Virgilio della tavolozza*, Parma, 1911, pp. 2 and 12.

L. Pelandi, 'In memoriam: Stefano Bruzzi', in *Emporium*, February 1911, p. 165.

A. Pettorelli, 'Considerazioni sull'arte di Stefano Bruzzi', in *Bollettino storico piacentino*, IV, 1911, p. 57.

F. Saponi, *Stefano Bruzzi pittore*, Turin, 1919, no. 12 (illustrated).

M. Brega, 'La Pittura dell'800 e Stefano Bruzzi', in *Rivista di Piacenza*, 1937, no. 5, p. 242.

F. Arisi and A. Baboni eds., *Stefano Bruzzi 1835-1911: Catalogo Ragionato*, Piacenza, 2000, p. 318, no. 192; as: *Che c'è* or *La Piccola Guardiania* (illustrated p. 321).

Stefano Bruzzi started his career in Piacenza as a pupil of Bernardino Massari. At the age of nineteen he was sent to Rome by his father to carry on his studies. In 1863 he moved with his family to Florence where he befriended the main exponents of the Macchiaioli movement, amongst whom was the leading figure Giovanni Fattori (see lot 34).

Bruzzi's oeuvre is directly inspired by nature and contains strong poetic pastoral themes, focusing on daily life and its humble realities.

The present painting, which has been engraved by Celestino Turletti, had immediate success. The art critic Luigi Chirtani considered the present work as the artist's masterpiece: 'The grand lines almost resemble a monument ... and the gentle expression of the group express a sense of curiosity and surprise'.







Morbelli. 1900

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***38**

ANGELO MORBELLI (ITALIAN, 1854-1919)

Vecchie Calzette

signed and dated 'Morbelli. 1903.' (lower right)

oil on canvas

24¼ x 39¼ in. (61.6 x 99.7 cm.)

£200,000-300,000

\$250,000-370,000

€230,000-330,000

PROVENANCE:

Acquired at the *Esposizione della Società di Amatori e Cultori delle Belle Arti*, Rome, 1906.

Buscardo Oribe collection, Montevideo (by 1936).

Private collection, and thence by descent.

Acquired from the above by the present owner.



Fig 1: Working over exposed photograph taken by the artist at the Pio Albergo Trivulzio, Milan.

EXHIBITED:

Venice, *Quinta Esposizione Internazionale d'Arte della Città di Venezia*, 1903, no. 34 (exhibited together with *Il Natale dei Rimasti*, *Siesta Invernale*, *I due inverni*, *Sedia vuota*, *Mi ricordo quand'ero fanciulla*- title of the series was 'IL POEMA DELLA VECCHIAIA').

Munich, *Internationalen Kunstausstellung im Kgl. Glaspalast zu München*, 1905, 1 June – 31 October 1905, no. 862, as: 'Alte Strickerinnen'. (Gold medal).

Rome, *Esposizione della Società di Amatori e Cultori delle Belle Arti*, 1906, no. 38 (where sold).

LITERATURE:

A. Colasanti, 'L'Esposizione di Venezia', in *L'Arte*, August-October 1903, p. 283.

M. Morasso, 'L'infanzia e la vecchiaia alla V Esposizione Internazionale d'arte a Venezia', in *Il Secolo XX*, year II, 1903, pp. 708-709 (Il Poema della vecchiaia).

V. Pica, *L'arte mondiale alla V Esposizione di Venezia*, Bergamo, 1903, pp.151-153 (illustrated p. 145).

E. Thovez, 'L'arte a Venezia. La Lombardia', in *La Stampa*, 14 August 1903, p. 144.

L. Callari, 'La V Esposizione di Belle Arti di Venezia', in *Cosmos Illustrato*, no. 9, 1903, p. 875.

T. Fiori, *Archivi del divisionismo*, Rome, 1968, vol. II, p. 113, no. VI.86 (illustrated p. 292, fig. 1451).

L. Caramel, *Angelo Morbelli*, exhibition catalogue, Alessandria, Palazzo Cuttica, 3 April-16 May 1982, p. 168.

A. Scotti, *Angelo Morbelli. Tra realismo e divisionismo*, exhibition catalogue, Turin, Galleria d'Arte Moderna, 7 February-25 April 2001, pp. 29 and 143.





Angelo Morbelli at work in his studio





Fig 2: Angelo Morbelli, *Mi ricordo quand'ero fanciulla (Entremets)*, Tortona, Fondazione Cassa di Risparmio di Tortona.

The present painting can be considered one of Morbelli's most important Divisionist works, painted at the height of his artistic maturity. *Vecchie Calzette* is one of six canvases forming the cycle entitled *Il Poema della Vecchiaia (The Poem of Old Age)*. The series was presented at the Venice Biennale in 1903, where it received great attention, and *Vecchie Calzette* later won a second gold medal in Munich at the Internationalen Kunstausstellung in 1905. The other works of the series include *Il Natale dei Rimasti* (currently residing at the Galleria d'Arte Moderna di Venezia, Ca' Pesaro), *Siesta Invernale* (Pinacoteca Civica di Alessandria), *I due inverni (Pinacoteca Civica di Alessandria)*, *Sedia vuota (Private collection, Italy)*, and *Mi ricordo quand'ero fanciulla* (Fondazione Cassa di Risparmio di Tortona-fig. 2). The cycle presents a deep reflection on solitude and the passage of time.

Painted in 1903 at the Pio Albergo Trivulzio, an old people's home and hospital in Milan on the via della Signora, the picture was the result of quiet and sustained observation. Having installed a studio in 1901 in the home, Morbelli developed a deep sympathy with, and understanding of, his subjects, and their psychological journey at the conclusion of their lives. The gently diffused winter light subtly presages their journey into the after-life, while a church can just be discerned through the window.

Angelo Morbelli can be considered one of the six leading exponents of Italian Divisionism together with Vittore Grubicy de Dragon, Giovanni Segantini, Giuseppe Pellizza da Volpedo, Gaetano Previati and Emilio Longoni. Despite the often cited parallels with French Neo-Impressionism, in particular with Pointillism, Divisionism developed in Milan quite independently. Divisionism is characterized by a meticulous study of the optical effects and the luminosity of colour on

canvas itself, which has a profoundly textural element due to the technique used. When touches of paint are applied side by side to the canvas 'divisionistically' as pure unmixed colour, the colours achieve greater luminosity and brilliance in the eye of the spectator. This movement, which bears strong symbolist connotations, can also be seen as socially charged, as its members believed in artistic creation as a way to achieve social improvement. These elements together laid the foundations for the birth of Futurism.

The vibration of the brushstrokes, separated in a myriad of small dots and slender threads of colour, accentuates the reflections on the protagonists' hands. The power of this composition derives from the exceptional use of light, and of perspective, which is the result of several photographic studies carried out by the artist (fig. 1).

Vittorio Pica described *The Poem of Old Age* as presenting 'psychological painting without political and social exaggeration and without literary mystification' (V. Pica, 1903, p. 153), and praised the artist for his authenticity and sincerity. He emphasises the 'luminous effect of exceptional intensity' which is conveyed in these canvases, and which is particularly visible in the present work.

Last seen on the market in 1906, the present composition was known thanks to a photograph in the Archivio Morbelli and to a preparatory pastel study, dated 1902, which appeared last on the market in the 90's in Italy.

We are grateful to Professor Giovanni Anzani for his assistance in cataloguing the present lot. We would also like to thank Dott. ssa Aurora Scotti for her support and assistance. The present work will be included in the forthcoming catalogue raisonné of the artist's work being prepared by Professor Anzani.







39

MARTÍN RICO Y ORTEGA (SPANISH, 1833-1908)

Santa Maria della Salute and the Dogana, Venice

signed 'RICO' (lower left)

oil on canvas

25¾ x 39¾ in. (65.5 x 101 cm.)

Painted in 1900.

£60,000-80,000

\$74,000-99,000

€67,000-89,000

PROVENANCE:

Sold from the artist to Knoedler, 1900 (7,000 francs).

Private collection, USA.

Anonymous sale; Christie's, New York, 24 October 1990, lot 254.
with Sammer Gallery, London.

Anonymous sale; Christie's, London, 21 November 2011, lot 17.

Acquired at the above by the present owner.

EXHIBITED:

Madrid, Museo Nacional del Prado, *El Paisajista Martín Rico (1833-1908)*, 30 October 2012-10 February 2013 (the exhibition later travelled to Dallas, Meadows Museum, 10 March-7 July 2013), no. 47.

The Grand Tour, which began in the 18th Century, led to the popularity of souvenir paintings by masters such as Canaletto (fig. 1) and Guardi. Wealthy young men from Britain, Germany and other northern European countries would travel to the cradle of classical civilization, mainly Italy and Greece, as a culmination of their education. Very often their travels would end in Venice, Rome, Florence or Athens, giving rise to a large demand in souvenir paintings. By the 19th Century, following the introduction of a more general tourism, there was an increased demand for such views.

Born in El Escorial, Madrid in 1833, Rico had his formal education at the Real Academia de Bellas Artes de San Fernando. It was not long after his graduation that he took to painting outdoors and travelled widely through Spain. He won a government scholarship to study in Paris, where he was influenced by Daubigny and the Barbizon School. Due to the outbreak of the Franco-Prussian war in 1870 he returned to Spain and in 1872 he began touring Italy, accompanied by Mariano Fortuny. Rico would spend every summer after 1879 in Venice where he would rent a palazzo, and would often work sitting in a gondola, sketching buildings and bridges as seen from the water.

In 1878 Paul Lefort, a well-known art critic of his time, wrote of Rico in *La Gazette des Beaux-Arts*: 'Although a fanatic when it comes to light, and an aficionado of rare and augmented colour tonalities, which in his works, resemble precious stones, he refrains from overstepping the limits of human vision... The Grand Canal of Venice, the Slaves' Wharf, his views of Rome, of Toledo, of the Escorial and of Granada are ... inimitable morceaux which reveal his talents in composition as well as his care in execution' (C. Gonzales and M. Marti, *Spanish Painters in Rome 1850-1900*, Madrid, 1987, pp. 182-3).

Towards the end of his life the artist purchased a house very close to the Basilica of Santa Maria della Salute. Painted in 1900, the present work can be considered one of the artist's most accomplished compositions of his late career.



Martin Rico, *Sketch for the Basilica della Salute and the Dogana in the sketchbook of Colonia*, Nuremberg, 1900, Madrid © Museo Nacional del Prado, inv. No. D7384







40

IPPOLITO CAFFI (ITALIAN, 1809-1866)

Venezia: veduta notturna del Molo verso la Basilica della Salute

signed and dated 'Caffi.1850' (lower left)
oil on canvas
28½ x 37 in. (72 x 94 cm.)

£200,000-300,000

\$250,000-370,000

€230,000-330,000

PROVENANCE:

Private collection, Milan.

Acquired from the above by the present owner, 2005.

Born in Belluno in 1809, Ippolito Caffi is considered the heir to eighteenth-century vedute painters, which he profoundly appreciated, studied and modernised in his paintings.

Caffi studied at the Academy of Venice where he was instantly absorbed by the city of the lagoon. Once he completed his academic studies, the artist moved to Rome in 1832, where he practiced and perfected his vedute paintings.

The artist was a passionate traveller and from 1843 to 1844 he explored Egypt, Turkey and Greece, which were a source of inspiration for many of his works of art.

As Caffi was a great patriot, he vigorously participated in the political movements of 1848-49. When he was exiled from Venice, he moved to Genoa (1849) and subsequently to Switzerland and Turin (1850).

In 1866 he embarked on the ship *Re d'Italia* to be able to closely record the events of the war, however, he tragically died when it sank.

Caffi was engrossed by the beauty of Venice and the infinite possibilities created by the light and atmospheric effects. In this picture the artist captures the pictorial magnificence of the city, which Dr. Scarpa describes as a 'theatrical scene'. Venice for Caffi 'is quintessential scenography, it is reflection of light and shadow in the bizarre contrast to stones and water' (A. Scarpa, letter, 15 January 2006). The moon appears veiled in order to fully capture the scenic effects and the variation in colour. The light appears to be the chief protagonist of the composition.

Although Caffi was not in Venice in 1850, the year the painting was executed, he continued painting views of the city for important commissions after his exile.

We are grateful to Dr. Annalisa Scarpa for her help in preparing this catalogue entry. The painting will be sold with a letter-certificate dated 15 January 2006. The present lot will be included in the catalogue raisonné of the painter, edited by Dr. Scarpa, which is currently in preparation.







41

FÉLIX-FRANÇOIS-PHILIBERT-GEORGES ZIEM (FRENCH, 1821-1911)

Le Palais des Doges vu du Canal de la Grazia, Venise

signed 'Ziem.' (lower left)

oil on panel

26 $\frac{7}{8}$ x 41 $\frac{3}{4}$ in. (68.4 x 106.2 cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Acquired by the Empress Eugénie, 5 July 1864 at the Salon, Paris (Fr. 3,000).

Mr. Firmin Rainbeaux, Paris.

And thence by descent to his son Mr. Félix Rainbeaux, Paris.

His sale; Hôtel Drouot, Paris, 21-23 October 1936, lot 44.

Acquired at the above sale by Mr André Schoeller (Fr. 21,300).

Anonymous sale; Hôtel Drouot, Paris, 11 March 2010, lot 28.

EXHIBITED:

Paris, *Salon*, 1864, no. 1987, as: 'Venise'.

Paris, *Exposition Universelle*, 1867, no. 621, as: 'Venise'.

LITERATURE:

P. Miquel, *Félix Ziem, 1821-1911*, Maurs-La-Jolie, 1978, vol. II, p.

191, no. 1341 (illustrated), as: 'Fin d'après-midi à Venise'.

F. Ziem, *Journal, 1854-1898*, Arles, 1994, pp. 128-129.

C. Granger, *L'Empereur et les Arts: La liste civile de Napoléon III*, Paris, 2005, p. 642, as: 'Venise le soir'.

The present view of the Doge's Palace from the Canal della Grazia on the Island of Giudecca in Venice can be considered one of the most accomplished ever painted by the artist. As Théophile Gautier stated: '[...] ce qu'il exprime mieux encore, c'est l'eau verte de la lagune, brisée en mille écailles de lumière et reflétant le caprice du ciel à travers le sillage et le remous des gondoles qui dérangent les silhouettes répercutées des palais... [...]'. (Théophile Gautier, *Souvenir de théâtre, d'art et de critique*, Paris, 1904, p. 300.)

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

The painting has a notable provenance as it was originally acquired for 3,000 francs by the Empress Eugénie at the *Salon* in Paris on July 5th 1864. Three years later, it was exhibited at the *Exposition Universelle* in Paris.

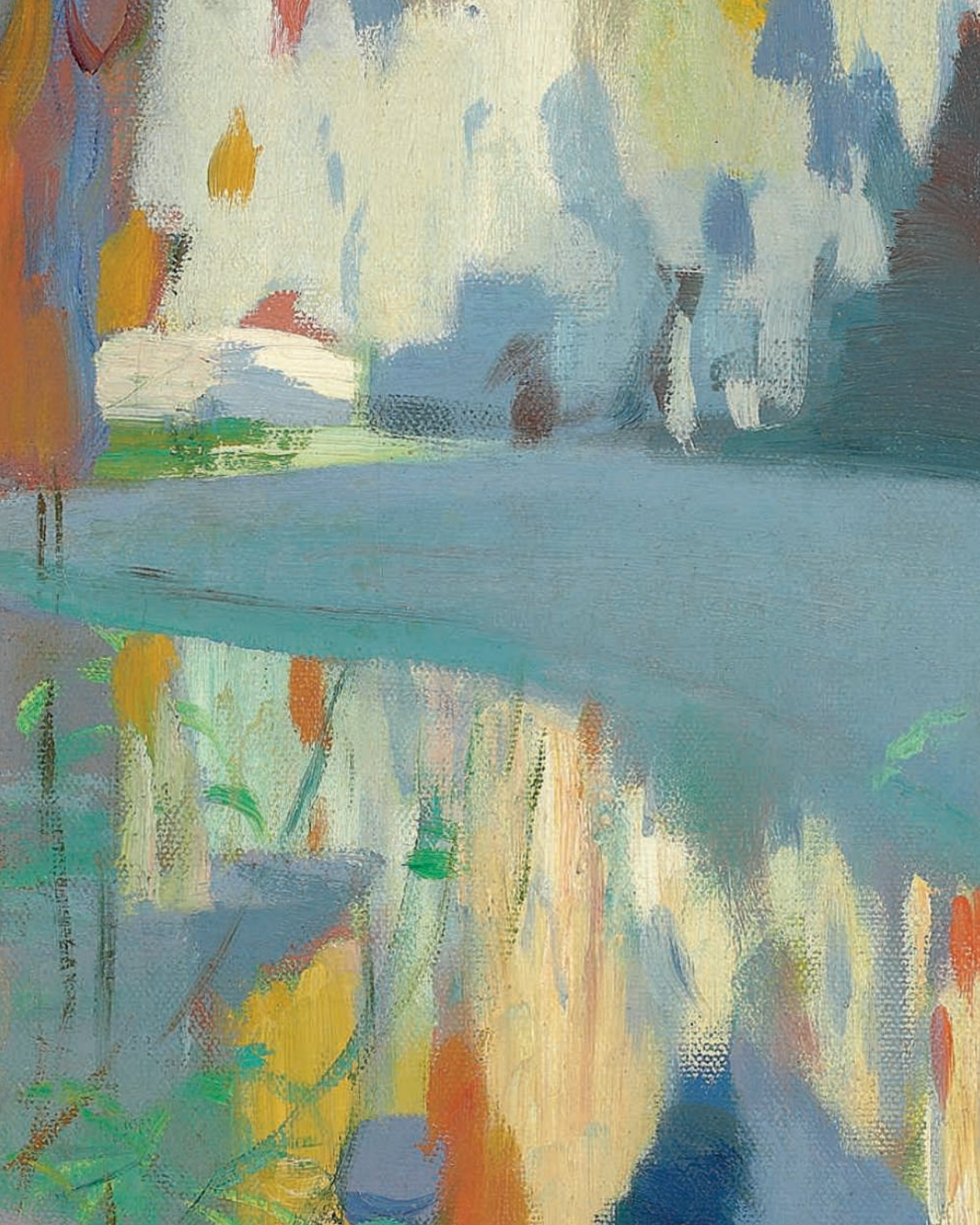
We are grateful to *The Association Félix Ziem*, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, for confirming the authenticity of this work.





Torrent de Pareis, Mallorca.







42

JOAQUÍM MIR I TRINXET (SPANISH, 1873-1940)

La cova, Torrent de Pareis, Mallorca

signed 'MIR' (lower left)

oil on canvas

31¾ x 18¾ in. (80.7 x 47.5 cm.)

Painted *circa* 1903.

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

with Sala d'Art Artur Ramon, Barcelona.

Joaquin Mir i Trinxet was born in Barcelona and studied there at Escuela Oficial de Bellas Artes. He was a member of 'la Colla del Safra', a group of young Catalan artists who painted the fields and villages of the countryside outside Barcelona. The group were recognised for their innovative experimentation and modern techniques particularly seen in their use of colour. He worked in a vibrant, painterly style, often with a bright palette. The present painting exemplifies Mir's love of light: the artist uses bright yellow and purple pigments to capture the landscape which becomes a feast of impressionistic colour with few defined shapes. The artist's enthusiasm for abstraction and Art Nouveau are readily evident.

The present painting probably represents Cova des Romagueral, one of the small caves that have formed on the edge of Mallorca's gorge, Torrent de Pareis, one of the island's most dramatic landscapes. While painting in the gorge, Mir, in his own words, had 'gone crazy in a delirium of fusion with nature'.

As he expressed in his private Art Manifesto in 1928: 'All I want is for my works to lighten the heart and flood the eyes and the soul with light.'



The artist in his studio.



43

SANTIAGO RUSIÑOL Y PRATS (SPANISH, 1861-1931)

Hombre en Paisaje, Garraf (Sitges)

signed 'S. Rusiñol' (lower right)
oil on canvas, unframed
39½ x 55¼ in. (100.4 x 141.6 cm.)
Painted *circa* 1892-1894.

£50,000-70,000

\$62,000-86,000

€56,000-77,000

Santiago Rusiñol, born within a bourgeois family, seemed to be predestined to continue with the family tradition inside the textile industry. He eagerly practised painting in his free time. When his grandfather died in 1887, Rusiñol travelled around Cataluña with the fellow artist Ramón Casas.

Using light as a key component in his works, he would typically contrast shady and sun-lit areas, using slight increments in his palette to play with the vibrancy and veracity of the composition. The present lot is a fine example of this playfulness between the shady road and the sunlit cliff-face below.

In 1889 Rusiñol travelled to Paris. Attracted by the Impressionist and Symbolist movements around him, he eventually began experimenting with painting *en plein air*. In the summer of 1891 Rusiñol discovered Sitges. Fascinated by the beauty of the area, the artist moved there in 1893 where he lived in "Cau Ferrat", his home, workshop and subsequently the epicentre for modernism in Cataluña.

In the present lot Rusiñol depicts Sitges Road on the coast of Garraf (fig. 1), from the southwest. This appears to be a road in construction: as the modern geometric lines of the road boulders in the foreground of the composition give way to the unaltered rock at the end of the turn, off-centre a figure, a stone cutter working on the boulders, draws the viewer's attention.

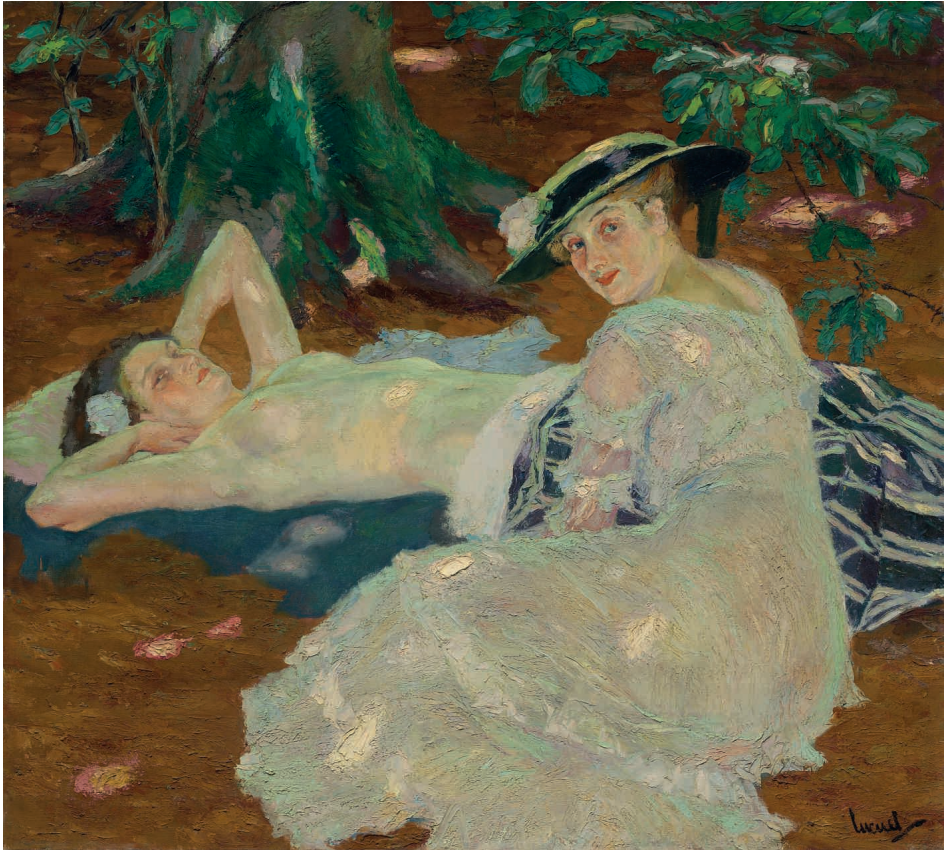
We are grateful to Mercedes Paul-Ribes O'Callaghan for confirming the authenticity of the present lot and for her assistance in preparing this catalogue entry.



Sitges Road, Coast of Garraf, beginning of 20th century.







PROPERTY FROM A DISTINGUISHED COLLECTION

λ44

EDWARD CUCUEL (AMERICAN, 1879-1954)

Summer repose

signed 'Cucuel' (lower right); and further signed 'Cucuel' (on the reverse)

oil on canvas

35½ x 39½ in. (90.2 x 100.3 cm.)

Painted in 1915.

£40,000-60,000

\$50,000-74,000

€45,000-66,000

PROVENANCE:

Anonymous sale; Christie's, New York, 28 September 1989, lot 280.
Private Collection, Atlanta, USA.

45

ISIDRE NONELL I MONTURIOL (SPANISH, 1872-1911)

Portrait of a Lady: Doloretas

signed and dated 'nonell/1910.' (upper right)

oil on panel

21¼ x 18½ in. (54 x 46 cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Don Joan Valentí, Barcelona.

And thence by descent to his widow, Barcelona.

with Edmund Peel Fine Art, London (2001).

EXHIBITED:

Barcelona, Sala Parés, *Exposición de la Colección de Joan Valentí*, 30 September-13 October 1933.

Madrid, *Exposición Nacional de Bellas Artes, Isidro Nonell: Barcelona, 1873-1911*, 1966, no. XXIII.

LITERATURE:

J. Folch i Torres, *L'Obra D'Isidre Nonell*, Barcelona, 1917, pp. 161-164.

C. Nonell, *Isidro Nonell su vida y su obra*, Madrid, 1963, p. 224, no. 157.

E. Jardí, *Nonell*, Barcelona, 1970, p. 245, no. 169 (illustrated).

E. Jardí, *Nonell*, Barcelona, 1985, p. 205, no. 247.

C. Mendoza and M. Doñate, *Isidre Nonell: 1872 - 1911*, exhibition catalogue, Museu d'Art Modern, MNAC, Barcelona, February-April 2000 (the exhibition later travelled to Madrid, Fundación Cultural MAPFRE Vida), April-June 2000, p. 246.

A. Calzada i Salavedra, G. Escala i Romeu, F. Fontabona eds., *Nonell figures y espais*, exhibition catalogue, Girona, Fundació Caixa Girona, 28 May-15 July 2009, p. 13.

The son of a vermicelli and pasta maker, Isidore Nonell painted alongside Joaquín Mir i Trinxet (see lot 42) in an informal circle, the *Colla del Safrà* during the 1890's. As a collective they would depict Barcelona and its neighbouring areas with vivid yellow colours. Nonell then travelled to Paris twice between 1897 and 1900. Here he was influenced by progressive impressionist trends. In one exhibition during his time there his works were displayed alongside Gauguin, Toulouse-Lautrec and Van Dongen. On his return he painted almost exclusively portraits and figurative studies, and these he imbued with his own post-impressionist style.

The artist's relationship with this particular sitter is intriguing. He painted *Doloretas* at least twice in 1910. It is assumed that she is a gypsy, like the majority of Nonell's models on his return to Spain. Such a choice may have shown 'a certain *parti pris* on behalf of the wretched and oppressed' (Eric Jardí *Nonell*, New York, 1969, p. 126), or as Jardí further speculates, perhaps they were less expensive sitters than non-gypsy professional models.

The present lot was painted in the year that Nonell's artistic efforts were finally recognised with his most commercially successful exhibition at the *Faianc Català* gallery. There are tonal contrasts similar to those which we see throughout his gypsy works, but also a liveliness in the experimental post-impressionist build-up of rapid wide brushstrokes, consistent throughout the background, the sitter's mantle and the sitter herself.



A photo of the artist Isidre Nonell at work, 1904.



*46

JOSÉ GUTIÉRREZ SOLANA (SPANISH, 1886-1945)

Pescadores del Cantábrico

signed 'José Solana' (lower right)

oil on canvas

33 x 42 in. (83.8 x 106.7 cm.)

Painted *circa* 1917.

£40,000-60,000

\$50,000-74,000

€45,000-66,000

PROVENANCE:

Anonymous sale; Guerrico y Williams, Buenos Aires, 1946,
Lot 94.

Acquired at the above by the grand-father of the present owners.

Called 'El pintor de la Espana Negra' (The painter of the darker Spain), José Gutiérrez Solana was born in Madrid, where he studied art at the Escuela de Bellas Artes de San Fernando, influenced by his uncle José Diez Palma, who taught at the University of Salamanca.

From 1909 the young Solana frequently visited the port of Santander, where he would paint in taverns, popular fairs and fishing ports. The repetition of the figures and the similar port background in Solana's *La Vuelta de la Pesca* set in Santander (fig. 1) suggest that the present lot was executed around 1917, during one of Solana's travels to Santander.

The influence of Spanish baroque *tenebrismo* is reflected in Solana's sombre themes and emphasised in the artist's stylistic use of *chiaroscuro*, as employed in Francisco de Goya's *Black Paintings*.

Solana's painting presents great social weight, and reflects the austerity of Spain at the turn of the century through dense, thick brushstrokes. His *tenebrist* palette contrasts the dark colours in the background against the whites, red and bright blues of the clothing of the workers, intended to symbolize their strength and positivism in adversity.



Fig 1: José Gutiérrez Solana, *La Vuelta de la Pesca*, 1922,
© Madrid, Museo de Arte Moderno







PROPERTY FROM A PRIVATE FAMILY COLLECTION

***47**

DARÍO DE REGOYOS (SPANISH 1857-1913)

Genebra

signed 'Regoyos.' (lower right)

oil on canvas

19¾ x 24¼ in. (50.2 x 61.6 cm.)

€30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Anonymous sale; Guerrico y Williams, Buenos Aires, 1946, Lot 62.

Acquired at the above by the grand-father of the present owners.

This view of Geneva brings together the features for which de Regoyos's landscapes were mostly known for: an original use of colour and an innovative rendering of atmospheric and light effects.

Originally from Asturias, Darío de Regoyos moved to Brussels in 1879. There he completed his artistic education by studying at the Academy of Fine Arts. The artist became an active member of the *Circle of the XX* with whom he often exhibited. Regoyos travelled regularly to Spain, where he was inspired by the attractive landscapes, colours, customs and traditions. He was also interested in Pointillism, which he would later be influenced by in his paintings.

In 1912, the artist settled with his family in Barcelona, but a year later he fell ill. In April 1913 he decided to go to Heidelberg for treatment. On his way back to Barcelona, Regoyos stopped in Geneva. The artist painted several magnificent views there.

Working *en-plein-air*, his paintings aimed to capture the fleeting effects of light. His contacts with Belgian and French artists and his role in Avant-Garde art circles made of him one of the most internationally acclaimed Spanish painters in the late 19th century.



48

JEAN-FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

Promeneurs à la sortie du village

signed 'J.F. RAFFAËLLI' (lower right)

oil on cardboard

25¼ x 34 in. (64.2 x 86.4 cm.)

Painted circa 1890.

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Cider House Galleries, Bletchingley, Surrey, 1957.

Private collection.

EXHIBITED:

Paris, Musée Marmottan, *Jean-François Raffaëlli*, 13 October 1999-16 January 2000, no. 17.

The authenticity of the present work has been confirmed by Galerie Brame et Lorenceau, Paris, who will include it in their electronic archive on the artist. The present lot will be sold with a letter certificate dated 28 September 2016.



PROPERTY OF A EUROPEAN COLLECTOR

49
LUDWIG KNAUS (GERMAN, 1829-1910)

Behind the Scenes

signed and dated 'L. Knaus./1880.' (lower left)
oil on panel

11¼ x 16¼ in. (29.8 x 41.3 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



PROPERTY FROM A DISTINGUISHED COLLECTION

50

EDUARD VEITH (GERMAN, 1856-1925)

Two nymphs

oil on panel

23¼ x 15 in. (59 x 38.1 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Im Kinsky, Vienna, 13 October 2009, lot 464.
Acquired at the above sale by the present owner.



PROPERTY FROM A DISTINGUISHED COLLECTION

51

KORNEL SPANYIK (HUNGARIAN, 1858-1953)

Beauties

signed, inscribed and dated 'Spanyik Cornel M. Bpest 1897' (upper right)

oil on canvas

79¼ x 47½ in. (201.2 x 120.6 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Anonymous sale; Im Kinsky, Vienna, 1 December 2009, lot 3.

Acquired at the above sale by the present owner.



52

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

Odalisque

signed, inscribed and dated 'P. van Bree/Roma 68' (upper right)

oil on canvas

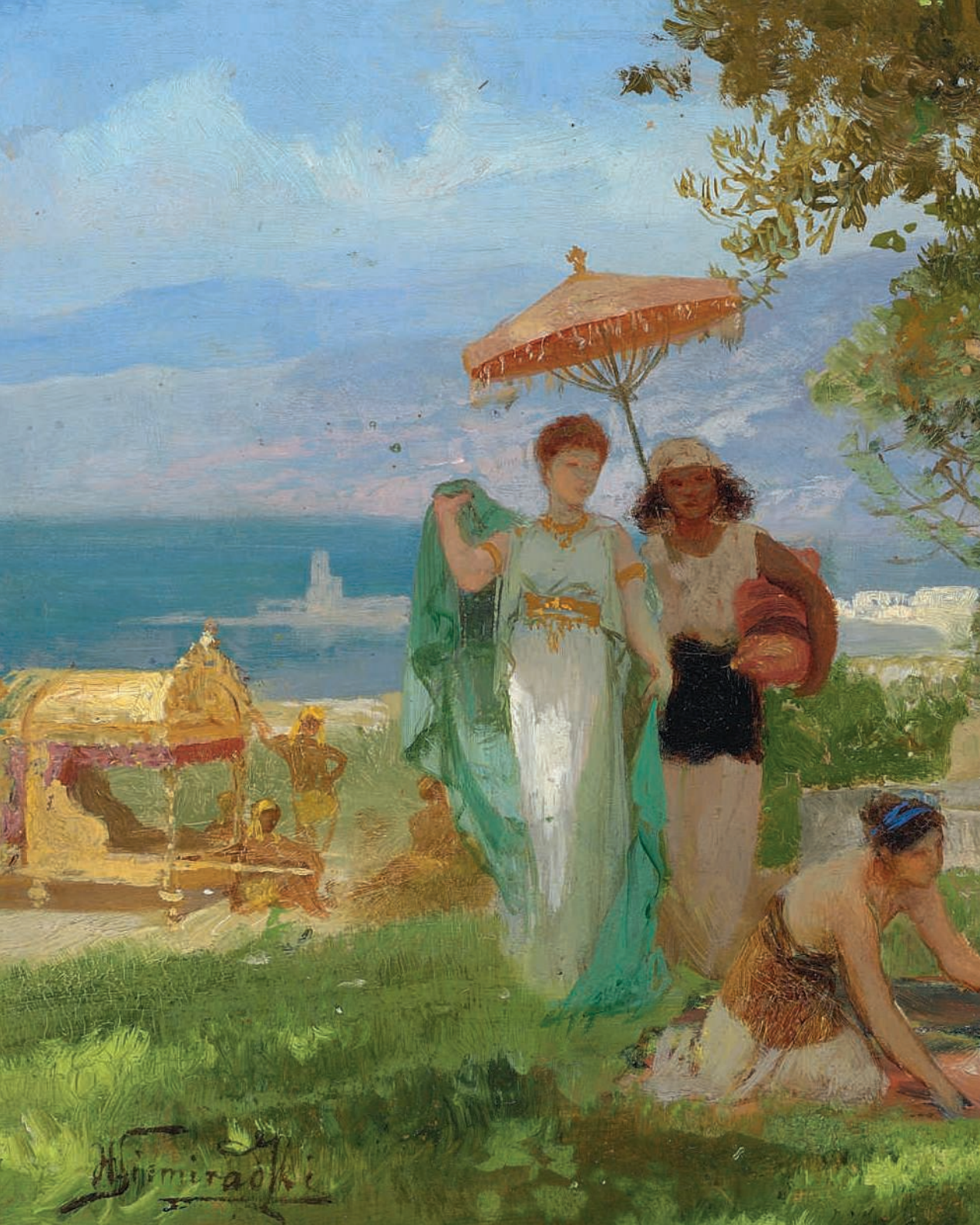
30 $\frac{3}{8}$ x 37 $\frac{1}{4}$ in. (77.2 x 94.6 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000





Hiemiraoki





PROPERTY FROM A DISTINGUISHED COLLECTION

53

HENRYK IPPOLITOVICH SIEMIRADZKI (POLISH, 1843-1902)

By the Coast

signed 'HSiemiradzki' (lower left)

oil on paper laid down on canvas

7¼ x 12¼ in. (19.7 x 31.1 cm.)

£18,000-22,000

\$23,000-27,000

€20,000-24,000

PROVENANCE:

Anonymous sale; Dobiaschofsky, Bern, 13 November 2009, lot 367.

Acquired at the above sale by the present owner.

EXHIBITED:

Warsaw, Zachety Society of Fine Arts in the Kingdom of Poland, *Katalog wystawy obrazów Henryka Siemiradzkiego w Gmachu Towarzystwa Zachęty Sztuk Pięknych w Królestwie Polskiem*, 1903, no. 610.



PROPERTY FROM A DISTINGUISHED COLLECTION

54

FERDINAND LEEKE (GERMAN, 1859-1923)

The Spring festival of Flora by the Acropolis, Athens

signed 'Ferd. Leeke' (lower left)

oil on canvas

39½ x 59 in. (100.3 x 149.9 cm.)

Painted in 1901.

£30,000-50,000

\$37,000-62,000

€34,000-55,000

PROVENANCE:

Private collection, Germany.

Anonymous sale; Van Ham, Cologne, 26 June 1999, lot 2452.

Anonymous sale; Van Ham, Cologne, 20 November 2009, lot 359.

Acquired at the above sale by the present owner.







L. J. 1808.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

***55**

CHRISTOFFER WILHELM ECKERSBERG (DANISH, 1783-1853)

Danish gunboats attacking H.M.S Tigress at Agersø

signed and dated 'E.del.1808' (lower left); and inscribed 'Danske Kanonbaade under Schønheyder og Suenson ... Lieutn. Cha. Wulff erobre Orlogsbriggen the Tigress, indenfor Agersoe, 1808.' (on the reverse)

pencil, pen and black ink, and watercolour on paper

11½ x 17¼ in. (29.2 x 43.8 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Private Collection, Denmark.

Anonymous sale; Kunsthallen, Copenhagen, 21 April 1999, lot 85.

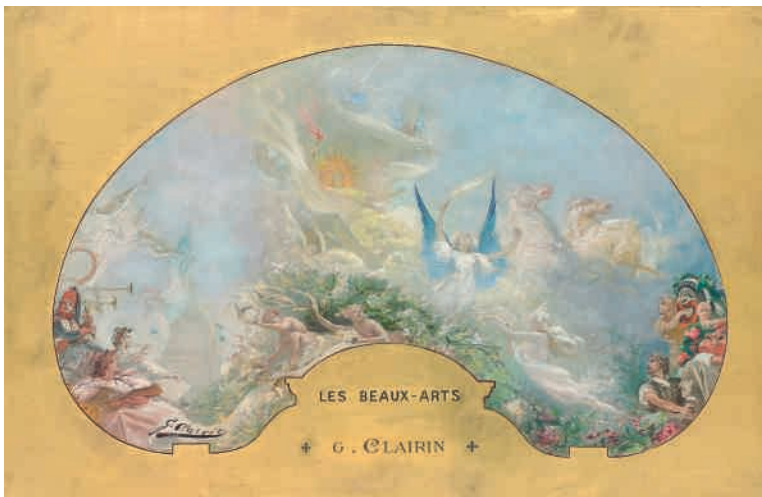
Acquired at the above sale by the present owner.

Eckersberg's fascination with shipping and the sea, the primary subject of his oeuvre, dated back to his childhood upbringing on the Jutland coast, and a brief but early apprenticeship with a local craftsman, Jes Jessen. Jessen had a sideline in the relatively new genre of ship portraiture, which demanded the accurate rendition of a ship's manifold individual characteristics.

Marine painting provided Eckersberg with the perfect forum in which to indulge his long-lived interest in rendering changing atmospheric conditions, which he also pursued with almost scientific thoroughness. He made almost daily meteorological studies, annotating his drawings with details of wind, waves and clouds. As Suzanne Ludvigsen writes of a comparable subject; 'Nothing about the painting has been left to chance. The degree of complexity, the dimensions of the canvas, the size and position of the ships on the sea all play their parts in a precisely calculated composition, as do the clouds, the waves and each nuance of colour'. (Exh. cat., *Danish Paintings of the Golden Age*, Artemis Fine Arts, New York, 1999, no. 2)

The present lot depicts an episode from the Gunboat War (1807-1814), the naval conflict between Denmark-Norway and the British Navy which took place during the Napoleonic Wars. The Danish had developed a new tactic employing small gunboats to attack the Royal Navy. This particular episode took place in August 1808 at Agersø, in the Great Belt (Denmark). Sixteen Danish gunboats led by Captain Sueson and Lieutenants Schønheyder and Wulff, captured the *H.M.S Tigress*.





56

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

Four Allegorical compositions: Le Travail & l'Industrie; Le Commerce & l'Agriculture; Les Sciences; and Les Beaux-Arts

the first two signed 'G. Clarin' (lower right); and the second two signed 'G. Clairin' (lower left)

oil on canvas, in feigned frames inscribed with titles and artist's name
29½ x 45¾ in. (74.9 x 116.2 cm.)

£40,000-60,000

a set of four

\$50,000-74,000

€45,000-66,000

PROVENANCE:

Anonymous sale; Mes Loudmer et Poulain, Paris, 15 December 1979, lot 19.



Georges-Jules-Victor Clairin entered the École des Beaux-Arts in Paris in 1861 and began exhibiting at the *Salon* only five years later. In 1868, the artist visited his good friend, the painter Henri Regnault, in Spain. Clairin later travelled with him to Tangier and went on visiting North Africa, in particular Morocco and Egypt. Impressed by Moorish architecture and local costumes, these trips and the works of the Spanish Orientalist painter Mariano Fortuny y Marsal had a major influence on Clairin's work. His paintings quickly became one of the highlights of the *Salon de la Société Orientaliste* in Paris. Clairin was also commissioned to decorate public buildings in Paris and in the provinces. During the 1870s he was in charge of the ceiling paintings for the small salons at either end of the Grand Foyer of the Paris Opéra. He was also known for his historical compositions, filled with symbolist themes, and for his friendship with Sarah Bernhardt, the famous actress.





THE PROPERTY OF A EUROPEAN NOBLEMAN

57

NIELS SIMONSEN (DANISH, 1807-1885)

Turkish sailors on watch

signed, inscribed and dated 'SIMONSEN/Munchen/1837' (lower right)

oil on canvas

24½ x 30½ in. (62.2 x 77.5 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany.

And thence by descent to the present owner.

EXHIBITED:

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





Carlo Bassoli 1839



58

CARLO BOSSOLI (ITALIAN, 1815-1884)

View of the Pera Canal, Constantinople

signed and dated 'Carlo Bossoli 1839' (lower right); and inscribed 'veduta del canale di pera che è alla sinistra/e scutari che è alla destra presa al di sopra del ponte di/ Costantinopoli' (on the reverse)

watercolour and gouache on card

9 x 12 in. (22.9 x 30.5 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

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



59

CARLO BOSSOLI (ITALIAN, 1815-1884)

View of the Bosphorus, Constantinople

signed and dated 'C. Bossoli. 1839' (lower right)

watercolour and gouache on card

9 x 12¼ in. (22.8 x 31.1 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

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









PROPERTY FROM A FRENCH COLLECTION

60

JACQUES MAJORELLE (FRENCH, 1886-1962)

Femmes en Haïk à l'arrivée du sultan à Marrakech

signed and inscribed 'J. majorelle/marrakech' (lower left); and numbered '31' and inscribed as titled (on the reverse)

bodycolour on paper

19½ x 25½ in. (49.5 x 64.8 cm.)

£40,000-60,000

\$50,000-74,000

€45,000-66,000

In 1917, at the age of 31, Jacques Majorelle arrived in Tangiers on his first visit to Morocco. 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, and whose 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 the new modernist currents in paintings. The painter leaves behind the imaginary Orient, the fashionable Harem scenes, Fantasias, and Palace guards, to focus more on everyday subjects: the souks, the markets and city life. In the present work a group of very colourfully dresses ladies in Haïk are awaiting the arrival of the Sultan in Marrakech.





61
LOUIS-AUGUSTE GIRARDOT (FRENCH, 1856-1933)

Portrait of a young man

signed 'L.A. GIRARDOT.' (center left)

oil on canvas

19 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (49.3 x 37.2 cm.)

£8,000-12,000

\$9,900-15,000

€8,900-13,000

EXHIBITED:

Troyes, Société artistique de l'Aube, *Exposition rétrospective L.A. Girardot*, 1934.



62
JEAN-FRANÇOIS PORTAELS (BELGIAN, 1818-1895)

Portrait of a Lady in Oriental Costume

signed 'J. Portaels' (lower right)
oil on canvas laid down on board
30½ x 24 in. (77.5 x 61 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

Mrs Weinberg.
Her sale; Christie's, London, 3 December 1915, lot 142.

63

FRANZ XAVIER KOSLER (AUSTRIAN, 1864-1905)

An Oriental Beauty

signed 'F. Kosler' (lower left)

oil on panel

14¼ x 8¼ in. (36.2 x 21 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

Gretl and Gustav Pribitzer, Vienna (1947).







***64**

ALBERTO PASINI (ITALIAN, 1826-1899)

The Carpet Seller

signed 'A. Pasini' (lower right)

oil on canvas

14 x 10 $\frac{5}{8}$ in. (35.3 x 27 cm.)

£60,000-80,000

\$74,000-99,000

€67,000-89,000

PROVENANCE:

with Galerías Witcomb, Buenos Aires.

EXHIBITED:

Buenos Aires, Galerías Witcomb, *Exposicion de Pintura. Siglo XIX*, 28 June-10 July 1943, no. 106.

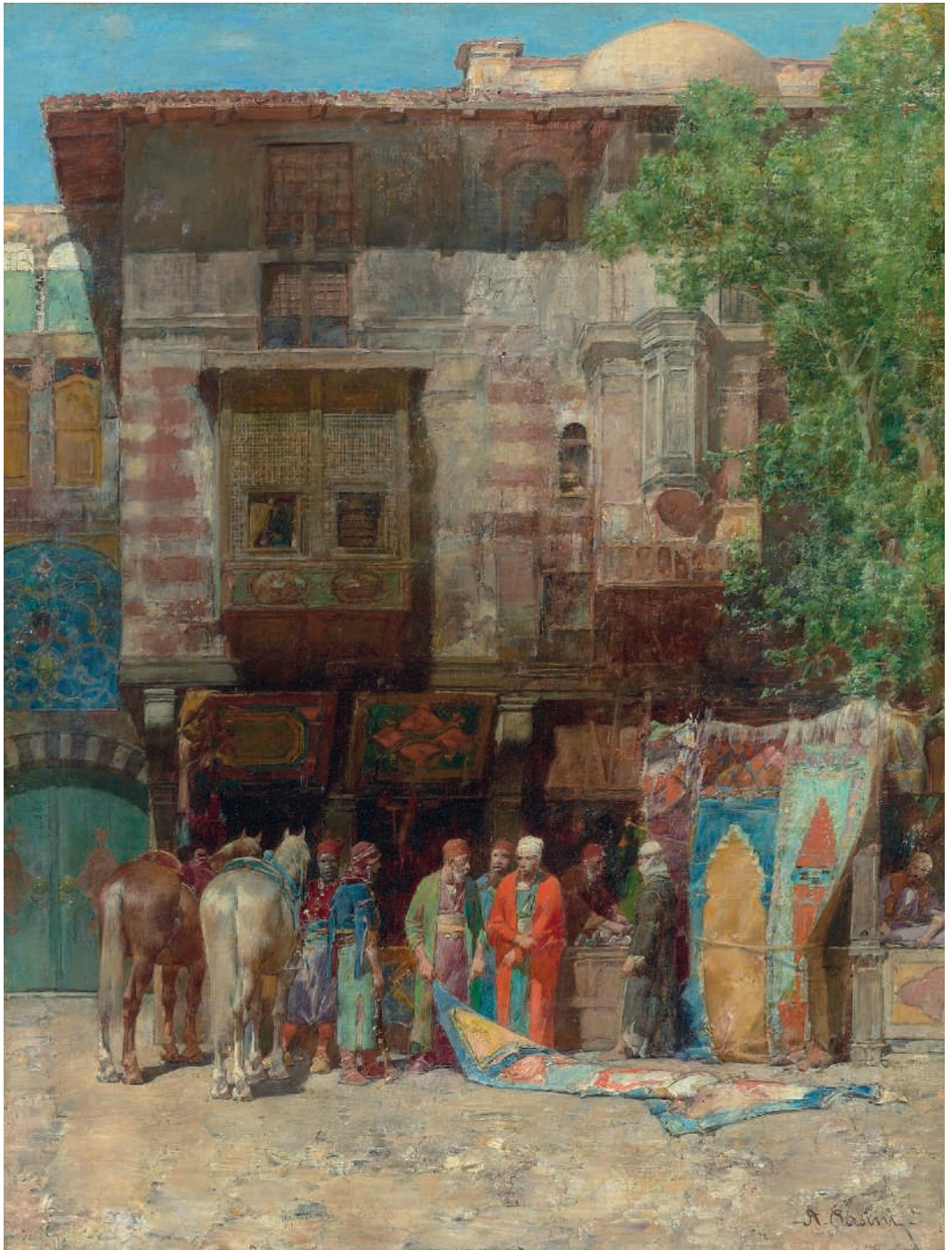
Alberto Pasini is considered one of the most important Italian Orientalist painters. The artist studied at the Academy of Fine Arts in Parma before moving to Paris in 1851. It was there that he befriended other artists such as Eugène Fromentin, Jules Dupré and Théodore Rousseau.

From 1855, Pasini undertook numerous trips to Egypt, Saudi Arabia, Yemen, the Persian Gulf and Teheran. Unlike many of his contemporaries, Pasini aimed to bring to life the light and enchantment that he experienced there instead of creating dramatic narratives. He was an impressive draughtsman and had a great sensitivity to colour. By 1870, Pasini's reputation as one of the greatest Orientalist painters was assured; he had won numerous gold medals, successfully exhibited at the *Salon*, participated in the *Exposition universelle* and the Venice *Biennale*, and was awarded the *Legion of Honor*.

Using an almost photographic realism, Pasini assembled this composition from numerous preparatory drawings. His concentration on architecture, leaving little room for sky, is typical.



Pasini in his Parisian studio, Rue Chaptal 30.





Guire Gitaroet



65

EUGÈNE ALEXIS GIRARDET (FRENCH, 1853-1907)

The Passing Caravan

signed 'Eugene Girardet.' (lower left)

oil on canvas

27 x 43½ in. (68.6 x 110.5 cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 May 1972, lot 125, as *A Desert Landscape with Arabs and Camels*.

Oscar de la Renta, New York.

His sale; Sotheby's, New York, 28 October 1986, lot 49.

Acquired from the above sale by the present owner.

As part of a large, artistic family descended from a Swiss Huguenot family from Neuchâtel, Eugène Girardet received his earliest artistic training from his father, the artist and engraver Paul Girardet. His uncles, Karl and Edouard, who had both visited Egypt, were commissioned by King Louis Philippe to create murals for Versailles to commemorate Napoleon's victories over the Mameluks.

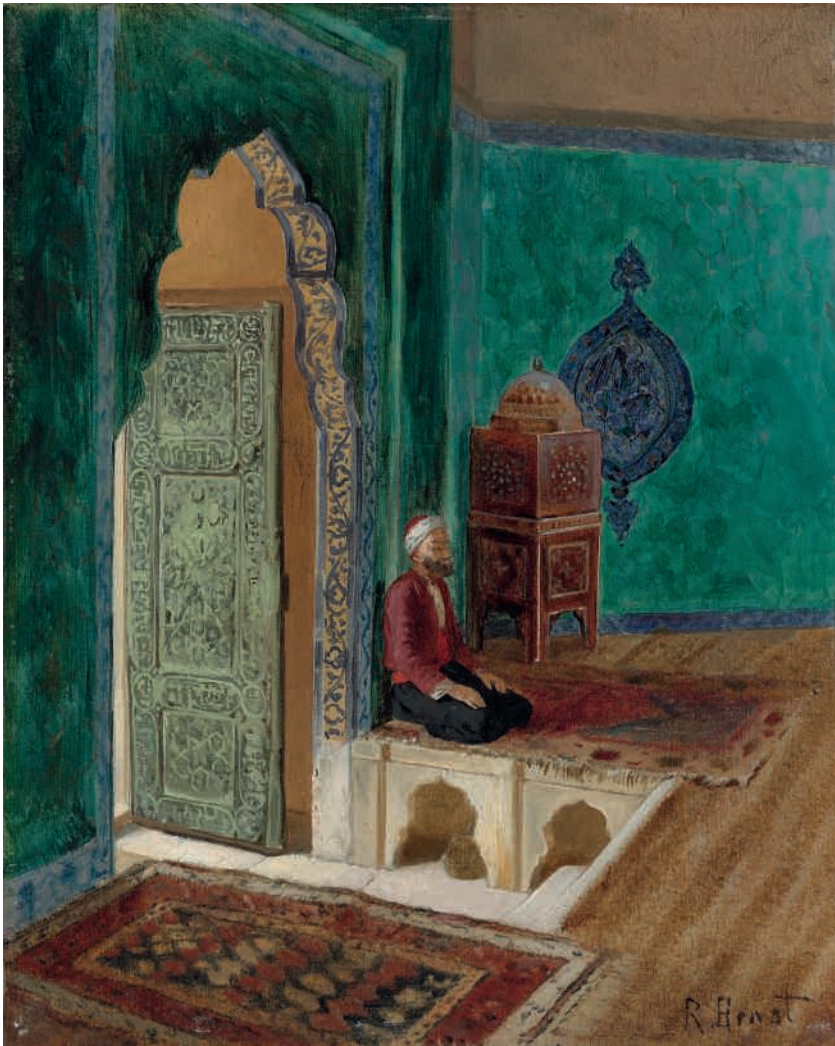
Eugène entered the studio of Jean Léon Gérôme to begin his formal training. By that time, Gérôme had established his reputation as the foremost French Orientalist painter, and no doubt this had an influence on the direction of Girardet's artistic career.

In 1879, Girardet made the first of eight trips to Algeria. He preferred the southern towns of Biskra, Boghara and El Kantara and it was at Bou-Saada that he met the artist Etienne Dinet. Never a slavish imitator of the precise technique of his teacher Gérôme, Girardet was perhaps influenced by the broader brushstrokes of Dinet and was drawn to the effects of light in the bleached landscapes of the deserts rather than the interiors of houses and mosques in the cities.

From 1878 to 1880, Girardet exhibited his Orientalist paintings at the official Paris *Salon*, but thereafter he took part in the exhibitions of the *Société nationale des Beaux-Arts*, which was created to offer an alternative venue to *avant garde* artists who did not adhere strictly to the tenets of either Academic art or Impressionism. Other members were Pierre Puvis de Chavannes, Eugène Carrière and Auguste Rodin.

Probably set in southern Algeria, *A Passing Caravan* captures the effect of the bright desert light on rock, sand, water and the human figure. It is a *tour-de-force* in the use of broad, yet controlled brushstrokes, a tightly controlled palette of blues, violets, greys and brown, and strong compositional elements. These bring the viewer slowly through the imposing and strikingly beautiful landscape united by the clear, hot light of the Algerian desert. The figure in the foreground is backlit by the sun. His hand is lifted to shade his eyes from the harsh effects of the sunlight, offering him a glimpse of the passing caravan in the middle ground which is dwarfed by the jagged peaks of the purple mountains that frame the composition. The caravan slowly lumbers away from the solitary figure on the shore of the river, slowly engulfed by the darkest shadows of the imposing rock formations.





66
RUDOLPH ERNST (AUSTRIAN, 1854-1932)

In the Mosque

signed 'R. Ernst' (lower right)

oil on panel

10 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (27 x 21.5 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000



Δ67

CLÉMENTE PUJOL DE GUSTAVINO (SPANISH, 1850-1905)

The messenger

signed 'C. Pujol' (lower right)

oil on panel

39 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (100 x 79 cm.)

£15,000-20,000

\$19,000-25,000

€17,000-22,000





68
GEORGES WASHINGTON (FRENCH, 1827-1910)

Fantasia

signed 'G. Washington' (lower left)

oil on canvas

45 x 57½ in. (114.3 x 145.7 cm.)

£30,000-50,000

\$37,000-62,000

€34,000-55,000

λ69

FABIO FABBI (ITALIAN, 1861-1946)

Dancing the Raks Baladi on a Terrace, Egypt

signed 'F. Fabbi' (lower left)

oil on canvas

29 x 38¼ in. (73.6 x 97.2 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

A gifted artist and sculptor, Fabio Fabbi enjoyed a distinguished career as a student at the *Accademia di Belle Arti* in Florence. Training in the studio of Augusto Rivalta, he excelled in both painting and sculpture, receiving numerous awards by the early 1880s.

Following the completion of his studies, Fabbi undertook an extensive period of travel, visiting Paris, Munich, and Egypt. It was the latter, with its vibrant culture and colourful, bustling markets, which most fully captured his imagination. Dedicating himself entirely to painting upon his return to Italy, Fabbi joined a small circle of Italian artists treating Orientalist subjects, exploiting the commercial appeal of exotic Middle Eastern themes by presenting evocative—though often largely imagined—interiors, harems and bazaars.

An excellent example of his full maturity, the present lot captures the energy and vibrancy with which Fabbi approached one of his favourite themes: dancing women. Portrayed in his characteristically atmospheric and impressionistic style, a group of languid figures converse on an open terrace, while an elegant central figure performs the *Raks Baladi*, a traditional folk dance Fabbi would have seen played out on the streets of Cairo.

Translating to 'dance of the country' in Arabic, *Raks Baladi* was unique to the Egyptian tradition, stemming from pre-Islamic times and passed down in families over the centuries as a social grace to adorn festive occasions. Faithful to the custom, Fabbi portrayed the central figure in a simple, flowing gown, adding only a loosely wrapped scarf to help delineate the rhythmic movements of her undulating hips—a costume attentively re-created in the figure immediately to her right, who quickly fastens her headscarf in anticipation of her own approaching performance.

Demonstrating his training as a sculptor, Fabbi's figures are beautifully modelled, with their smooth, sinuous curves leading the viewer's eye gently across the composition. Using the rich, sumptuous textiles traditionally associated with the Middle East as a descriptive medium, Fabbi painted the fabric close to the body, allowing the heavy drapery folds to delineate the muscular contours of each figure; this is particularly true of the central dancer, where long, flowing strokes are used to emphasize the weight of her flowing costume, which clings to her calf as she prepares a turn, revealing the elegant curve of her body.

Exceptionally evocative and colourful, *Dancing the Raks Baladi on a Terrace, Egypt* is a powerful example of the exotic, lively Orientalist themes that helped to establish Fabbi's fame, and for which he gained widespread recognition among contemporaries.







V. Hugo



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

70

VICTOR PIERRE HUGUET (FRENCH, 1835-1902)

The Caravan

signed 'V. Huguët' (lower left)

oil on canvas

25 $\frac{7}{8}$ x 33 $\frac{3}{8}$ in. (65.7 x 86 cm.)

£12,000-18,000

\$15,000-22,000

€14,000-20,000

PROVENANCE:

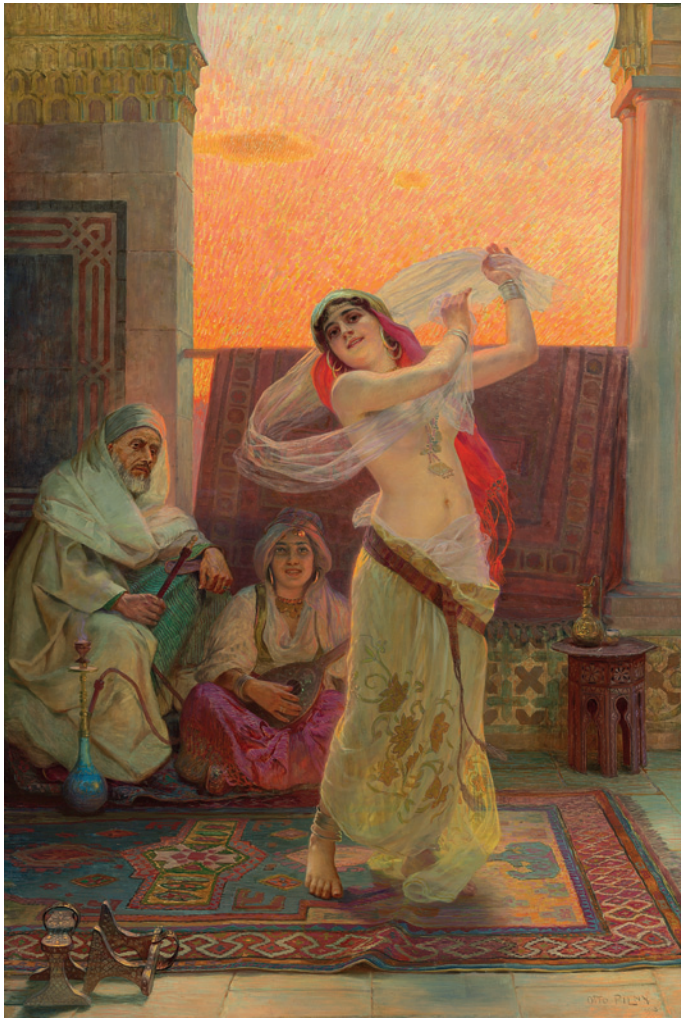
with Mathaf Gallery, London.

Acquired from the above by the present owner.









PROPERTY OF A GENTLEMAN

71

OTTO PILNY (SWISS, 1866-1938)

An Oriental Beauty dancing

signed and dated 'OTTO PILNY/1913' (lower right)

oil on canvas

70½ x 47½ in. (179 x 120.6 cm.)

£20,000-30,000

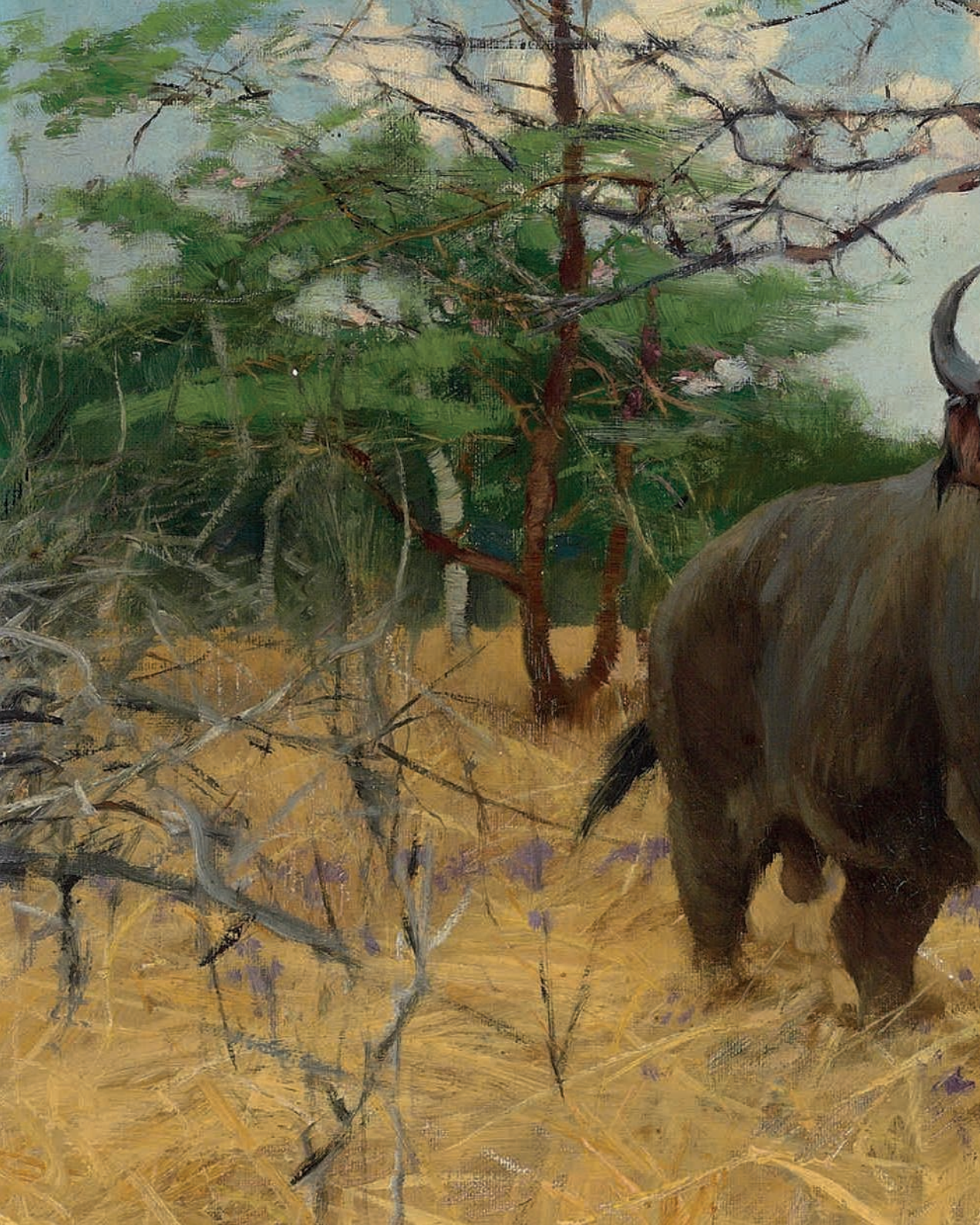
\$25,000-37,000

€23,000-33,000

PROVENANCE:

with Mathaf Gallery, London.

Acquired by the father of the present owner.







72

THE PROPERTY OF A LADY

72

WILHELM FRIEDRICH KUHNERT (GERMAN, 1865-1926)

A Kaffir buffalo in the Savannah

signed 'Wilh. Kuhnert' (lower right); and further signed and inscribed 'Wilhelm Kuhnert/Berlin/'Kafferbuffel'' (on the reverse)

oil on canvas

15½ x 25½ in. (38.3 x 64.7 cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

PROVENANCE:

with The Fine Art Society, London.

Anonymous sale; Christie's, London, 27 November 1992, lot 23.

THE PROPERTY OF A EUROPEAN NOBLEMAN

73

PAUL FRIEDRICH MEYERHEIM (GERMAN, 1842-1915)

A Lion

signed and dated 'Paul Meyerheim/88.' (lower right)

oil on canvas

44¾ x 32¾ in. (112.7 x 83.2 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Acquired by a German entrepreneur *circa* 1830-40 during his travels in the South of Europe and Germany, and by descent to the present owner.

EXHIBITED:

Hamburg, Altonaer Museum (on loan, *circa* 1971).



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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 (A symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

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(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 titled 'Symbols Used in this Catalogue for sale'. By registering to bid.

(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 we should 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.

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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.

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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.

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(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. 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 international and/or domestic 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.

B WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' 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 often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2g).

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(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 guarantor 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 B(1a) 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 bid 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.

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(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.

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(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.

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

(c) Written Bids

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

C AT THE SALE

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

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- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

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- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

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

- 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**, with the permission of the owner to sell the **lot**, or the right to do so in law; and
- 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:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- 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
- 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 be liable, in any circumstances, to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- the absence of bindings, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the content of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- 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 auction.

(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(i)(h) above and the **lot** must be returned to us in accordance with E2(i)(h) above. Paragraphs E2(i)(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:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. Swift code: LOYDGB33. For our international bank account number: GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

(iii) Cash

You must cash subject to a maximum of £5,000 per buyer per year from our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank. (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

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:

- When you collect the **lot**; or
- 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):

- 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; (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 the difference 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 for you 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 owe us to 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 G(d) and (ii). In such circumstances paragraph G(dv) 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 see appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashier on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at 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.

(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 we will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) 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 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 testing 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 £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol - in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We have 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 the only ones 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) 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 catalogue) unless otherwise noted in the catalogue. You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to these proceedings, shall 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 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 an arbitrator with exclusive jurisdiction 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.CHISTIES.COM

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

K GLOSSARY

authenticity warranty: 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 PIC, 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**.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. In order to receive

a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
 (a) have registered to bid with an address outside of the EU; and
 (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

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

SYMBOLS USED IN THIS CATALOGUE

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

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 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.

?, *, Ω, α, #, +
See VAT Symbols and Explanation.



See Storage and Collection Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.
"Attributed to ..."

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

"Studio of ..."/"Workshop of ..."

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

"Circle of ..."

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

"Follower of ..."

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

"Manner of ..."

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

"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

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

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

Tel: +44 (0)20 7839 9060

Email: 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.

SHIPPING AND DELIVERY

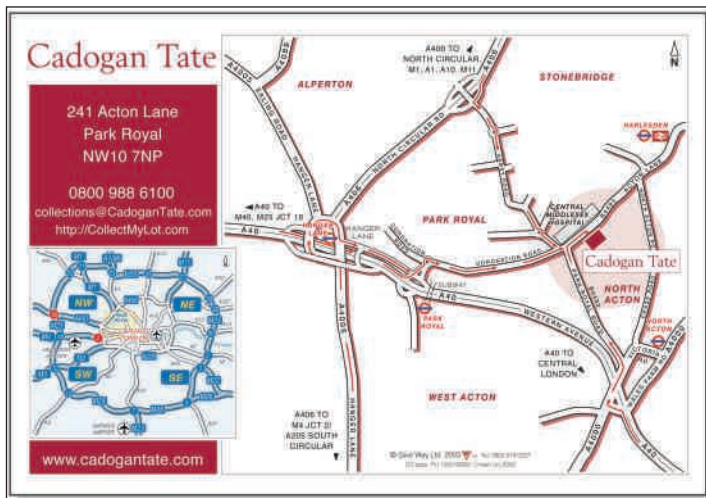
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

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.



COLLECTION FROM CADOGAN TATE LTD

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

Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP

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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office
For a complete salerooms & offices listing go to christies.com

EMAIL — info@christies.com

A Roman marble torso of Cupid
c. 2nd century A.D.
£5,000 – 8,000



James Jacques Joseph Tissot
(1836 – 1902)
£120,000 – 180,000

Ernst Agerbeek
(1903 – 1945)
£30,000 – 50,000



An Attic red-figured column krater
c. 470 – 460 B.C.
£7,000 – 9,000



A bronze statue of Gaspar De Guzmán
Francesco Fanelli,
c. 1626 – 1640
£40,000 – 60,000



A monumental marble bust of Jupiter of Otricoli
Late 18th/early 19th century
£30,000 – 50,000



Francesco Guardi
(1712 – 1793)
£100,000 – 150,000



Arno Breker
(1900 – 1991)
Portrait bust of Salvador Dalí
£10,000 – 15,000
© DACS 2016

Salvador Dalí
(1904 – 1989)
& **Edward James**
(1907 – 1984)
Lobster Telephone
£150,000 – 250,000
© Salvador Dalí, Fundació Gala-Salvador Dalí,
© DACS 2016



A bronze group of Apollo and Daphne
François Lespingola,
first half 18th century
£25,000 – 35,000





**The Master of the
Countess of Warwick**
(active 1567 – 1569)
£40,000 – 60,000

**A Continental
model of an ostrich**
c. 1880
£3,000 – 5,000



Jacob Jordaens
(1593 – 1678)
£500,000 – 800,000



Pieter Brueghel II
(1564/5 – 1637/8)
£120,000 – 180,000

CLASSIC WEEK



This December, Classic Week at Christie's presents antiquities, Old Masters, sculpture, Japanese art and more. From Constable, Canaletto and Guardi to Burne-Jones, Tissot and Courbet, the auction series features masters of Western painting alongside Japanese prints and armour, Roman marbles, Florentine bronzes and iconic Surrealism. With prices starting at the surprisingly accessible, you might just take something home.

Sales run from 6 to 15 December at our London salerooms, with viewings from 2 December. You can also visit us at christies.com/classicart to view catalogues and take part in auctions online.

Antiquities

6 December, 10.30am

The Resandro Collection

6 December, 11.30am

European Sculpture & Works of Art

6 December, 2.30pm

Old Master & British Drawings & Watercolours

7 December, 1pm

From Ancient to Modern: A Distinguished Private Collection

7 December, 2pm

Art of Japan

8 December, 2pm

Old Masters Evening Sale

8 December, 7pm

Old Masters Day Sale

9 December, 10.30am

19th Century European & Orientalist Art

13 December, 2pm

Victorian, Pre-Raphaelite & British Impressionist Art

14 December, 2.30pm

A Surreal Legacy: Selected Works of Art from The Edward James Foundation

15 December, 10.30am

Topographical Pictures

15 December, 2pm



EDWARD LEAR (1812-1888)
The Plains of Bethany
signed with monogram (lower left)
oil on canvas
18 x 9 in. (45.7x 22.9 cm.)
£80,000 – 120,000

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

London, King Street, 14 December 2016

VIEWING

10-14 December
8 King Street
London SW1Y 6QT

CONTACT

Victorian, Pre-Raphaelite &
British Impressionist Art
Peter Brown
pbrown@christies.com
+44 (0)20 7389 2435

British Drawings &
Watercolours
Harriet Drummond
hdrummond@christies.com
+44 (0)20 7389 2278



CHRISTIE'S



JOHANN MORITZ RUGENDAS (1802-1858)

The Paseo in the Alameda gardens, overlooking the Rimac and Lima
oil on canvas

23 x 36in. (58.4 x 91.4cm.)

£80,000-120,000

TOPOGRAPHICAL PICTURES

London, King Street, 15 December 2016

VIEWING

10-14 December
8 King Street
London SW1Y 6QT

CONTACT

Helena Ingham
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CHRISTIE'S



EDWARD LEAR (1812-1888)
The Forest of Bavella
oil on canvas
57½ by 94½ in. (146 x 240 cm.)
£600,000-800,000

OLD MASTER & BRITISH PAINTINGS

EVENING SALE

London, King Street, 8 December 2016

VIEWING

2-8 December 2016
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S

19TH CENTURY EUROPEAN & ORIENTALIST ART

TUESDAY 13 DECEMBER 2016 AT 2.30 PM

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

**CODE NAME: HIERO
SALE NUMBER: 12228**

(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£50 to UK £1000	by UK£50s
UK£1,000 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£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	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.

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- 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 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 £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
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- 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.
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A1	Old Master & 19th Century Art	Amsterdam	2	27	44	40
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L98	Topographical Pictures	King Street	1	20	32	30
N193	19th Century European Art	New York	2	48	76	72
N1	Old Master Paintings	New York	3	71	114	108
P1	Old Master & 19th Century European Paintings	Paris	1	19	30	29
K193	19th Century Paintings	South Kensington	2	43	71	66
K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	2	30	50	46
K2	Victorian, Sporting & Maritime Pictures	South Kensington	3	55	90	85
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