

TOPOGRAPHICAL PICTURES

London 15 December 2016



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THURSDAY 15 DECEMBER 2016

AUCTION

Thursday 15 December 2016
at 2.00 pm
8 King Street, St. James's
London SW1Y 6QT

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Saturday	19 November	10.00 am – 5.00 pm
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Monday	21 November	10.00 am – 5.00 pm

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KING STREET

Saturday	10 December	12.00 noon – 5.00 pm
Sunday	11 December	12.00 noon – 5.00 pm
Monday	12 December	9.00 am – 4.30 pm
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Wednesday	14 December	9.00 am – 4.30 pm

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On croit reconnaître dans ses meilleurs oeuvres le bruit de l'eau sur la plage, le souffle de l'alizé dans les nuages, le cri d'un l'oiseau de mer qui balaie d'une aile rapide la surface du lagon.

1

WILLIAM ALISTER MACDONALD (1861-1948)

"El Kantara". Papeete. Tahiti. July. 1923.

signed with initials and dated 'W.A.M / "El Kantara." / Papeete.Tahiti. July 1923.' (lower left)

watercolour on paper

9 x 12½in. (23 x 31cm.)

There is a pencil sketch of Moorea from Papeete on the reverse

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

By descent from Dorothy Myhill (who travelled to Tahiti with the artist in 1921) to the present owner, her great-great niece.

Macdonald first travelled to Tahiti in 1921 and the islands of the archipelago became the artist's home until his death on Moorea in 1956. He exhibited his South Pacific work at the Arlington Galleries in London in the 1930s: 'Among the islands of the South Seas. Impressions in Watercolour' in 1935, and 'Prewar Wanderings: Watercolours at Home and Abroad' in 1936.

'Plus de vingt ans de présence dans l'archipel, en trois séjours, font de Mac Donald un peintre de Tahiti à part entière. D'humeur assez vagabonde, il habita dans tous les coins de l'île, à Patutoa, puis à Pirae, à Paea aussi. Il circula dans les archipels, alla passer une saison de plongée aux Tuamotu pour y visiter les îles basses, Volontiers il demandait l'hospitalité de ses amis Hall et Nordman à Pao Pao. Moorea sera sa dernière escale. C'est là qu'il installera en 1951 et où la mort viendra le prendre à 95 ans, alors qu'il peignait malgré une vue défaillante. ... Envouté par Tahiti, Mac Donald avait comme la religion de sa lumière et de son atmosphère. Mais il considérait les couleurs à l'huile comme trop criardes, trop violentes pour rendre ce que lui inspiraient les spectacles qu'il avait sous les yeux et, sans trêve ni relâche, il s'efforçait de reproduire l'incessante mobilité et jusqu'au frissonnement de la lumière sur les choses, les moindres vibrations d'un paysage, les nuances les plus furtives de l'atmosphère. On croit reconnaître dans ses meilleurs oeuvres le bruit de l'eau sur la plage, le souffle de l'alizé dans les nuages, le cri d'un l'oiseau de mer qui balaie d'une aile rapide la surface du lagon.

'L'aquarelle! Il aime le moyen d'expression direct et immédiat qui autorise la notation quasi instantané d'une impression, sa rapidité, sa légèreté, sa souplesse et sa fraîcheur aussi, et la franchise de ses coloris. Car l'emploi de tons purs, intenses, à touches denses, lui permet aussi de puissants effets.' (P. O'Reilly, *Les Peintres de Tahiti (Dossiers de Tahiti)*, Paris, 1978, p.22)





2

WILLIAM ALISTAIR MACDONALD (1861-1948)

A house and flame tree by the shore, Tahiti

watercolour on paper

8¾ x 12½ in. (22 x 31 cm.)

and four watercolours of Tahitian coastal scenery by the same artist

(5)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROVENANCE:

By descent from Dorothy Myhill (who travelled to Tahiti with the artist in 1921) to the present owner, her great-great niece.



Laquarelle! Il aime le moyen d'expression direct et immédiat qui autorise la notation quasi instantanée d'une impression, sa rapidité, sa légèreté, sa souplesse et sa fraîcheur aussi, et la franchise de ses coloris.





3

WILLIAM ALISTAIR MACDONALD (1861-1948)

*Tahitians fishing in an outrigger in the lagoon,
the reef and Moorea beyond*

watercolour on paper

5 $\frac{7}{8}$ x 9in. (14.5 x 23cm.)

and four watercolours of Moorea from Tahiti and a yacht at sea by the same artist (5)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

PROVENANCE:

By descent from Dorothy Myhill (who travelled to Tahiti with the artist in 1921) to the present owner, her great-great niece.

RICHARD ALDWORTH OLIVER AT HOME AND ABROAD, 1830s-1860s
A COLLECTION OF SKETCHES AND ARTEFACTS FROM THE ARTIST'S FAMILY (LOTS 4-7)

The son of Admiral Robert Oliver, Richard Aldworth Oliver entered the navy in 1825 and served in the Mediterranean on the *Queen* in 1842-4 before being appointed to command the *Fly* in Australian and New Zealand waters in 1847. The following lots include sketches taken in New Zealand (lot 5), and on his voyage to New Caledonia and the New Hebrides in 1849 (as escort to Selwyn's schooner *Undine*) (lot 7), as well as sketches taken on his voyaging around the world, from his early travels in and around the Mediterranean (included in lot 5) to India, Java, Penang and Jamaica (included in lot 6). A collection of his artefacts which again track his voyaging, includes souvenirs from New Zealand, the Pacific and Guyana (lot 4).

Oliver's New Zealand sketches are amongst the first pictorial surveys of Maori subjects following European settlement, closely contemporary with the work of the artist George French Angas in the 1840s, and follow the work of Samuel Brees (the New Zealand Company's surveyor) whose *Pictorial Illustrations of New Zealand* was published in 1847.



4

CAPTAIN RICHARD ALDWORTH OLIVER, R.N. (1811-1889)

Artefacts collected by Richard Aldworth Oliver on his travels

a Maori 'taiaha' (quarter staff), 52½in. (133.4cm.) long; a Maori greenstone shard, 10½in. (26.7cm.) long; a Fijian club, 41½in. (202.2cm.) long; and a club from British Guyana, 28½in. (72.7cm.) long

£3,000-4,000

(4)

\$3,700-4,900

€3,400-4,500

PROVENANCE:

By descent from Captain Richard Aldworth Oliver, R.N. (1811-1889) to the present owner.



NEW ZEALAND



5

CAPTAIN RICHARD ALDWORTH OLIVER, R.N. (1811-1889)

Sketches in New Zealand

20 watercolours and drawings of Maoris and New Zealand scenery, one titled "Otago" Native Houses near the heads', one inscribed and dated 'Hutt NZ / Octr 3 48', one portrait titled 'E'Toa', one river landscape indistinctly inscribed 'Wangan..'
pencil and watercolour on paper
unframed

11 x 14 $\frac{7}{8}$ in. (28 x 37.7cm.) and smaller

with a large collection of unframed watercolours and drawings of British and Continental scenery including subjects taken in Turkey (1830's), Italy (1843), the Pyrenees and Madeira

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

By descent from the artist to the present owner.

The subjects include 6 watercolour studies of Maoris, 3 pencil sketches of Maoris, a watercolour of the stage erected at the Maori feast for Governor Sir George Grey at Kerikeri, Bay of Islands, September 1849 (on the reverse of a watercolour study of Maori girls), a pencil study for the artist's watercolour of Te Rangiheata addressing Governor Grey at Waikena, 8 landscapes, probably all New Zealand subjects, and one pencil sketch of a Maori canoe.



5 (part)



5 (part)









5 (part)

NEW ZEALAND





5 (part)

Oliver published *A Series of Lithographic Drawings, from Sketches in New Zealand* in 1852: 'Oliver's book was intended as the first of an ambitious, though never realized, series of publications of lithographs of New Zealand, Maori, and Pacific subjects, 'to range in size and character with Roberts' Spain and Miss Eden's India.' These were to be compiled from sketches made by Oliver while he was in New Zealand and the Pacific from 1847-1851. Oliver was neither a professional artist nor a draughtsman. He was the captain of H.M.S. *Fly*, which was engaged mainly in the first hydrographic survey of New Zealand, though letters and entries in his private journal indicate that he assisted in the administration of the colony too, by accompanying Governor Grey on diplomatic missions among Maori and on tours of inspection of the European settlements.' (L. Bell, *Colonial Constructs, European Images of Maori 1840-1914*, Auckland, 1992, p.30)





6

CAPTAIN RICHARD ALDWORTH OLIVER, R.N. (1811-1889)

The artist's sketchbook including views of Teneriffe, H.M.S. "Fly" at Trincomalee, India, Trincomalee, Indonesia, a panorama of St Helena, Penang and Jamaica

signed 'Richard Aldworth Oliver' on the front pastedown, one signed 'R Oliver', several titled

pencil and watercolour

oblong octavo, 267 x 375mm., contemporary half roan (very worn and defective, covers detached, lacking the spine)

with one unframed drawing by Oliver of the Great tree, Penang on three sheets

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

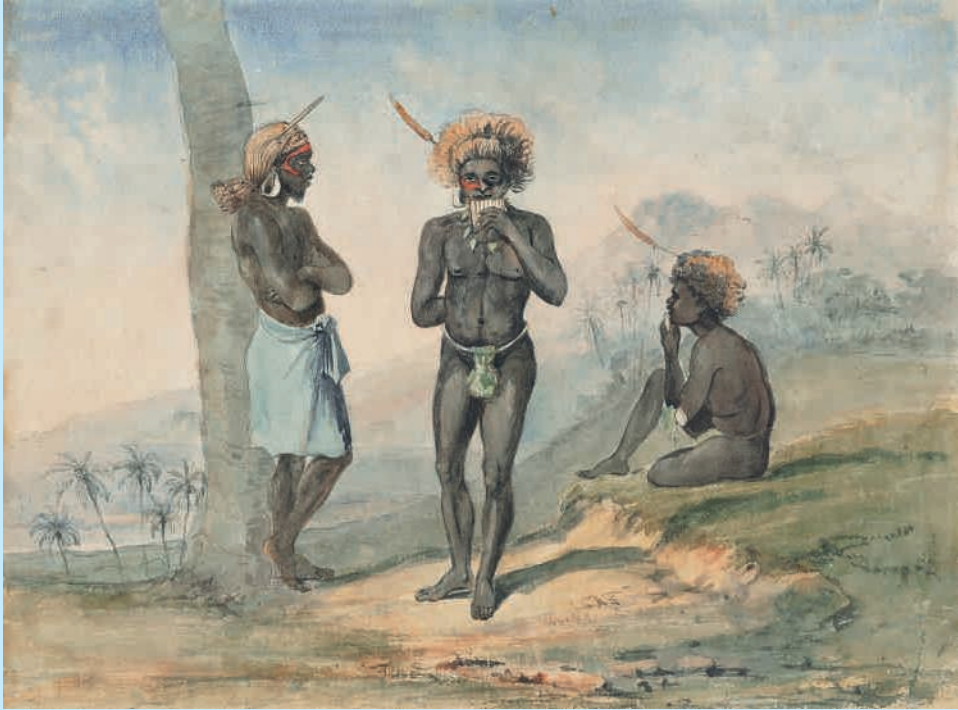
By descent from the artist to the present owner.



6 (part)



ST HELENA



7 (part)

7

CAPTAIN RICHARD ALDWORTH OLIVER, R.N. (1811-1889)

Sketches in the New Hebrides and New Caledonia

sixteen drawings and watercolours of natives of the islands and scenery, the majority titled

pencil and watercolour on paper

unframed

10¾ x 15in. (27.3 x 38.1cm.) and smaller

(16)

£5,000-8,000

\$6,200-9,800

€5,600-8,900

PROVENANCE:

By descent from the artist to the present owner.

The subjects include 'Village of Achio Uea', 'Yengen N.C.', 'Inhabitants of Aneiteum or Annatom New Hebrides', 'Kaoutoy Lerry Black Beach Tanna', 'Vela Vate', 'Dillon's Bay - Erromango - where Williams the Missionary was killed & eaten', 'Port Resolution Tanna', four coastal landscapes at Tasman's Isle [Raoul], 'Black Beach Tanna', 'Pueblo N.C.' and three sketches of natives at Tanna.



Handwritten notes in a non-Latin script, possibly Malay or Indonesian, located in the lower right corner of the page.

Handwritten signature or name in a non-Latin script, located in the lower right corner of the page.

Handwritten text in a non-Latin script, located in the lower right corner of the page.



7 (part)

PACIFIC





THE PROPERTY OF A LADY

8

CHARLESE. GORDON-FRAZER (1863-1899)

An outrigger in the New Hebrides

signed and dated 'C. Gordon-Frazer, 1891' (lower right)

oil on canvas

24 x 36in. (61 x 91.5cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

Sir Henry Morton Stanley (1841-1904), and thence by descent to the present owner.

The present canvas presumably a gift to Stanley, who is reported to have inspired the artist's travels: '... Mr Charles Gordon Frazer, the well-known painter of Australasian subjects and scenery ... studied art at St John's Wood School of Art, at South Kensington, and at the Royal Academy, but never remained long at any of these places, preferring the freedom of Nature direct. He went to Paris, and has lived in Italy, where he studied the old masters and sketched from nature, until a chance meeting with Henry Morton Stanley, the great African explorer, awakened his latent desire for a life less circumscribed than European civilisation permits.'

Gordon-Frazer set off for New Zealand in 1888, beginning an itinerant career, working in Australia and Melanesia: '... he then successively visited the South Sea Islands, New Guinea, and also traversed Australia northwards as far as the Gulf of Carpentaria, sketching everywhere, and collecting the rich material of which he has made so good use in his pictures.' (from *Our Contemporaries — A Biographical Repertoire of the Men and Women of the Day 1897-1898*, London, 1898, p.198). The artist died of blackwater fever in 1899. For a collection of his work, including his large 'Cannibal Feast on the island of Tanna, New Hebrides', see Christie's South Kensington, 10 Nov. 1988, lots 152-58.





VARIOUS PROPERTIES

***9**

CHARLES FREDERICK GOLDIE (1870-1947)

Memories. Wiripine Ninia, a Ngatiawa Chieftainess

signed and dated 'C.F.Goldie. / 1920' (upper left), dated 'July 7 - 20' on the reverse, and inscribed 'A Ngatiawa Chieftainess WIRIPINE NINIA No. 5 "Memories" on the stretcher

oil on canvas

10% x 8%in. (27 x 21.5cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

Not included in Taylor and Glen who record nine oils of this sitter, mostly of similar size and format, painted by Goldie between 1911 and 1922 (*C.F. Goldie (1870-1947), His Life and Painting*, Martinborough, 1977). Painted in Auckland a few months before Goldie eloped to Sydney on 31 October 1920, marrying Olive Cooper there on 18 November. The couple settled at Cremorne on the North Shore for two years, Goldie painting copies of his Maori portraits with NSW added to the signature, before returning to Auckland in January 1923.

W. H. G. G. G. G.
1920





NEW ZEALAND

10

VERA CUMMINGS (1891-1949)

A Maori Chief

signed 'V. Cummings' (lower right)

oil on canvas

10 x 8in. (25.4 x 20.3cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

PROVENANCE:

with August Dittmer, Leipzig (no. 4265).







... the attraction of the 'dusky maiden' could represent the arcadian potential of what was for Europeans the newly available land. The vicarious possession of a Maori woman could be regarded then as a metaphor for the taking over of the country itself.

L. Bell, *Colonial Constructs, European Images of Maori 1840-1914*

11

GOTTFRIED LINDAUER (1839-1926)

Hinemoa

signed and dated 'G. Lindauer pinx = 1899.' (lower left)

oil on canvas

48 x 58in. (121.9 x 147.3cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Private collection, Midwestern America.

Although the present canvas comes without a title, the figure and setting suggest the Arawa romance of Hinemoa and Tutanekai, and the most often represented episode from the legend showing Hinemoa before her swim across the lake to reach her forbidden lover Tutanekai. The present picture is similar in composition to the smaller (108 x 133.5 cm.) and later (1907) canvas titled 'Hinemoa' painted for the wife of Lindauer's patron Henry Partridge, now in the Auckland Art Gallery (1931/9), for which see L. Bell, *Colonial Constructs, European Images of Maori 1840-1914*, Auckland, 1992, p.210.

For Charles Frederick Goldie's portrait titled 'Hinemoa, the Belle of the Kainga' (1913), possibly of the same sitter, although the work painted 14 years later, see R. Blackley, *Goldie*, Auckland, 1997, pp.51, 151, and 189: 'All the portraits but one are of the elders of the tribe, and the exception is a charming picture called 'Hinemoa', a pretty Maori girl who belongs to Whakarewarewa. Her wonderful hair is admirably treated, and there is something very captivating about the half-wild beauty of the sitter. She is not quite a full-blooded Maori, and the suggestion of the merging of the two races in her features makes it a very fitting and rather pathetic pendant to Mr Goldie's collection of the last chiefs and chieftainesses of her people.' (*The Auckland Star* on Goldie's portrait when it was exhibited in 1920, quoted in R. Blackley, *op. cit.*, p.189).









The island of Cracatoa is the southernmost of a group situated in the entrance of the Straits of Sunda. It has a high peaked hill on the South end... Off the North East lies a small island, which forms the road where the Resolution anchored ...

12

JOHN WEBBER, R.A. (1751-1793)

A View at Cracatoa, an island in the China Seas

signed and dated J. Webber, pinx 1785' (lower left)

oil on canvas

45 x 57¼ in. (114.3 x 145.5 cm.)

£120,000-160,000

\$150,000-200,000

€140,000-180,000

EXHIBITED:

(possibly) London, Royal Academy, 1785 no. 211 ('View at Cracatoa [an island in the China seas]. Webber - This landscape has great sweetness of pencil and delicacy of colouring.')

This important and apparently unpublished picture by John Webber, Captain Cook's official artist on his third voyage, is one of the first views taken in Asia by a professional western artist. Webber's work on the China coast and in south east Asia preceded that of the Daniells, who would similarly sketch the island in the Sunda Straits on their return from India in 1794 (see lot 16). The island of Krakatoa, just west of Java, sketched by Webber in February 1780, was to suffer a cataclysmic eruption just over a century later, on 27 August 1883.

Webber's visits to Vietnam and to Krakatau in the Sunda Straits came towards the end of Cook's third voyage. After Cook's death at Kealakekua Bay in Hawaii on 14 February 1779, Captain King took over command of the expedition and headed north again, to the Kamchatka Peninsula of Siberia to seek a Passage through the ice. Without success, King decided to return to England, taking the *Resolution* and *Discovery* west past the Kurile Islands and Japanese coast toward Macao where they stayed from 1 December 1779 until 12 January 1780. From Macao, King had sailed to the small island of Pulau Condore (Con Son) outside the Mekong Delta before continuing on to take on water at Krakatau in the Sunda Straits: 'The island of Cracatoa is the southernmost of a group situated in the entrance of the Straits of Sunda. It has a high peaked hill on the South end... Off the North East lies a small island, which forms the road where the Resolution anchored ... The place where the Resolution watered is a small spring, situated abreast of the South end of the small island, at a short distance from the water-side ... Cracatoa is esteemed very healthy, in comparison of the neighbouring countries. It consists of high land, rising gradually on all sides from the sea; and the whole is covered with trees, except a few spots which the natives have cleared for rice fields.' (J. Cook and J. King, *A Voyage to the Pacific Ocean ...*, London, 1784, III, pp. 473-4).

A drawing by Webber of the same subject (omitting the family group seated on the left) is in the British Library. The drawing is inscribed 'Pulau Condore' [Vietnam] on the mount but Rüdiger Joppien has suggested the subject is Krakatau from comparison with the structure of the house and palisaded fence in the large oil of Krakatau dated 1784. This latter oil was probably Webber's 'View at Cracatoa, an island in the China seas' exhibited at the Royal Academy in 1785. For the latter oil, its preliminary drawing and the subsequent etchings for the official account of the voyage and for Webber's *Views in the South Seas*, see R. Joppien and B. Smith, *op. cit.*, III, *Catalogue*, pp. 613-15, nos. 3.410, 3.408 and 3.410A-C. The building on the left in the present picture is included with the building on the right in this latter picture in Webber's small pen, wash and oil study (in the Fitzwilliam Museum, Cambridge, Joppien and Smith, no. 3.411) which Joppien (*loc. cit.*) suggests is a stage design for de Louthembourg's pantomime 'Omair, or a Trip round the World', staged at Covent Garden in December 1785.









As a watering place, Anjere Point is recommended by its salubrity and convenience. The springs from which the casks are filled is only separated from a narrow ledge of land from the sea; the air is dry and pure and free from those oppressive fogs so fatally present at North Island and other stations. Provisions of every kind are easily obtained ...

T. and W. Daniell, *A Picturesque Voyage to India by Way of China*

13

THOMAS DANIELL, R.A. (1749-1840)

'Watering Place Anger Point Straights of Sunda'

inscribed as titled (in pencil) and numbered '68' (in ink) on the reverse pencil and watercolour on paper watermarked (fleur-de-lis in shield) 14½ x 20½in. (36 x 52cm.)

£5,000-8,000

\$6,200-9,800

€5,600-8,900

The Daniells were at Anjere Point (the site of the Dutch residence) on the western end of the island of Java on their outward voyage to India via Canton in 1785 and on their return from Canton in 1793-4. There are two views of the same watering place, both looking in the opposite direction, out to the Sunda Strait towards Krakatoa, by William Daniell: 'Watering Place at Anjere Point', plate 14 in Thomas and William Daniell's *A Picturesque Voyage to India by Way of China*, and the large oil *The watering place at Angere point, on the island of Java* exhibited at the Royal Academy in 1836, and now in the National Maritime Museum, Greenwich (BHC1842), both views taken on the return voyage as they include the fleet with which the Daniells returned from China.

Ten Javanese subjects are included in Thomas and William Daniell's *A Picturesque Voyage to India by Way of China* (London, 1810), pls. 10-19, including two (pls. 12 and 14) of this same location. William Daniell exhibited three Javanese subjects taken at Anjere Point at the Royal Academy in 1813, 1823 and 1836. The present drawing by Thomas looks inland, and depicts an English sailor being offered a caged bird in the foreground, Javanese proas and canoes in the stream, sailors overseeing the replenishing of their water on the far bank, and the volcanic range rising above the palms. Thomas Daniell did not apparently work up this, nor any of his other Javanese drawings, into finished pictures. There are just a handful of small Javanese oils recorded by the artist, which include *The Malays of Java* (HSBC collection), the model for plate 18 in the *Picturesque Voyage*, the subject also taken at Anjere Point.

The Sunda Strait between Java and Sumatra was the passage for virtually all East India trade as it made its way to the Indian Ocean. Its strategic importance was acknowledged when the French Republic declared war on Britain and the Dutch Republic in 1793 in the Sunda Strait campaign of January 1794, hostilities breaking out just months after the Daniells visit. Anjere (Anyer) Point, the victualling station and trading post on the Strait, would be obliterated by the cataclysmic eruption of Krakatoa in 1883. The Daniells' work here is almost the first by western artists in south east Asia, only preceded by John Webber's views taken on Krakatoa on the return leg of Cook's last voyage in February 1780 (for which see lot 12).







14

MAURITS VAN DEN KERKHOFF (1830-1908)

A village in Java, Mount Semeru beyond

signed 'M.v.d. Kerkhoff' (lower left)

oil on panel

11¾ x 15¾in. (29.8 x 40cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

In 1858 the artist and graphic designer van den Kerkhoff left Holland to become a planter in Java and settled in Pasuruan, as an administrator of the 'Kanawangi' estate. He still found time to paint and wrote extensively about his Javanese work to the former director of the colonial museum in Haarlem. The majority of his Javanese paintings, which concentrate on the east Javanese scenery around Malang (like the present work, which depicts the highest mountain on Java and an active volcano), are now in the collection of the Tropenmuseum, Amsterdam. For more on the artist in Java, see M.-O. Scalliet in *Indi Omlijst*, Wijk en Aalburg, 1999, pp.80-84.



PROPERTY FROM A CORPORATE COLLECTION

15

ERNST C. L. AGERBEEK (1903-1945)

A Chinese barber's shop

signed and dated 'E AGERBEEK 28' (lower right)

oil and gold paint on canvas

24 x 31½ in. (60.9 x 80 cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

EXHIBITED:

London, Martyn Gregory, *Jubilee Exhibition of China Trade Paintings*, 2002, cat. 78, no. 1.

A Dutch artist trained in Brussels, Agerbeek was active in Java in the 1920s and 1930s, teaching drawing in secondary schools and exhibiting with the *Vereeniging van Beeldende Kunstenaars* in Jakarta in 1929. He lived in Surabaya in the late 1920s, and exhibited at the *Kunstkringhuis*, Surabaya in 1926 (see L. Haks and J. Maris, *Lexikon of Foreign Artists who Visualized Indonesia (1600-1950)*, Utrecht, 1995, p.16).



16

PROPERTY FROM A CORPORATE COLLECTION

16

CHINESE SCHOOL, CIRCA 1850

Singapore from the roadstead

oil on canvas

17½ x 30¼in. (44.5 x 78.1cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

with Ginsburg & Levy, Inc., New York.

Frank K. Greenwall.

with Martyn Gregory, London, 1996.

EXHIBITED:

London and Hong Kong, Martyn Gregory, *The China Trade*, April-May 1996, cat.69, no.108.

Singapore views by the Cantonese export painters are rare. A version of this subject (with changes in minor details) is illustrated in C. Crossman, *The Decorative Arts of the China Trade*, 1991, p.422, pl.7.

PROPERTY FROM A PRIVATE COLLECTION, AUSTRALIA

***17**

GEORGE CHINNERY (1774-1852)

Portrait of Robert Fullerton, Governor of Penang and first Governor of the Straits Settlements, half length in a brown coat with white stock

with later inscription 'ROBT FULLERTON, GOVR of / PENANG, H.E.I.C.S. son of / WILLIAM FULLERTON of CARSTAIRS / BORN 1773. DIED 1829 [sic]. (lower right)

oil on canvas

in a painted oval

30¼ x 25¼in. (77 x 64cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Robert Fullerton, and thence by descent.

Private collection, Tasmania; sale, Gowans Auctions, Hobart, 27 June 2009, where purchased by the present owner.

The attribution to Chinnery was confirmed by Patrick Conner in 2010. The portrait was probably painted during Chinnery's residence in Madras between 1802 and 1807, when the sitter was in his thirties and a Civil Servant and Writer to the Honourable East India Company in the Presidency of Madras.



MR. FRANCIS GRAY
GENERAL IN THE U. S. ARMY
PAINTED BY G. S. BROWN
1800. 1810. 1811.





PROPERTY FROM A SPANISH COLLECTION

18

FÉLIX RESURRECCIÓN HIDALGO Y PADILLA (1855-1913)

Banks of the Pasig river, Manila

signed and dated 'MANILA / MARZO 11 - 1876 / FELIX RESURRECCION.' (lower right)

oil on canvas

13¾ x 21½ in. (35 x 54.5 cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

Born in Binondo, Manila, Félix Hidalgo studied law but was enrolled simultaneously at the *Escuela de Dibujo y Pintura* in Manila. A pupil of the Spanish expatriate Agustín Saéz, his early works include landscapes around Manila, such as the present two rare works. For similar views painted in 1875 and 1876, see his *Estudio del natural*, 1875 (illustrated right) in the Museo Nacional del Prado, Madrid (P04392), the same size (34 x 54 cm.) as these two works, and similarly signed, inscribed and dated in red paint, and see the two Manila landscapes, dated 19 February 1876, of similar size, sold Sotheby's Singapore, 10 April, 2005, lot 79, (\$163,512).



Félix Resurrección Hidalgo y Padilla, *Estudio del natural*, 1875
©Museo Nacional del Prado





PROPERTY FROM A SPANISH COLLECTION

19

FÉLIX RESURRECCIÓN HIDALGO Y PADILLA (1855-1913)

Bank of the Pasig river, Manila

signed 'FELIX RESURRECCION.' (lower left) and dated 'MANILA / MARZO 7 - 1876' (lower right)

oil on canvas

13¾ x 21½in. (35 x 54.5cm.)

£40,000-60,000

\$49,000-73,000

€45,000-67,000

After some success exhibiting his work in Manila in 1876-8, Hidalgo left the Philippines for Spain in 1879 as a *pensionado* in Fine Arts of the Ayuntamiento of Manila. In Spain, he won a silver medal in the 1884 *Madrid Exhibition of Fine Arts*, which, with Juan Luna's gold medal in the same exhibition, inspired the *ilustrados* of the Propaganda or Philippine Reform Movement. He concentrated on genre and history painting for the rest of his career, moving from Madrid to Rome and then settling in Paris for his last twenty years. He returned to Manila only once, in 1912, for just six months. His *Barca de Aqueronte* (1887, Museo Nacional de Pintura, Madrid), included in the *Exposición General de las Islas Filipinas* in Madrid in 1887, went on to win gold and silver medals in Barcelona, Paris and Madrid, and is representative of his later work.



VARIOUS PROPERTIES

20

CHARLES WILLIAM ANDREWS (FL. C.1850S-1865)

Majayjay, Philippines

signed and dated 'C.W. Andrews / 1859.' (lower right), and inscribed 'Majayjay' (lower centre)

pencil and watercolour on paper

8½ x 11in. (20.7 x 27.9cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



21

ESTEBAN VILLANUEVA Y VINARAO (FL.1870S-1881)

On the banks of the river Pasig, Manila

signed and inscribed 'Orillas del Pasig. Manila - Filipinas / E. Villanueva' (lower right)

oil on panel

15¼ x 20 7/8 in. (38.6 x 53cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

The Manila-born Esteban Villanueva y Vinarao, like Félix Hidalgo (lots 18 and 19), trained under Agustín Sáez in Manila and at the Real Academia de Bellas Artes de San Fernando in Madrid. His work appears to be rare, with just a small group of portraits of Filipinos in the collection of the Prado, Madrid, dating to 1875 and 1878 when he was studying and living in Madrid.





22

JOAQUÍN MARIÁ HERRER Y RODRÍGUEZ (1836-1917)

Geishas, Japan

signed and dated 'J. M Herrer 1913.' (lower left), traces of a signature and date lower right

oil on canvas

38% x 57% in. (97.4 x 146.4cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Enrique Roxas, Saint Jean de Luz, c.1915, and thence by descent until 2016.

A native of Madrid, Herrer studied under Federico de Madrazo and Carlos Múgica at the Real Academia de Bellas Artes de San Fernando in Madrid and under Gleyre in Paris, where he was part of the group of Spanish artists which included Mariano Fortuny, Martín Rico y Eduardo Zamacois. He spent ten years working in Italy, and exhibited in Spain and the United States from the 1860s, concentrating on landscape and genre painting and works in the *costumbrista* tradition, before being appointed professor at the Escuela de Bellas Artes de la Universidad de Filipinas in Manila in 1893. He remained in the Philippines until his death in 1917. He favoured this large format, with several earlier works of similar size, all pre-dating his move to the Philippines, in the collection of the Prado, Madrid.





THE PROPERTY OF A GENTLEMAN

23

LAMQUA (FL.1820-1860)

The French, American and British factories at Canton

oil on canvas

13½ x 21in. (34.3 x 53.3cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

Thomas William Lockwood Mackean, and thence by descent to the present owner, his great-grandson.

For a closely similar view of the western factories at Canton by Lamqua, with its companion taken from the British factory, both c.1835, see C.L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.102 ('Lam Qua at his very best when working in the English style of Chinnery and with a bolder palette than his earlier paintings'). The view derives from Chinnery, for which see the watercolour in a private collection illustrated in P. Conner, *George Chinnery, 1774-1852, Artist of India and the China Coast*, Woodbridge, 1993, p.164. Chinnery's views in Canton date to the late summer and autumn months of 1826-9 and 1832. 'Although Chinnery was the only western artist in the small western community on the China coast, he faced competition of a kind which he had not encountered in India. This came from a flourishing school of Cantonese artists who worked 'in the western manner' - generally involving a combination of Chinese and European traditions - for the western market. ... The best known of the Cantonese 'export artists' contemporary with Chinnery was Guan Qiaochang, known to westerners as Lamqua. Many visitors went to his studio in China Street, Canton, in which he worked with a large number of assistants, following Chinnery's style closely and undercutting Chinnery's prices. ... Lamqua subsequently gained a reputation as a copier of Chinnery's original work. ... Nevertheless, Lamqua could do more than 'copy after a fashion'. He and other export artists of Canton - their pictures are usually unsigned, and not easily distinguishable - were skilful practitioners, whose painting was not always markedly inferior to Chinnery's.' (P. Conner, *op.cit.*, pp.169-70)

Thomas Mackean was a senior partner in the tea and silk trading company, Turner & Co. in Hong Kong in the mid 19th century. He was recorded in Hong Kong as early as 1843 when sworn in as one of the first 44 Justices of the Peace by the first Colonial Governor, Henry Pottinger. There is a portrait by Lamqua of Mackean's daughter with her amah recorded; this and the present picture would have been commissioned by Mackean on his regular visits to Canton.







PROPERTY FROM A CORPORATE COLLECTION

24

LAMQUA (FL.1820-1860)

The verandah of Nathaniel Kinsman's residence at Macao, looking across the Praya Grande; and Nathaniel Kinsman's residence at Macao, seen from the Praya Grande

oil on canvas
11¾ x 21½ in. (28.9 x 53.6 cm.)

(2)

£60,000-80,000

\$74,000-98,000

€67,000-89,000

PROVENANCE:

with Martyn Gregory, 1985.

EXHIBITED:

London, Martyn Gregory, *The China Trade Observed*, 1985 cat.41, no.120.

London, Martyn Gregory, *Trade Routes to the East*, 1998, cat.72, no.122 (illustrated on the catalogue cover).

LITERATURE:

P. Conner, *The China Trade 1600-1860*, Edinburgh, 1986, pp.42-44, nos.42 and 43, illustrated in black and white.

T. Mo, *An Insular Possession*, 1986, the verandah illustrated in colour on the cover.

C. L. Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, pp.94-95, colour plates 28 and 29.

J.M. Downes, *The Golden Ghetto, The American Commercial Community at Canton and the Shaping of American China Policy, 1784-1844*, Lehigh University Press, 1997, the verandah illustrated facing p.218.

D. A. Morrison, *True Yankees, The South Seas & The Discovery of American Identity*, Baltimore, 2014, illustrated in black and white pp.161 and 163.



... one of the prettiest views you can imagine. It opens on the veranda in front, and I see first the luxurious verdure of the trees ... and beyond the bay, where almost each day, one or more ships from some foreign Port come in ...

Rebecca Chase Kinsman

Nathaniel Kinsman (1798-1847) was an American shipping merchant and China trader from Salem who went into partnership with the firm of Wetmore and Company, a New York-based merchant house, and went out to China with his family in June 1843 to set up a new house for the firm in Canton. He settled the family in Macao (where westerners could live year round), his Quaker wife Rebecca Chase serving as Secretary and official business hostess for the company. The family resided in Macao for three and a half years, Nathaniel dying shortly before their planned departure for Salem on 30 April 1847 (information from the Nathaniel Kinsman papers in the Peabody Essex Museum, Salem, Massachusetts).

The Kinsman house lay at the southern end of the Praya Grande and overlooked the outer harbour, the view through the columns looking towards the Praya Grande beach, the convent and fort of Nossa Senhora da Guia on the top of Guia Hill, and the convent of Sao Francisco with the Portuguese flag flying from the fort at the point of the bay. Rebecca described their house in her journals: 'It is situated on the "Praya Grande", with a pretty garden in front, a yard at the sides and in the rear, with fine trees, and the whole surrounded by a high wall - over which creep in many places luxuriant vines. To give you some idea of its size, the house is 120 feet front, with a veranda 18 feet wide, supported by massive columns, running the whole length - it extends back 70 feet, exclusive of the veranda. The parlour is 36 feet wide and high.' (quoted in J.M. Downes, *op.cit.*, p.51)

For another similar view of the Kinsman verandah, see K. Il Choi, *The China Trade: Romance and Reality* (De Cordova Museum exhibition catalogue), Lincoln, 1979, p.44.



PROPERTY FROM A CORPORATE COLLECTION

25

CHINESE SCHOOL, 19TH CENTURY

Hong Kong with the American, Danish and French flags flying above the Hongs, Jardine, Matheson & Co's flag marking its godowns and offices at East Point, with British, American and Chinese shipping in the harbour

oil on canvas

17½ x 30¾in. (44.4 x 78.1cm.)

£30,000-40,000

\$37,000-49,000

€34,000-45,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

26

CHINESE SCHOOL, 19TH CENTURY

The clipper "Gresham" off Hong Kong

oil on canvas

23 x 29½in. (58.4 x 74.9cm.)

£5,000-7,000

\$6,200-8,600

€5,600-7,800

PROVENANCE:

with Martyn Gregory, 1987.

Private collection, London.

EXHIBITED:

London, Martyn Gregory, *Trade Winds to China*, May 1987, cat. 47, no. 50 (illustrated in black and white).

The *Gresham* was first recorded in Lloyds' register in 1862.





27

CHINESE SCHOOL, 19TH CENTURY

The Praya Grande, Macao from the south

oil on canvas

17½ x 30½in. (44.4 x 77.5cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000



**WORKS BY GEORGE CHINNERY
FROM AN AMERICAN COLLECTION (LOTS 29-31)**

Alice Heard presumably the same Alice Heard who was the source of the Heard family business records acquired by the Harvard Business School (Baker Library) in 1931. Augustine Heard (1785-1868), from the Heard merchant family of Ipswich, Massachusetts, established the China trading firm of Augustine Heard and Company in 1840 with partner and friend Joseph Coolidge. Augustine Heard & Co. carried on a commission business in China, with its main offices first in Canton, and then Hong Kong, from 1840 to the spring of 1875.

**28
GEORGE CHINNERY (1774-1852)**

The Ma Kok temple, Macao
numbered '63' in pencil (lower right)
pencil on paper
6½ x 10¼in. (16.5 x 26cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Anon. sale, Sotheby's, London, 23 Nov. 1967, lot 19, where purchased by the present owner.

***29
GEORGE CHINNERY (1774-1852)**

A tanka boat on the shore, Macao
oil on canvas
4¼ x 6¾in. (10.8 x 16.2cm.)
in a carved and gilt wood Chinese frame

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Alice Heard (old label on the reverse of the frame).
Chamberlain (old label on the reverse of the frame).

***30
GEORGE CHINNERY (1774-1852)**

A Chinese landscape, Macao, with a drover and cattle
oil on canvas laid down on panel
4¼ x 6¾in. (10.8 x 16.2cm.)
in a carved and gilt wood Chinese frame

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Alice Heard (old label on the reverse of the frame).
Chamberlain (old label on the reverse of the frame).





29



30





***31**

GEORGE CHINNERY (1774-1852)

Tanka boats on the shore, Macao

oil on canvas

9 x 10in. (23 x 25.4cm.)

in the original gilt carved wood Chinese frame

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Alice Heard (old label on the reverse of the frame).

Chamberlain (old label on the reverse of the frame).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

32

GEORGE CHINNERY (1774-1852)

A coastal landscape at Macao with Chinese by a ruined temple

oil on canvas

5 x 7¼in. (12.7 x 19.5cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Anon. sale, Christie's London, 23 June 1978, lot 92 (part).
with Spink & Son, where purchased by the late owner, Nov. 1978.
Private collection, London.

EXHIBITED:

London, Spink, *English Oil Paintings*, 8 Aug.-14 Nov. 1978, no.25 (part).

LITERATURE:

Illustrated London News, 19 Jan. 1957 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

33

GEORGE CHINNER (1774-1852)

Sunset, Macao, with fishermen, and a bay beyond

oil on canvas

5 x 7 $\frac{3}{4}$ in. (12.7 x 19.5cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

Anon. sale, Christie's London, 23 June 1978, lot 92 (part).
with Spink & Son, 1978, where purchased by the late owner, 28 Nov. 1978.
Private collection, London.

EXHIBITED:

London, Spink, 12 Aug.-14 Nov. 1978, no. 25 (part).

PROPERTY FROM A CORPORATE COLLECTION

34

ATTRIBUTED TO YOUQUA (19TH CENTURY)

The Great Wall of China

with a photocopy of Youqua's trade label ('*Youqua Painter / Old Street No. 34 / QUEEN'S ROAD No. 107.*') attached to the new stretcher (presumably taken from the old label on the original stretcher)

oil on canvas

12¾ x 28¾in. (31.5 x 72cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

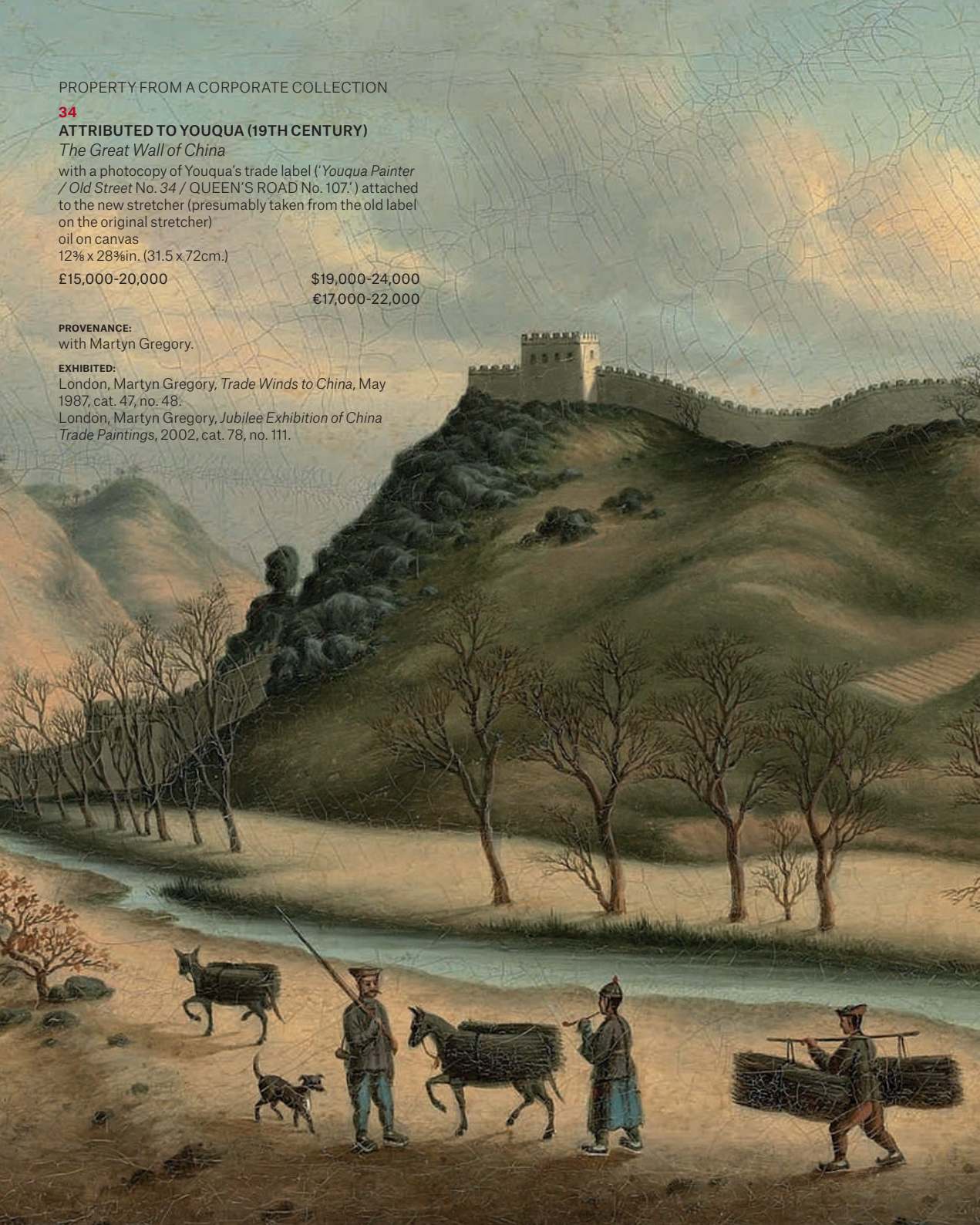
PROVENANCE:

with Martyn Gregory.

EXHIBITED:

London, Martyn Gregory, *Trade Winds to China*, May 1987, cat. 47, no. 48.

London, Martyn Gregory, *Jubilee Exhibition of China Trade Paintings*, 2002, cat. 78, no. 111.





34

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

35

WILLIAM DANIELL, R.A. (1769-1837)

'A Chinese of the lower class'

signed with initials and dated '1829 WD', and inscribed as titled in the lower margin

pencil, pen and sepia ink and watercolour on paper
7 x 4 3/4 in. (17.8 x 12.1 cm.)

with a framed sheet of studies of five Chinese figures by George Chinnery dated 1839 and a framed pencil sketch of Chinese figures attributed to August Borget (3)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROVENANCE:

(the Daniell and Chinnery) with Martyn Gregory.
Private collection, London.

EXHIBITED:

(the Chinnery drawing) London, Martyn Gregory, *Chinnery and Paintings of the China Coast*, 14 June - 8 July 1988 cat.51, no.12.



35





PROPERTY FROM A CORPORATE COLLECTION

36

CHINESE SCHOOL, 19TH CENTURY

Six scenes of courtly life in an Imperial Palace

watercolour and bodycolour on paper

14½ x 19½ in. (36.8 x 49.5 cm.)

(6)

£40,000-60,000

\$49,000-73,000

€45,000-67,000





PROPERTY FROM A CORPORATE COLLECTION

λ 37

EDWARD SEAGO (1910-1974)

A breeze in the harbour, Hong Kong

signed 'Edward Seago' (lower left), with title on the reverse
oil on board

20 x 30in. (50.8 x 76.2cm.)

£60,000-80,000

\$74,000-98,000

€67,000-89,000

PROVENANCE:

with P & D Colnaghi & Co., London

with Richard Green, London.

Anon. sale, Sotheby's, London, 3 Dec. 2003, lot 61.

with The Taylor Gallery, London.

Seago was invited to Hong Kong in 1962 to paint a series of pictures over three weeks for the Swire boardroom, Swire paying his travel and accommodation in exchange for five 24 x 36in. paintings. He fulfilled the commission and as his work proved popular and was in great demand, he continued painting in Hong Kong for three months (around ninety Hong Kong works are thought to have resulted), before travelling on to Thailand and Burma.



PROPERTY FROM A CORPORATE COLLECTION

138

EDWARD SEAGO (1910-1974)

Junks at Hong Kong

signed 'Edward Seago' (lower left), with title on the reverse
oil on board

20 x 30in. (50.8 x 76.2cm.)

£60,000-80,000

\$74,000-98,000

€67,000-89,000

PROVENANCE:

Mr and Mrs C.E. Durell.
with The Taylor Gallery, London.

EXHIBITED:

Johannesburg, Pieter Wenning Gallery, *Edward Seago Memorial Exhibition*, July 1975, cat. 20.



38

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

39

MORTIMER LUDDINGTON MENPES (1860-1938)

Monks gaming at a table

oil on canvas

9¾ x 12½ in. (24.9 x 30.9cm.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

with Spink, London.

Private collection, London.



39

CHINA



40



41

THE PROPERTY OF A LADY

40

CHINESE SCHOOL, CIRCA 1860

Hong Kong with British, French, American and Chinese shipping in Victoria Harbour

oil on canvas

17½ x 29in. (44.5 x 73.6cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

41

CHINESE SCHOOL, CIRCA 1860

The French and British fleets bombarding Chinese forts on the banks of the Pearl River during the Second Opium War

oil on canvas

17 x 30in. (43 x 76cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000



THE PROPERTY OF A GENTLEMAN

42

CHINESE SCHOOL, 19TH CENTURY

Hong Kong with British, American and Chinese shipping in Victoria Harbour

oil on canvas laid down on board

17¼ x 31in. (45.2 x 78.8cm.)

£25,000-35,000

\$31,000-43,000

€28,000-39,000

43-47 No Lots

A VIEW OF FORT S^T. GEORGE



ORGE IN
THE EAST
INDIES



48

ATTRIBUTED TO COLONEL FRANCIS SWAIN WARD (FL.1734-1794)

A view of Fort St. George [Madras] in the East Indies

oil on canvas

unframed

30 x 54in. (76.2 x 137.2cm.)

£30,000-40,000

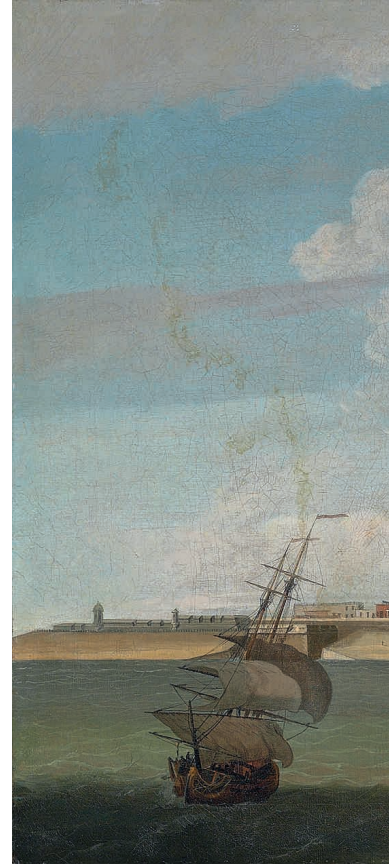
\$37,000-49,000

€34,000-45,000

Of similar size to the set of panoramic views of Madras presented by Ward to the East India Company in 1773 and now in the British Library.

Francis Swain Ward, whose Indian views predate the work of William Hodges in India by twenty years, had a dual career, as a professional artist and as an officer in the East India Company's Madras Infantry regiment, serving mostly in south India. He served from 1757 until 1764 when he resigned and returned to London, exhibiting paintings at the Chartered Society of Artists between 1770 and 1773. He returned to India in 1773 where he remained until his death at Negapatam in 1794. He offered seventy-six of his paintings to the East India Company in February 1790, with the request that they should be engraved and the plates given to him, but his gift and request was not accepted. For further information about Ward, see M. Archer, *British Drawings in the India Office Library*, London, 1969, II, p.640, and P. Rohatgi, 'Preface to a lost Collection - The Pioneering Art of Francis Swain Ward' in P. Rohatgi and P. Godrej, *Under the Indian sun: British landscape artists*, Bombay, 1995.

49 No Lot



A VIEW OF FORT ST GEORGE IN THE EAST INDIES



THE DANIELLS IN INDIA (LOTS 50-54)

Thomas Daniell had gained permission from the East India Company in December 1784 to 'proceed to Bengal to follow his profession as an engraver' with his nephew William as his assistant and apprentice. The Daniells travelled out to India via China, reaching Whampoa on the *Atlas* Indiaman in August 1785. After the long voyage they spent some months on the Canton River, sketching and painting the 'sweet romantic scenery' before taking a coastal vessel back to Calcutta. In July 1786, just a few months after arrival in Calcutta, Thomas announced his proposal to publish twelve coloured aquatints of the city. The *Twelve Views* were issued in two sets of six, completed in 1788. Although not known as an engraver before his departure east, these first trials and the more accomplished great sets of aquatints (*Oriental Scenery*, 1795-1808) produced after their return to London following seven years in India (1786-1793), stand as their greatest achievement, bringing the British public an unrivalled view of the scenery and architecture of the Subcontinent.

The exertions of the Calcutta *Views* had prompted the first of their trips 'up country', ostensibly for health reasons. It was in fact to be the first of three well-planned tours of India in which the artists managed to undertake an extensive artistic survey of the Subcontinent, more accurate and thorough in intent than anything that had gone before. On this first tour, they followed in William Hodges's footsteps, carrying as guidebook a set of his recently published *Select Views in India* from his own tour in the early 1780s. If Hodges's freely drawn theatrical and imaginative presentation of Indian scenery and antiquities, with its prejudice for the gothic and Sublime, painted India as a land of mystery – as it was only to be glimpsed in the age of the East India Company's private dominion – the Daniells' work was as perfectly aligned to the changing times, as they set out with *camera obscura*, and perambulator to take a more measured view, reflecting the imminent political change of the country from Company territory to Crown-controlled imperial possession. The following lots include four fine oils by William and Thomas, the subjects all from their first 'northern' tour, from Calcutta to Srinagar and back (1788-1791): these comprise three masterpieces by William (lots 50-52), and a small landscape by Thomas (lot 53), the first ever painting of Europeans climbing in the foothills of the Himalaya. This is followed by Thomas Daniell's fine oil of the waterfall at Papanasam (lot 54), taken on their second 'southern' tour, from Madras to Cape Comorin, from April to November 1792.









Upon our arrival at Benares, we took up our abode near the Shewallah Gaut, the former residence of Cheit Singh, who has become memorable in the annals of British India from the insurrection which he raised against the English government during the administration of Warren Hastings ...

The Oriental Annual

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

50

WILLIAM DANIELL, R.A. (1769-1837)

Shivala Ghaut and Cheyt Singh's House near Benares

signed 'W. Daniell.' (lower right) and inscribed 'Shivala Ghaut and / Cheyt Singh's House / near Benares.' (lower left)

oil on canvas

31¼ x 49½in. (79.5 x 125.8cm.)

£200,000-300,000

\$250,000-370,000

€230,000-330,000

PROVENANCE:

Colonel Eric C. Dunstan.

with Thomas Agnew & Sons (label on the stretcher).

D.F. Glass, Esq; Christie's, 24 June 1977, lot 69 (£9,500).

with Spink & Son.

Private collection, London, from 16 January 1978.

EXHIBITED:

London, Royal Academy, 1802, no. 25 ('Shuwollah Gaut, Benares, on the river Ganges').

LITERATURE:

T. Sutton, *The Daniells Artists and Travellers*, London, 1954, p.33

M. Shellim, *India and the Daniells*, London, 1979, p.105, WD3 ('Shivala Ghat Cheyt Singh's House near Benares, U.P. 1802'), illustrated in colour, and pp.127 and 142.

M. Shellim, *India and the Daniells Additional Oil paintings*, London, 1988, p.14.

ENGRAVED:

The Oriental Annual, or Scenes in India, London, 1834, vol. I, pl.18 ('Shuwallah Gaut at Benares').

The view of Shivala Ghat, Benares, was taken on the Daniells' tour of northern India, 1786-91. The riverside palace was the site of the imprisonment of the last independent Raja of Benares, Chait Singh, by Warren Hastings in 1781. The Daniells were at Benares on the outward journey in early December 1788 and on their return journey to Calcutta a year later. 'A few days later they were at Benares, and a wealth of drawings exist to record their visit ... On December 4th William writes: 'The general view of Banares from the Pinnacle was so very grand that I staid on Board the whole day to draw it, fearing if we let slip the present opportunity that we might never see it in a better point of view. ... A drawing of 'Shuwallah Gaut' in private hands is probably the original for William's oil painting ... owned by Eric C. Dunstan. It was done on the return journey.' (T. Sutton, *The Daniells Artists and Travellers*, London, 1954, p.33). For Thomas Daniell's larger variant, painted in India, see Christie's, 26 June 1981, lot 110 (as William Daniell) and M. Shellim, *India and the Daniells Additional Oil paintings*, London, 1988, p.14, TD38A. There is a watercolour of the same subject by William Daniell, titled 'Shuwallah-Gaut, Bernares.' in the British Library for which see M. Archer, *British Drawings in The India Office Library*, II, WD 1295, colour frontispiece.

William Daniell depicts the party's boat, a pinnacle budgerow, flying the Union flag and moored below the ghat, and what is probably their baggage boat (*patella*) alongside. The small pinnacle was crewed by *dandies* and carried the Daniells (seen here on the canopied deck) and their seven attendants from Calcutta up river to Cawnpore, reached in the last week of 1788, where the boats were paid off and from whence they continued overland. On the river is a state barge (*morpunkhi*) named for its winged peacock prow (for which see also *The Oriental Annual*, London, 1835, vol. II, p.128, *The Moah-punkee at Lucnow*) approaching the visitors.









51

WILLIAM DANIELL, R.A. (1769-1837)

Mosque at Muttra in the province of Agra

oil and pencil on paper laid down on canvas

21 x 34in. (53.5 x 86.5cm.)

£100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

with Spink & Son.

Private Collection, London.

EXHIBITED:

London, Royal Academy, 1834, no.98.

LITERATURE:

T. Sutton, *The Daniells, Artists and Travellers*, London, 1954, p.39.

M. Shellim, *India and the Daniells*, London, 1979, p.119, WD30 ('The Jami Masjid of Abd-UI-Nabi at Mathura, U.P. 1834'), illustrated in black and white, and pp.130 and 143.

ENGRAVED:

The Oriental Annual, or Scenes in India, London, 1835, vol. II, p.118 ('Mosque at Muttra').

'Upon quitting the Chauter Serai we reached Mathura, a town celebrated for an establishment of monkeys, supported by a bequest from Mahadajee Scindia, as stated in the former volume of this work. Here is a very magnificent mosque, said to have been built by Abdulnubbi Khan ... The body of the building, which is quadrangular, is flanked by four superb minarets nearly a hundred feet high. They have each ten angles, are sparingly ornamented and surmounted by small cupolas, supported upon slender pillars of stone. At intervals there are balconies, which are reached by a staircase from within and impart a graceful finish to each minaret. The gateway of this temple is lofty, and its architectural decorations are very elegant. The spandrels of the arch which forms the portal, are faced with white marble, admirably harmonizing with the darker material of which the adjacent parts are constructed. The arch, like the gothic, terminates in a point, rising to a considerable height above the entrance and leading immediately into the interior of the sanctuary. There is a projecting stone gallery over the gateway, decorated with a profusion of tracery in the very happiest style of redundant embellishment; for though the ornaments are profuse, there is not the slightest confusion nor the least violation of taste. On either side of this gallery are sunken panels covered with finely executed inscriptions from the Koran. From the doorway of the mosque to the street there is a descent by a broad flight of steps, composed of durable stone, forming at once a compact and beautiful piece of masonry. The street is here so spacious that a numerous cavalcade of elephants and horses may pass without difficulty. The picture represents an elephant kneeling at the bottom of the steps awaiting its rider, who has just descended from his devotions in the sanctuary. On the left of the steps, as you face the mosque, is a large bazaar, abundantly supplied with every thing that might tempt the palate of the most luxurious, from a *kismish* [a dried raisin] to a pine-apple.' (*The Oriental Annual*, London, 1835, vol. II, pp.117-20)

There are three oils by Thomas Daniell of the same great mosque off the Delhi-Agra road (The Jama Masjid of Abd-ul-Nabi at Mathura on the River Jumna), for which see M. Shellim, *op. cit.*, TD52, TD63 and TD118, the second exhibited at the Royal Academy in 1807, no.102 ('The Jumma Masjed at Mutura, East Indies') - William's version the most animated of the four views and the model for the plate in the *Oriental Annual*, 1835, p.118 ('Mosque at Muttra'). Mathura, or Muttra, lies on the western bank of the Yamuna river north of Agra in Uttar Pradesh and is one of the holiest Hindu cities. It became a centre for the Vaishnava cult by the 15th century and it is celebrated as the birthplace of Krishna, the popular incarnation of Vishnu. The Jami Masjid was completed in 1661 by Abd-un-Nabi, Aurangzeb's governor.









Hurdwar is one of the most celebrated places of pilgrimage in Hindostan. ... The principal gaut, or flight of steps from the street to the river, exhibits a most elegant piece of plain masonry, and is considered upon the whole the most sacred spot upon the Ganges. ...

The Oriental Annual

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

52

WILLIAM DANIELL, R.A. (1769-1837)

The principal gaut at Hurdwar, Northern India

with inscription 'W DANIELL N.I.' on the stretcher

oil on canvas

27 x 38¼in. (68.5 x 97cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Sir Henry Russell, 2nd Bt; Christie's London, 23 June 1972, lot 89, as Thomas Daniell (£3,800 to Spink).

with Spink & Son.

Private collection, London.

EXHIBITED:

London, Royal Academy, 1835, no. 186 ('The principal gaut at Hurdwar, Northern India').

LITERATURE:

M. Shellim, *India and the Daniells*, London, 1979, p.120, WD31 ('The Principal Gaut at Hurdwar, U.P. 1835'), illustrated in black and white, and pp.130 and 142.

ENGRAVED:

The Oriental Annual, or Scenes in India, London, 1834, vol. I, pl.25 ('The Principal Gaut at Hurdwar').

The Daniells, accompanied by an escort including two companies of sepoy under the command of Colonel Briscoe, entered the Garwhal hill country in March 1789, the first Europeans to do so. They made their visit to Hardwar (or Haridwar) in the foothills of the Shivaliks, the city one of the Hindus' seven holy places, in early April: 'Colonel Brisco had written to the Rajah, asking permission for the party to enter Srinagar, and whilst waiting for a reply, which could not arrive in less than ten days, they visited Hurdwar, which they found to be chiefly a bazaar 'from one end to the other. It has but one street in it each side of which the *Metys* of sweet meat Shops are so numerous & of course the flies and fires etc so very disagreeable that it is very unpleasant till you have entirely cleared it. The *Gauts* are small but exceedingly picturesque, crowded with people from Day light till Day break. ... Un. self and Mr Sturmer breakfasted early, when we crossed the River & finished our Views of the town of Hurdwar. Un made a View in the Camera of the old Gaut.' ... It appears from this that William may have based his drawing on that of his uncle. An oil-painting of Hurdwar by Thomas was included in the Madras lottery [*The pool and Kashmiri house*, Shellim TD18], and a wash drawing ... ; four water-colours ... , one in the Victoria & Albert Museum and two in private hands are also known.' (T. Sutton, *The Daniells Artists and Travellers*, London, 1954, p.46.)

From the collection of Sir Henry Russell, 2nd Bt. (1783-1852), who went out to India with his father Sir Henry Russell, Bt. (1751-1836) in May 1798, on the latter's appointment as Chief Justice of the supreme court in Calcutta. Sir Henry was resident at Hyderabad from 1800-1821. He purchased a large collection of the Daniells' Indian drawings from the Daniell family between 1840 and 1848 ('a collection of over one thousand drawings in pencil, wash and watercolour, made during the stay of the artists between the years 1786 and 1794'; M. Hardy, 'Thomas and William Daniell, their life and work', *Walker's Quarterly*, nos. 35-6 (1932)), and Indian pictures from the Russell Collection were sold at Christie's, 23 June 1972, lots 85-89, including the present picture (lot 89) and the large view of the mosque at Muttra by Thomas (lot 88, Shellim TD118, now in the Paul Mellon Collection, Yale Center for British Art).



'We arrived at Hurdwar, the most sacred town on the banks of the Ganges, just eighteen days after we had quitted Delhi. Hurdwar, or Haridwar, the latter being the proper orthography, signifies the gate of Hari - that is, the gate of God; the word Hari being alike applied to each of the three persons in the Hindoo triad. Hurdwar is one of the most celebrated places of pilgrimage in Hindostan. ... The principal gaut, or flight of steps from the street to the river, exhibits a most elegant piece of plain masonry, and is considered upon the whole the most sacred spot upon the Ganges. ... The single street of which Hurdwar almost entirely consists, is parallel with the course of the Ganges, and very narrow, especially where it terminates upon the large gaut. Here the bank is high, and the number of steps to the water's edge considerable; the descent is wide, gradual, and easy. During the annual pilgrimage, these steps are immensely thronged at particular times of the day, and sometimes, during these seasons of concourse, half a million of persons have been known to bathe at this consecrated place in the course of a few hours. The waters of the river are at this season at their lowest, being afterwards swollen by the torrents poured from the mountains during the prevalence of the monsoons. In consequence of their reputation for sanctity, persons of either sex bathe in them indiscriminately without the slightest feeling of indelicacy or indecorum, their depth at this particular spot not being above four feet.' (*The Oriental Annual*, London, 1834, vol. I, pp.242-6)

53

THOMAS DANIELL, R.A. (1749-1840)

The River Khoh, on the road to Srinagar, Garhwal, Uttar Pradesh

oil on canvas

23 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in. (58.8 x 45.4cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Anon. sale, Bonhams, London, 10 May 2005, lot 67.

'Before we entered the pass of the mountains which separates them from the plains, we were obliged to obtain permission from the Rajah of Serinagur to visit his capital. ... The Rajah sent an escort with two *hirkarrahs* [messengers] to conduct us from this place, where the mountains began to close in upon our path, exhibiting to our view that grandeur of form and majesty of aspect for which this mighty range is so pre-eminently distinguished. At this pass, upon the summit of a tabular hill which is ascended by steps cut in the rock, is built a small neat village, flanked by a strong barrier and gateway. Here the *vakeel* [ambassador], sent by the Rajah, procured for us the necessary number of *diggeries* and *sillanies*—the former to bear our *palankeens*, the latter to carry our baggage; he was exceedingly civil and showed every disposition to diminish the difficulties which invariably arise to impede the progress of the mountain traveller. ... The *palankeen* used in these hills is of a peculiar construction and admirably adapted to the asperities of the region. In the precipitous ascents which here continually occur, the path frequently winds round angles so abrupt and acute, that it would be impossible to get round them with the ordinary *palankeen*; the poles, therefore, of those which are adapted to mountain journeys are divided in the centre, acting upon a movable hinge, opening before and behind the *palankeen* as the front bearer turns the sharp angle of a hill, and resuming their original position as soon as the abutment has been cleared and the path again becomes straight. ...

They are generally small men, but their limbs are large and the muscles strongly developed, from the severe exercise to which their laborious employment subjects them. ... We found the road here to be difficult and frequently dangerous, winding along the edges of deep ravines and occasionally cut through the solid surface of the rock. The waters of the *Coah Nullah* dashed beneath our path over their narrow rocky bed, foaming and hissing ...The channel is occasionally almost choked with huge masses of rock, which fall from the beetling precipices above and so interrupt the course of the stream that it boils and lashes over them with an uproar truly appalling; especially when the traveller casts his anxious eye upon it while crossing one of those frail bridges over which he is so frequently obliged to pass in a journey through these mountains.' (*The Oriental Annual*, London, 1835, II, pp.8-10)

There is another version (in watercolour and oil on paper, 27 x 18in.) of the same subject in the India Office Library, London, for which see M. Archer, *British Drawings in the India Office Library*, 1969, no. 582, and M. Shellim, *India and the Daniells*, London, 1979, p.38, TD12 (illustrated). Thomas Daniell depicts his nephew William with their porters on the final outward leg of their northern Indian journey in April 1789. For drawings of the march to Srinagar through the Garhwal mountains see Christie's, 24 Sept. 1996 (*India Observed The P & O Collection of Watercolours of India by Thomas Daniell, R.A. and William Daniell, R.A.*), lots 55-64.







54

THOMAS DANIELL, R.A. (1749-1840)

The Waterfall at Papanasam, Tinnevely District (Tamil Nadu)

oil on canvas

28 x 36in. (71 x 91.5cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

Warren Hastings, Daylesford House.

Kingham Hill Educational Trust.

with Frank T. Sabin, 1968.

Maurice Shellim, May-June, 1968.

Private collection.

LITERATURE:

T. Sutton, *The Daniells Artists and Travellers*, London, 1954, p.77.

M. Shellim, *The Daniells in India and the Waterfall at Papanasam*, Calcutta, 1970, p.32

(‘4. An oil ... from the Warren Hastings collection which was sold at Sothebys by the Kingham Hill Trust in 1968 to Frank Sabin, and finally sold to me in June 1968 ...’), illustrated in black and white p.27.

M. Shellim, *India and British Painters*, ‘Patchwork to the great pagoda’, Calcutta, 1973, Foreword and p.71.

M. Shellim, *India and the Daniells*, London, 1979, pp.4, 47 (illustrated in black and white) and 143, TD27 (illustrated in colour pl.III).

ENGRAVED:

by Thomas Daniell, *Oriental Scenery*, IV, pl.2 (‘The Water-fall at Puppenassum in the Tinnevely District’).

The Oriental Annual, or Scenes in India, London, 1834, vol. I, pl.9 (‘The Cataract at Puppenassum’).

‘Upon turning the angle of a hill, which rose abruptly from the valley, the fall burst suddenly upon our sight. It was indeed a magnificent spectacle. The impression excited was so uncommon, that I was obliged to close my eyes for a moment, in order to recover from the sudden and almost astounding surprise. Though the roar of the cataract had been long heard before we reached it, so that we were not unprepared for something more than commonly imposing, the reality far transcended our expectations. It is precipitated from a height of one hundred and fifty feet, pouring over the steep a prodigious body of water, which, forcing its way betwixt intervening rocks, among which it boils and hisses with tremendous energy, falls into the deep, dark pool beneath with a din and turbulence that are almost deafening. ... There is a tremendous vortex just below the fall, caused by its sudden and violent pressure upon the surface below, so that no one can safely approach within reach of the spray. The waters of this spot are highly sacred, Puppenassum, the name which the place bears, signifying the washing away of sins. A great number of devotees are to be seen at all times bathing in this consecrated river. ... By the side of this celebrated fall there is a rock which is most highly venerated. It is covered with a rude bas-relief, before which pilgrims and other visitants to these holy waters prostrate themselves performing at the same time the most grotesque gesticulations that can be imagined. Fakeers are also to be found—and where are they not in India?—among the swarms of fanatics who daily practise their fantastic ceremonies before these mystical sculptures.’ (*The Oriental Annual*, London, 1834, vol. I, pp.61-2)

The Daniells visited the falls in the then unmapped Tinnevely District in Tamil Nadu on their tour of South India in 1792-3. There are three other pictures of the Falls by Thomas Daniell: the larger variant in the Victoria Memorial, Calcutta (Shellim, TD28, painted in 1792 and included in the Madras Lottery in 1793), and two more distant views (TD42, painted and exhibited at the Royal Academy in 1800, and TD78, painted and exhibited at the Royal Academy in 1812). Of the numerous drawings, most dated from 31 July to 2 August 1792, see M. Shellim, *The Daniells in India and the waterfall at Papanasam*, Calcutta, 1970, p.31-3.







THE PROPERTY OF A GENTLEMAN

55

ATTRIBUTED TO AUGUST THEODOR SCHOEFFT (1809-1888)

An encampment of Sikh chieftains

watercolour heightened with white and scratching out on card

8¼ x 12in. (21 x 30.5cm.)

£6,000-8,000

\$7,400-9,800

€6,700-8,900

During his time in India, Schoefft worked in Lahore at the court of Ranjit Singh (1780-1839), the 'Lion of the Punjab' and celebrated Sikh ruler. For a similar composition by Schoefft, on a larger scale, and in oils, see his *The Thugs of India: Halt at the Shrine of Ganes*, sold Christie's, London, 7 Oct. 2009 (*The Ismail Merchant Collection*), lot 144 (£91,250).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

56

CIRCLE OF ARTHUR WILLIAM DEVIS (1762-1822)

An interior with merchants playing chess, eastern India

oil on canvas

13 x 17in. (33 x 43cm.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

PROVENANCE:

Anon. sale, Christie's, London, 17 June 1983, lot 160 (as 'A.W. Devis, Arabs playing chess').

with Eyre and Hobhouse (as 'Sir William Allen [sic], R.A., Chess-players, probably in Lucknow or Patna') (label on the stretcher).

Private collection, London.

An attribution to John Alefounder (1758-1794) has been suggested.



57

THE PROPERTY OF A GENTLEMAN

57

GEORGE CHINNERY (1774-1852)

Title page for 'Sketches in Bengal, 1825'

inscribed in the artist's shorthand and dated '... 1825.' in pen (upper left) and inscribed in the artist's shorthand and dated '... / 1825.' in pencil (upper right), inscribed as titled 'SKETCHES / IN / BENGAL. / 1825.' (centre), further extensive inscriptions on the reverse

pencil, pen and ink on paper
unframed

4½ x 7½in. (11.5 x 18.1cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



58

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

58

ENGLISH SCHOOL, 1858

Derria Dowlah, House of Tippu Sultan near Seringpatam

inscribed and dated 'June 24. 1858 / DERRIA DOWLAH / House of Tippu Sultan near Seringpatam. / inhabited by The Duke of Wellington and lately restored.' on a paper mount

pencil, watercolour and bodycolour on paper

9¼ x 13¼in. (24.8 x 33.5cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

PROVENANCE:

Private collection, London.



59

ANOTHER PROPERTY

***59**

THOMAS DANIELL, R.A. (1749-1840) AND WILLIAM DANIELL, R.A. (1769-1837)

The Writers' Building, Calcutta; An Excavated Temple on the Island of Salsette; S.W. View of the Fakeers Rock in the River Ganges, near Sultaungunge; Jagannātha Sabha; View of Indra Sabhâ, looking outward; and N.E. View of Kailâsa (Abbey Travel 420, nos. 30, 54, 60, 105, 108, 115)

handcoloured aquatints, from *Oriental Scenery*, published by T. Daniell, London, 1798, 1799, 1800 and 1803

two unframed


S. 20½ x 28¼in. (52 x 73cm.) and similar

(6)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

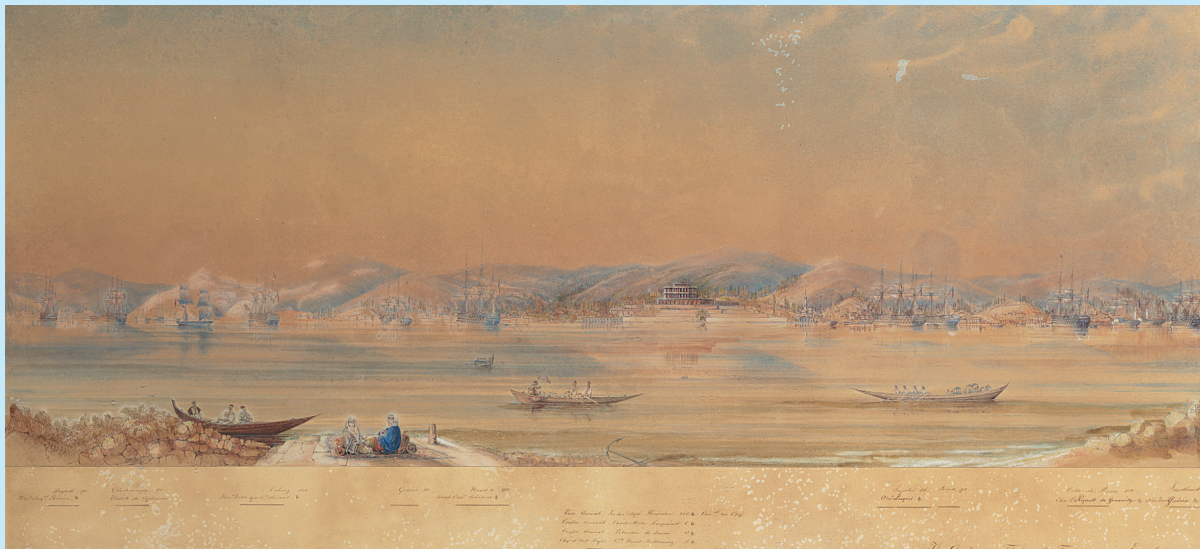


SKETCHES

IN

BENGAL.

1825.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

60

C.J.F.E., 1854

The Combined Fleets of France and England in the Bosphorus AD. 1854

signed with initials and inscribed 'THE BOSPHORUS / C.J.F.E.' (lower right), inscribed 'GOD / DEFEND / THE / RIGHT / VIDE. LD J. RUSSELL' (lower centre), inscribed as titled on the mount, and further extensively inscribed with a key to the French and British shipping on the mount

pencil, pen and ink, watercolour and bodycolour on two joined sheets

18½ x 77½in. (47 x 97cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Private collection, London.



You should watch Sevastapol and the movements of the Russian Fleet with your frigates and steamers, while the great body of the combined force remained within the Bosphorus ready to move at a moment's notice.

Admiralty to Admiral Dundas, 17 January 1854

The impressive sight of the massed Anglo-French fleets at anchor during the Crimean War proved a popular subject with naval topographers (such as the present artist) and professional artists alike. There is a more modest watercolour by Preziosi in the V&A: (*The Bosphorus with the Allied Fleets at Anchor*, 1854, SD825: 'During the Crimean War the British, French and Turkish fleets anchored in the bay of Buyiikdere in the Bosphorus north of the city, within sight of the entrance to the Black Sea. The war generated an immense amount of interest in Turkey and its inhabitants and such views of 'the seat of war in the east' were very popular with the British; a similar but much larger example [by Joseph Schranz] is dated October 1853 (Government Art Collection no. 1807).')



61

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

61
THOMAS SEWELL ROBINS (1810-1880)

Ships of war manoeuvring for the attack on Aden, 17 January 1839; and Preparing for the attack on Aden, 18 January 1839

the second signed with initials and dated 'T.S.R. 18..' (lower left) pencil and watercolour heightened with white on paper 10 $\frac{7}{8}$ x 18.6/8in. (27.6 x 47.6cm.); 11 x 20 $\frac{7}{8}$ in (27.9 x 53cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

(2)

PROVENANCE:

Private collection, London.

The British East India Company landed Royal Marines at Aden on 19 January 1839, occupying the territory to stop pirates attacking British shipping en route to India. The territory later became the Aden Protectorate.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

62
AFTER DAVID ROBERTS, R.A.

Egypt and Nubia

18 handcoloured lithographs by L. Hague, published London, 1838 and 1839 (Abbey, Travel, I, 272 nos. 29, 31, 33-35, 57, 61, 64, 83, 85, 89, 91, 95, 97, 99, 107, 111 and 120) 12 $\frac{1}{2}$ x 19in. (31.8 x 48.2cm.) and smaller

£2,500-3,500

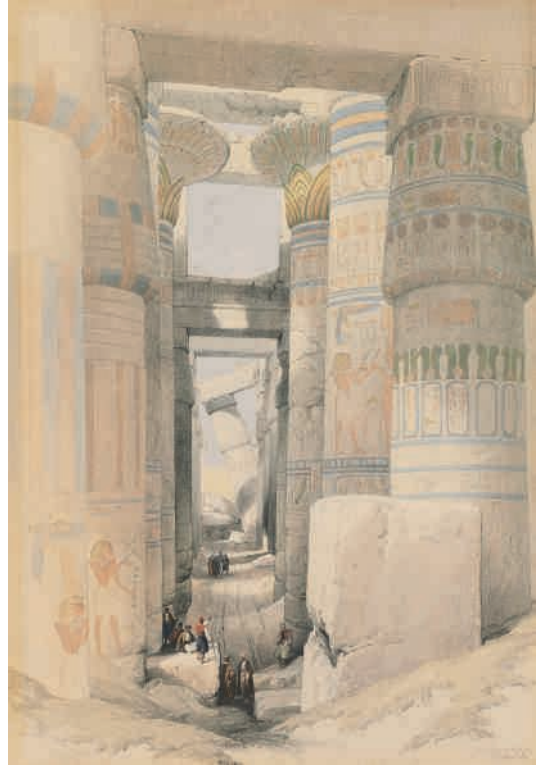
(18)

\$3,100-4,300

€2,800-3,900

PROVENANCE:

Private collection, London.



63**JOHN THOMSON (1837-1921)***Portrait of Sir Henry Morton Stanley, GCB, half length in white tunic and white shirt and wing collar*inscribed 'J Thomson / 70^a Grosvenor St / London W / Dec. 1885' on the reverse
oil on canvas

24 x 18¼in. (61 x 46.5cm.)

£6,000-8,000

\$7,400-9,800

€6,700-8,900

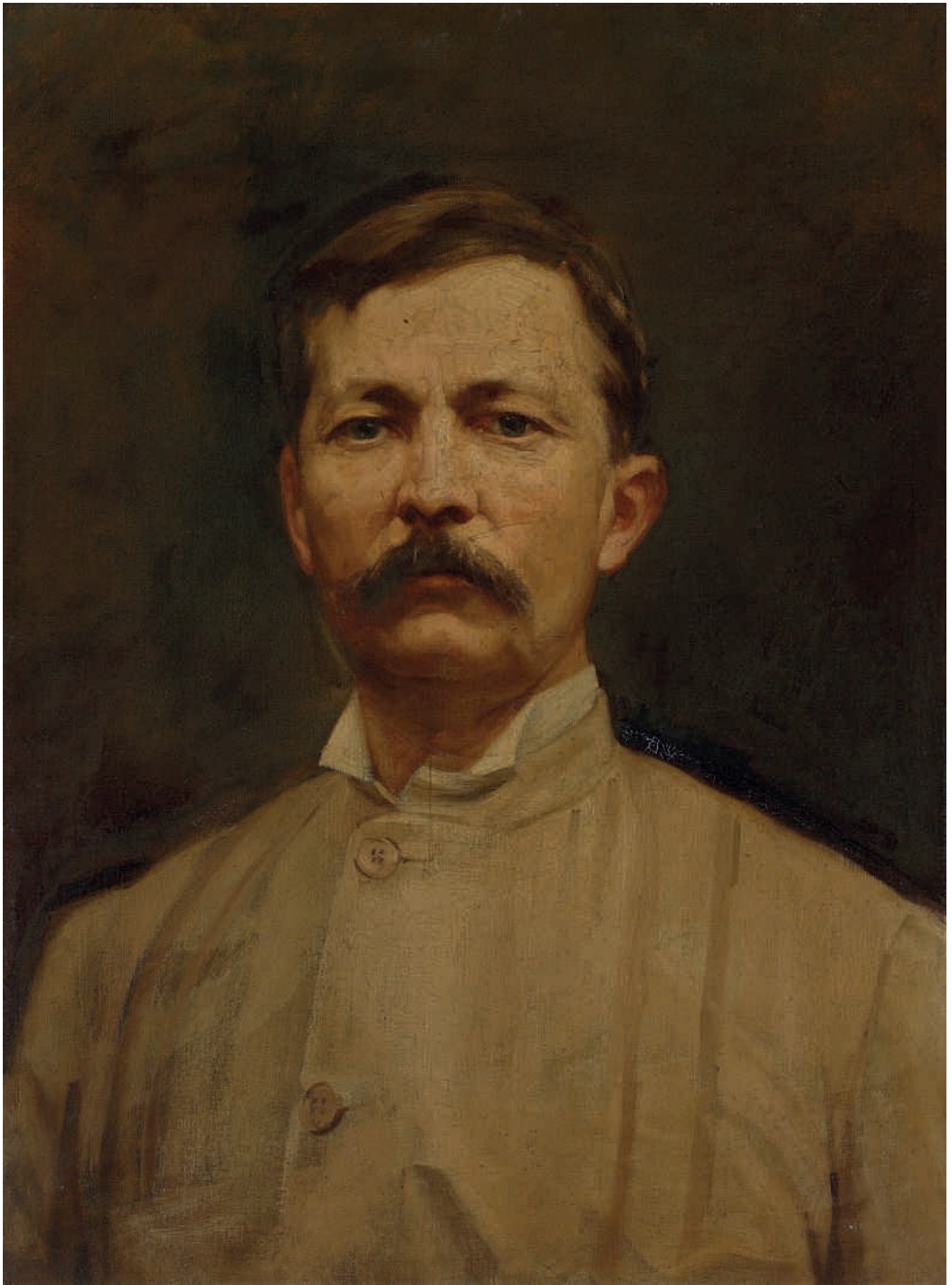
PROVENANCE:

By descent from the sitter to the present owner.

The painting follows Thomson's portrait photograph of Stanley (in the opposite direction), for which see the albumen print in the National Portrait Gallery, London (NPG x9043). John Thomson is well-known for his early photographic work in Singapore (1861-62) and Hong Kong (1868-72) but had first trained as a portraitist working from photographs, and painting over photographs, in photographers' studios. After his travels in Asia, he established a studio in London at 70A Grosvenor Street from 1884-1903, the portraitist and London address recorded on the reverse of the present work. The Royal Geographical Society appointed Thomson photograph instructor to geographers preparing overseas expeditions and Stanley, as well as sitting to him, is known to have consulted him on photographic practice.

Stanley is portrayed after his return from the Congo in 1884. He had spent the previous five years working for the Belgian King Leopold in the service of the newly formed Comité d'Études du Haut-Congo. 'In August 1879 Stanley returned to the mouth of the Congo, intending to establish a series of permanent stations on the river. His work over the next five years was less that of an explorer than a road builder, earning him his famous nickname Bula Matari ('breaker of rocks'). Stanley constructed his first station 110 miles inland on a hill at Vivi, which he likened to the acropolis. Then he supervised the building of a road to the second station at Isangila, 50 miles further north, which was reached in December 1880. In June 1881 he arrived at Stanley Pool, where another station called Leopoldville was established near Kinshasa. In September 1882, having suffered a severe bout of fever, he took leave in Europe, where he learned more of French claims on territory in the Congo basin then being advanced by the explorer Pierre Savorgnan de Brazza. Returning to the Congo, he gained further territory for the association, on the lower Congo, and then travelled to Leopoldville, finding it in a chaotic state. He signed treaties securing large tracts of land around the upper Congo for the association, establishing stations as far as Stanley Falls, 1000 miles from the Atlantic coast, in December 1883. ...

Although it did not involve any significant geographical discoveries, Stanley considered his work on the Congo to be among the most important of his life. His book *The Congo and the Founding of its Free State* (2 vols., 1885) promoted what he called the 'gospel of enterprise' ... , emphasizing both the commercial potential of the region and the hard labour necessary to exploit it. He revelled in the name Bula Matari, portraying his aim in the Congo as nothing less than the conquest of nature. On his return, however, Stanley found himself a small player in a much larger game of international diplomacy, culminating in the Berlin Congress of 1884-5, at which he acted as an adviser to the American delegation. The establishment of the Congo Free State, a territory of nearly 1 million square miles which Stanley had done much to secure, was one of the most significant events in the history of the so-called 'scramble for Africa'. Following his return from the Congo in 1884, Stanley delivered addresses on the potential for commerce in central Africa to numerous commercial, anti-slavery, and geographical societies in Britain, hoping to raise funds for a railway along the lower Congo.' (DNB)





64

'In the summer of 1885, he also sat to the portrait painter Robert Gibb, best known for his military scenes. While Henry never commented on Dorothy's very competent likenesses of him, he showered Gibb's portrait with praise. 'It is my very self,' he told Bruce, showing considerable self-awareness. At first glance, this fine painting seems to depict the dour and masterful man of contemporary posed photographs, but a closer look, especially at the eyes, reveals not only a more reflective and sensitive person, but one haunted by a desolate sadness. All the loneliness of his early life seems present in these wary, fearful eyes.'

T. Jeal, Stanley *The Impossible Life of Africa's Greatest Explorer*



65

THE PROPERTY OF A LADY

64

ROBERT GIBB (1845-1932)

Portrait of Sir Henry Morton Stanley, GCB, half length in a green tunic with white shirt and wing collar
signed and dated 'R.Gibb. 1885.' (upper left)

oil on canvas
24 x 20in. (61 x 51cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

By descent from the sitter to the present owner.

There is another portrait of Stanley by Robert Gibb, also painted in 1885, in the Livingstone Memorial, Blantyre.

THE PROPERTY OF A LADY

65

DOROTHY (NÉE TENNANT), LADY STANLEY (1855-1926)

Portrait of Sali, standing full length in white robes with a red sash and headdress

oil on canvas
36¼ x 28½in. (92 x 72.5cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

PROVENANCE:

By descent from the artist to the present owner.

Sali (Saleh bin Osman), a Wangwana boy who nursed Stanley on the Emin Pasha Relief Expedition in 1888, became Stanley's head-boy in Africa, and later his servant, travelling with him to Cairo and then on to London after the expedition. He attended Stanley's wedding at Westminster Abbey in 1890, and accompanied Henry and Dorothy on their tour of the continent in 1891.

66

DOROTHY (NÉE TENNANT), LADY STANLEY (1855-1926)

Henry Morton Stanley, seated half length, holding a map of East Africa

signed and dated '1893 / DOROTHY / STANLEY' above the artist's emblem combining a triangle and T (lower right) and inscribed 'H.M. / STANLEY. / 1893.' (upper right), further inscribed 'H.M. Stanley / 2 Richmond Terrace / Whitehall' on the frame on the reverse, and inscribed 'Henry M. Stanley Esq. / Painted by Mrs H.M. St....' on remains of an old label on the reverse of the frame
oil on canvas

27 x 20in. (68.6 x 50.9cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

PROVENANCE:

By descent from the sitter to the present owner.

EXHIBITED:

London, *Free Picture Exhibition, The Annual Exhibition*, 1899 (according to a label on the stretcher).

London, 7 Ryder Street, *British Fine Art*, no. 25 (according to the remains of a label on the stretcher).

The figure of Stanley follows a photograph taken in 1890 by Dorothy's sister, the portrait photographer Eveleen (Evie) Myers, the photograph later included as the frontispiece of *The Autobiography of Henry Morton Stanley*, edited by Dorothy Stanley (London, New York and Boston, 1909). Dorothy adds the open map of East Africa, with its territories (German East Africa and Imperial British East Africa Company), Stanley's most recent professional concerns, demarcated in colours. Dated 1893, the portrait may have been painted to mark Stanley's election as MP for North Lambeth in 1893, and his maiden speech (on the subject of East Africa) in the House.

Dorothy had already painted Stanley from life shortly after they met in 1885: 'The day after Dolly had received him, she offered to paint his portrait. ...She modestly disclaimed any great experience as a portraitist, merely saying that she had 'succeeded before once or twice'. Henry's sittings began in mid-July, and on the first day Dolly wrote a remarkably clear-eyed description of him.

'His thick grey hair lies flat and smooth, rather thatch-like ... near silver white; his thick throat supports a splendidly shaped head, broad ... and well developed ... His forehead is square, his eyes are very remarkable ... they make you sincere, they demand of you your very self ... His mouth is partially concealed by a grizzly moustache ... the nether lip is masterful and determined ... His face is somewhat marked by exposure to the sun, by fever, by responsibility, by anxiety ... His eyes look tender and sorrowful ... He uses his hands very much when talking ... What seized me when I first saw him ... is his powerfulness ... Mother also felt it.' In her small studio known as the 'Birdcage', Dolly got to know Stanley as he sat for her. ...' (T. Jeal, *op. cit.* p.303)

'The map of Africa is a monument to Stanley, *aere perennius*. There lie before me various atlases, published during the past sixty years, which is less than the span of Stanley's lifetime. I turn to a magnificently proportioned volume, bearing the date of 1849, when John Rowlands was a boy at school at Denbigh. In this atlas, the African Continent is exhibited, for about a third of its area, as a mighty blank. ... If we pass on to the present day, and look at any good recent map, the desert seems to have become — as, indeed, it is — quite populous. There is no stretch of unknown, and apparently unoccupied land, except in the Sahara, and between Somaliland and the White Nile. All the rest is neatly divided off, and most of it tinted with appropriate national colours; the British, red; the French, purple; the German, brown; the Portuguese, green. ... The Dark Continent is, geographically at any rate, dark no longer. The secret of the centuries has been solved!' (Sidney Low on Stanley in *The Cornhill Magazine*, July 1904, quoted in D. Stanley (ed.), *op. cit.*, pp.392-3)



H.M.
STANLEY.
1893.

1893
DOROTHY
STANLEY





... having heard that Baines the explorer was in town having just come from the Gold Fields, I went and called on him, and stayed a long time finding out all I could about the route to the Victoria Falls, etc, and finishing by getting him to promise to do nine or ten pictures of animals chiefly - Eland, Buffalo, etc, etc

THE PROPERTY OF A TRUST

67

THOMAS BAINES (1820-1875)

Koodoos, Luisi River, Zambesi Valley

signed, inscribed and dated 'T.BAINES / AUGT 1874 / KOODOOS LUISI RIVER ZAMBESI VALLEY' (lower right)

oil on canvas

20 x 26in. (50.8 x 66.1cm.)

£60,000-80,000

\$74,000-98,000

€67,000-89,000

PROVENANCE:

The Hon. Guy Cuthbert Dawnay (1848-1889), who commissioned the picture from the artist in South Africa, and thence by descent; sale, Christie's South Kensington, 29 May 1984, lot 94 (£60,000).

Private collection.

Anon. sale, Christie's London, 16 July 1993, lot 187 (£34,500).

Private collection.

Originally one of a group of fifteen oils commissioned by Dawnay and painted by Baines in Durban between October 1872 and October 1874, the subjects taken from incidents on Dawnay's travels and from Chapman's Zambezi expedition of 1861-4. Baines was at the Luisi River in Zimbabwe with James Chapman in December 1862, as the expedition tracked the course of the Zambezi east to the coast, after reaching the Victoria Falls from the west in July 1862. This one of the last of the Dawnay commissions, the Zambezi and Victoria Falls subjects painted by Baines from his Chapman stock images as souvenirs of Dawnay's own journey to the Falls in 1873.

The fourth son of the 7th Viscount Downe, Dawnay set out on his second hunting trip to Africa in March 1872, planning to hunt 'in the Amazarzi country' before returning to Natal and then going on to see 'the Victoria Falls of the Zambezi, and unexplored country beyond.' Dawnay, just 24, was on his second trip to Africa, having sailed out in 1870 on the same ship as the Rhodes brothers: 'Tall and athletic - the Zulus called him Madhluimshe, 'he who outstrips the ostrich' - he was a man of rare nobility of character, of wide and varied interests and with a zest for romantic and chivalrous adventure that his means enabled him to gratify freely. He would have liked Baines to accompany him to the Zambesi. Such companionship had never come Baines' way before.' (J.P.R. Wallis, *Thomas Baines*, Cape Town, 1976, p.212)

Dawnay recalled his meeting with Baines in Pietermaritzburg, and his commissions for pictures, in a letter to his mother ('I was lucky in Maritzburg in coming across Baines the Traveller, who did those pictures we saw at the Crystal Palace before I started here last time ... He's such a jolly old man, and has promised to do me 9 or 10 pictures of different subjects I chose, animals or that sort of thing ... He wants to go from the South and go look for Livingstone if the expedition just sent fails as he thinks probable. It was rare luck coming across him.') and again in volume 1 of his journals: '... having heard that Baines the explorer was in town having just come from the Gold Fields, I went and called on him, and stayed a long time finding out all I could about the route to the Victoria Falls, etc, and finishing by getting him to promise to do nine or ten pictures of animals chiefly - Eland, Buffalo, etc, etc - one of them to be a picture of my own adventure last time with a rhinoceros. As getting some of his pictures has been my very great wish for two years now, I think myself very lucky to have met him.'



The present picture is one of the last of his commissions, when Dawnay had returned from the Victoria Falls, reached in December 1873. He was back in Durban by mid-January 1874 and recounted that he 'went in the afternoon, and saw Baines, and found he had finished two more pictures for me and was in the middle of two others - all beautiful ones I needn't say,' and on 31 January reports further that 'Baines has finished two pictures he has been painting for me - a Koodoo and an Eland - and is going to do some more now, and I have given him some beautiful subjects.' (entries from Guy Dawnay's letters and journals quoted in Dr F.R. Bradlow 'The Private Journals of Guy Dawnay', *Quarterly Bulletin South African Library*, 48 (1) 1993, pp.32-44).

Ten of Dawnay's pictures (not including the present canvas) were exhibited in the artist's native town in August 1975 (King's Lynn Museum, *Thomas Baines 1820-1875: Traveller & Pictureman*) and thirteen of the fifteen pictures commissioned by Dawnay were subsequently sold by his heirs at Christie's (27 October 1982, lots 116-121; 29 May 1984, lots 93-98; 22 October 1991, lot 56).



VARIOUS PROPERTIES

68

WILLIAM JOHN BURCHELL (1781-1863)

A sketchbook of views in Germany, Austria, Italy, France, Belgium and England, 1837-8 and 1850

signed 'W.J. Burchell' on the front paste-down, inscribed '44 sketches in this book / sketches 44 made on the whole Tour in 1837 & 1838 / and 8 in 1850 / by W. J. Burchell / From Hamburg on 13.9.37. / To - Boulogne on 24.6.38 / From Folkestone 2 20.9.50 / Boulogne 23.9.50 / Neuilly - 28.9.50 / Tuileries - 6.10.50 / Antwerp - 22.10.50' on the back paste-down, the majority signed with initials and variously dated, titled, and annotated, forty-one watercolours and four pencil sketches in a sketchbook by Newman of Soho, with his ticket, 19th century black quarter roan with textured cloth boards, oblong octavo, 171 x 242mm pencil, pen and ink and watercolour on paper the sheets 6¾ x 9¼in. (16.2 x 23.5cm.), several extended

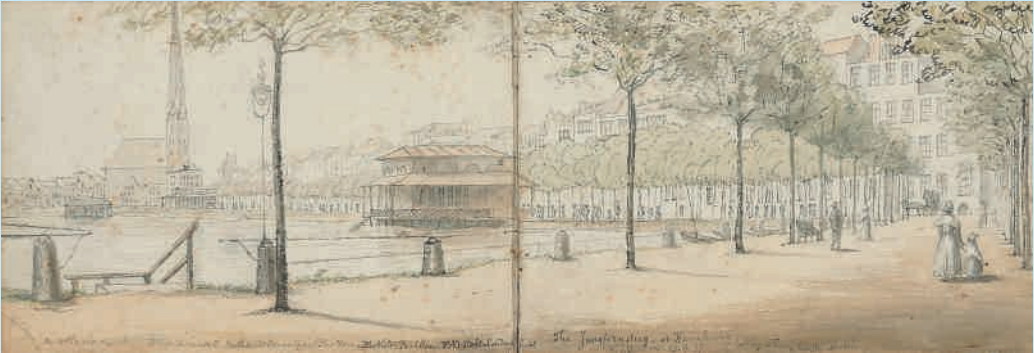
£10,000-15,000

\$13,000-18,000

€12,000-17,000

The views taken at Hamburg, Hannover, Göttingen, Goslar, Elbingrode, Halle, Prague, Leopoldsberg, Laibach, Venice, Pontecentino, Perugia, Foligno, Otricoli, Civita Castellana, Rome, Terracina, Vesuvius, Naples, Civita Vecchia, Marseilles, Folkestone, Chalon sur Saone, Boulogne, Neuilly, Paris and Antwerp. A fine album of continental and English views by Burchell, the explorer and naturalist, which post date his travels in Africa (1810-15) and Brazil (1825-30) for which he is best known. He produced hundreds of drawings in St Helena, Africa and Brazil, the majority, along with his sketches in England, Wales and on the continent, now in the MuseumAfrica, Johannesburg, for which see R.F. Kennedy (ed.), *Catalogue of Pictures in the Africana Museum*, Johannesburg, 1971, VI, (*Supplement: A-G*), pp. 42-130 ('His drawings of English and European subjects and those of Brazil are included in this catalogue because Burchell's work in South Africa was so important that everything relating to his life, work, and travels should be included in an Africana collection:'). There is just one sheet in Johannesburg from his tours represented here, a Tivoli subject, Kennedy B2359).

'For Burchell, as for Humboldt, the art of visual representation - especially the depiction of landscape - was a vital tool of scientific description. At the age of fifteen, Burchell received instruction in landscape drawing from Merigot, a French artist settled in England. His knowledge of perspective had been acquired from John Claude Nattes, a master in topographical drawing and watercolour painting. ... In accordance with an influential strand of contemporary opinion in Britain, Burchell suggested that the travelling artist should adopt a more disciplined approach than the artist who regarded nature "as the medium through which he may display his art, and afford amusement" and, instead, consider his "art the means of exhibiting nature, and of conveying information."' (L. Martins and F. Driver, "The Struggle for Luxuriance": William Burchell Collects Tropical Nature', in L. Martins and F. Driver (eds), *Tropical Visions in an Age of Empire*, Chicago and London, 2005, pp.66-8)





69



70

69

THOMAS WILLIAM BOWLER (1812-1869)

Cape Town and Table Mountain from Table Bay

watercolour and bodycolour on paper

5½ x 8½in. (14 x 21.5cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROPERTY FROM A CORPORATE COLLECTION

70

WILLEM HERMANUS COETZER (1900-1983)

Majuba Hill in the Drakensberg Range

signed and dated 'W.H. COETZER 44' (lower right)

oil on board

15¾ x 26in. (40 x 66cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



VARIOUS PROPERTIES

71

MAJOR-GENERAL SIR HENRY EDWARD COLVILE, KCMG, CB (1852-1907) AND BREVET-MAJOR A. B. THURSTON (D.1897)

A scrapbook including photographs, watercolours, drawings, photographs and printed ephemera, the majority recording Colvile's service in India and Africa, and Thurston's in Africa, 1880s-1890s

stamped in gilt 'A. B. Thurston' on the upper cover, extensively annotated throughout pencil and brown wash and watercolour on paper, albumen and contact prints, and printed ephemera

the album 11 x 14½in. (28 x 36.8cm.) overall

£2,500-3,500

\$3,100-4,300

€2,800-3,900

The album originally the property of Brevet Major Thurston (his name in gilt on the upper cover), but apparently taken over by Colvile following Thurston's death in 1897 (at the hands of the Uganda Rifles mutineers) as a repository for his own sketches and souvenirs. The material includes sketches and photographs relating to Colvile's career in India in 1886-87 ('with the 52nd'), Egypt (the Nile Expedition of 1884-85) and the Sudan (the Suakin Expedition of 1884, Colvile on special service in the Sudan and Chief of the Intelligence Department and later author of the official history of the Sudan Campaign), and 'The Road to Uganda, Sept 1893-April 1895', Colvile Commissioner (Acting) for Uganda from 1893. The Uganda period is extensively illustrated with A.B. Thurston and Colvile's own sketches, some engraved in the latter's account of his service in British East Africa under Sir Gerald Portal (*The Land of the Nile Springs being chiefly an account of how we fought Kabarega*, London, 1895). The photographs include Egyptian scenery (by Bonfils), and images of the Egyptian Army and Suakin during the Sudan Campaign (by G. Lekegian & Co., photographers).

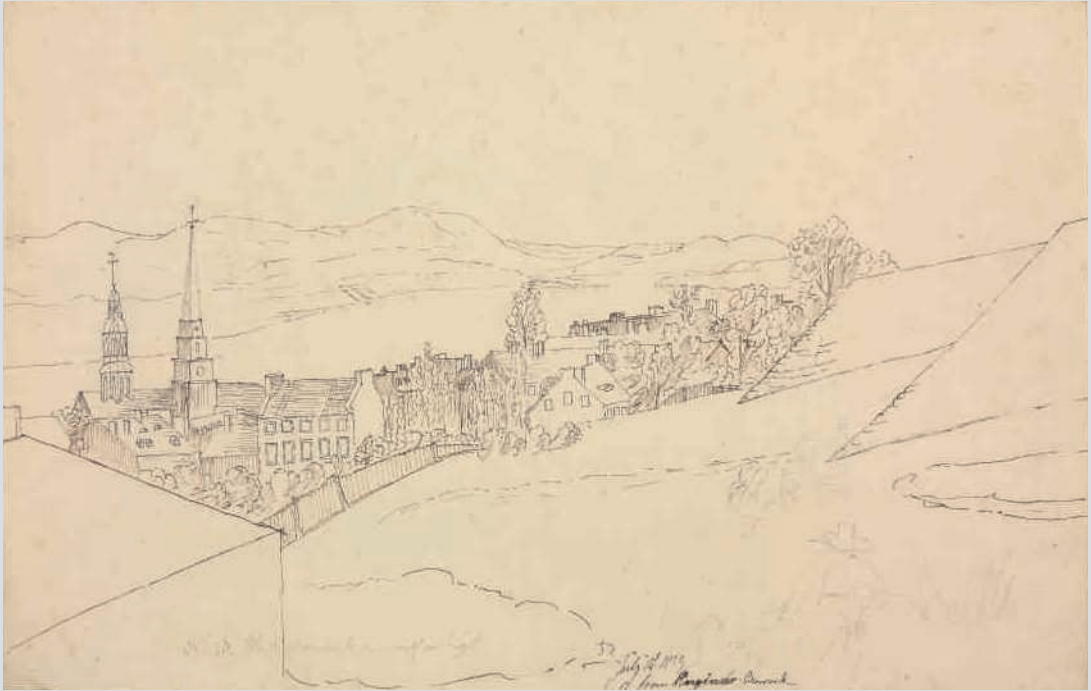


GIBSON'S EARLY VIEWS OF UPPER AND LOWER CANADA,
1827-1846

Charles Frederick Gibson was commissioned Ensign in the 66th (West Berkshire) Regiment of Foot on 9 April 1825, and posted first to Ireland before being posted to Upper Canada in 1827, the regiment sailing from Cork on the *Arab* and arriving in Quebec on 16 July 1827. Gibson sailed back to England in October 1827, returning to Canada as a Lieutenant in 1828. His sketches of Quebec are dated between October 1827 and January 1830. 'As a young officer with time on his hands during his six years in upper Canada he did a considerable number of sketches and water-colours. Many of these are carefully annotated in pencil with the place and date. He seems to have struck up a friendship with Lt Edward Frome of the Royal Engineers, who was in charge of works for the building of the locks at Bytown (now Ottawa) and a number of his sketches are of considerable historical and archaeological interest as they record many aspects of the construction of the Rideau Canal of which the locks formed part [see lots 78-83, 1830]. Later he was stationed at Kingston, Upper Canada [see lots 84-91, 1831-2], and a sketch by him of Fort Henry Garrison Hospital in 1832 is now in the Royal Ontario Museum. Only one oil survives [lot 95], of Niagara [lots 92-3, 95-7] which he seems to have visited at the end of his tour of duty in December 1833. ... Frederick continued to sketch after he had left Canada.' (P. Calvert, 'The Gibsons of Holybourne', *Alton Papers*, no.16, 2012, pp.20-22)

He served in Ireland, Gibraltar and Malta between 1833 and 1841, before returning to Canada shortly after his marriage to Barbara Fraser in Aberdeen on 25 January 1841 - for the pair of portraits painted soon after the marriage, and probably in Halifax, NS, see lot 98 - 'They sailed from Liverpool on SS. *Columbia*, on 4 June 1841, for Halifax, Nova Scotia (lot 100, 1841-44), where Frederick served for four years as Assistant Military Secretary to the Governor, General Sir Jeremiah Dickson. Their first, and for a long time only, daughter Jessy Maria Gibson (1842-1897) was born in Halifax on 19 June 1842 and baptised on 27 July 1842. An attractive sketch shows mother and young daughter together in their living room (lot 99). Frederick was promoted to Captain in 1843, however his health was failing and in 1845, as a matter of urgency, he was recommended by the Governor to return by steamer to the warmer climate of southern England ...' (P. Calvert, *op.cit.*, p.23)





73 (part)

PROPERTY FROM THE FAMILY OF THE ARTIST (Lots 72-100)

72
MAJOR CHARLES FREDERICK GIBSON (1808-1868)
'Quebec 1827'; and 'Esplannade Octbr 6th 1827 Quebec'
 the first signed 'C.F.Gibson' and inscribed as titled, the second
 inscribed as titled
 the first pencil, pen and sepia ink on paper, the second pencil on
 paper
 7½ x 12½in. (19 x 30.7cm.); 5¼ x 13in. (14.5 x 33cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

(2)

73
MAJOR CHARLES FREDERICK GIBSON (1808-1868)
*Nine views of Quebec and its environs, including a view
 of Quebec from Engineer Barrack, a view of Orleans and
 Levis from Quebec City, a view of Quebec from Woodfield,
 and Beauport*

six variously signed with initials, inscribed and dated 'July 14th
 1829 / from Engineer Barrack', 'Point Orleans - From Levis
 Road - entering the Town / July 17th .29', 'View of Quebec from
 Woodfield June 29th. 1829. / C.F.G.', 'Encampment in the Jesuit
 Barrack Yard. / July 20th. 1829 F.G.', 'Sketch near Beauport. /
 Quebec Jany 22 1830' and 'Old Nunnery at / Chateau Reaché'
 pencil, pen and ink and watercolour with scratching out on paper
 unframed
 7½ x 11½in. (19 x 29.2cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

(9)



74

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Quebec from Point Levy Church; and Quebec from the River Charles

the first signed with initials, inscribed and dated 'C.F.G. / Monday July 27th 1829 / Quebec from / Point Levy Church', the second signed with initials, inscribed and dated 'July 30th 1829. / Quebec from the River Charles / F.G.'

pen and ink on paper watermarked 'J. WHATMAN 1825'
 13 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (35.3 x 51.3cm.); 13 $\frac{1}{4}$ x 17 $\frac{1}{4}$ in. (33.6 x 43.4cm.)

(2)

£6,000-8,000

\$7,400-9,800

€6,700-8,900



75

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

A series of eight views of Quebec and its environs, including Point Levy from the citadel, the Falls of Montmorency and Lake Charles

one signed with initials, inscribed and dated 'Lake Charles. / 20 miles from Quebec C.F.G. / July 18. 1829', one dated 'July 18. 1829'

pencil and watercolour with scratching out on paper
7½ x 11½in. (19 x 29.5cm.) and similar

(8)

£6,000-8,000

\$7,400-9,800

€6,700-8,900



76 (part)

76

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

A view from above the Montmorency Falls looking upriver towards Quebec

watercolour on paper
11¾ x 13¾in. (29.9 x 35cm.)

with a pencil and wash sketch taken from above the
Montmorency Falls

£1,500-2,500

(2)

\$1,900-3,100

€1,700-2,800

77

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

A view of a waterfall, possibly Quebec

watercolour with scratching out on paper watermarked 'J
WHATMAN / 18[25]'

20⅞ x 13⅞in. (51 x 34cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



79 (part)

78
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Views of Merrick's Mills and Long Island on the Rideau River

inscribed and dated 'Merrick's Mills from / Lt From's house / August 21st 1830'; 'Lt. Frome's house / Merricks Mills / Augst 24th 30'; 'Merrick's Mills from Lt From's / Augst 24th 30'; 'Long Island taken from the river / Augst... 30'; 'Long Island from the right of the dam'

pencil on paper, one with sepia wash unframed
 10 x 30¼in. (25.5 x 33.5cm.) and similar with two pencil sketches, one with watercolour, of a paddlesteamer and a bridge

(7)

£800-1,200

\$980-1,500
 €890-1,300

79
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Three views of the Grand Kettle Falls, Bytown; 'The Five Bridges at Bytown from my sitting room window'; and 'Rideau Falls, Bytown' [Ontario]

inscribed and dated 'Grand Kettle Falls'; 'Kettle Falls at By town taken / from the bridge'; '16 Novbr[?] 30 ...'; 'The Five Bridges at Bytown / from my sitting room window'; and 'Rideau Falls / Bytown'

pencil, coloured chalks and watercolour on paper, some sheets watermarked 'E SMITH / 1827' with a fleur-de-lys within a shield surmounted by a crown
 three unframed
 12¼ x 16½in. (31 x 42.2cm.) and smaller

(5)

£2,000-3,000

\$2,500-3,700
 €2,300-3,300



80 (part)



81 (part)

80

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Two views from the entrance to the Rideau Canal, looking north-west and south-east

the first signed twice with initials and inscribed 'First Lock Bytown / taken from Engineer Office / F.G.' and further inscribed 'First Lock Bytown / taken from Engineer Office / F.G.' on the reverse; the second inscribed 'Locks of Bytown from the Barrack Hill.'

pencil, pen and ink and watercolour on paper
10½ x 16½in. (25.5 x 42cm.); 10½ x 14½in. (26.7 x 37cm.)

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

81

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

The bridge at Bytown [Ontario]

watercolour with scratching out on paper

8½ x 11¼in. (24 x 30cm.)

with another watercolour of a bridge, possibly at Bytown

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



82 (part)

82

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

The Gatineau River near Bytown

inscribed 'Gatineau River / nr Bytown U.C.' (lower right) and further inscribed 'Gatineau River near Bytown - U.C.' on the reverse

pencil and watercolour on paper

10½ x 14½ in. (26.7 x 36cm.)

with three watercolours of views in the vicinity (two unframed)

(4)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



83 (part)

83

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

*'By Town The Eight Locks from The Sappers Bridge';
and A view of the entrance to the Rideau Canal*

the first inscribed as titled

pencil and watercolour with scratching out on paper

one unframed

7½ x 11½ in. (19 x 29.5cm.); 11½ x 17 in. (29.2 x 43.2cm.)

with an unframed pencil sketch of the Sappers Bridge at Bytown

(3)

£3,000-4,000

\$3,700-4,900

€3,400-4,500



84

84
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

The waterfront at Kingston from the River St Lawrence

pencil, sepia and grey wash on paper
 6 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in. (17.5 x 41.7cm.)

£2,000-3,000

\$2,500-3,700
 €2,300-3,300

85
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Lieutenant-Colonel Mitchell's Cottage, Kingston (two views); and, Lieutenant Pooley's Cottage, Edmonds Rapids

the first inscribed 'Col. Mitchell's Cottage Kingston U.C.' (lower right); the second inscribed 'Lt. Col. Mitchell's Cottage R.A. / Kingston U.C. / Feby 21st 1832' on the reverse; and the third inscribed 'Lieut Pooley's Cottage / Edmonds Rapids / Augt. 23rd.' (lower right)

pencil, watercolour and sepia wash on paper, the second sheet watermarked '1820'

one unframed
 10 $\frac{1}{2}$ x 14in. (26.7 x 35.5cm.) and smaller
 with three further unframed pencil drawings of Kingston (6)

£3,000-5,000

\$3,700-6,100
 €3,400-5,600

86
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Barrielfield House; and Kingston from the Dockyard Gate

the first inscribed and dated 'Barrielfield House / Augst. 30. 1832' (lower left) and further signed, inscribed and dated 'Barrielfield House / C.F. Gibson / Augst 30th 1832' on the reverse; the second inscribed and dated 'Kingston U.C. / from the Dockyard Gate / 1831' (upper left) and further signed, inscribed and dated 'Kingston U. Canada / from the Dockyard Gate / 1831 / CF Gibson' on the reverse
 pencil and watercolour on paper
 8 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. (21.5 x 32cm.) and similar

£3,000-5,000

(2)

\$3,700-6,100
 €3,400-5,600

87
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

The Royal Artillery encampment at Kingston

pencil and watercolour on paper watermarked 'J WHATMAN / TURKEY MILL / 1823'

14 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (37.5 x 50.2cm.)

£3,000-5,000

\$3,700-6,100
 €3,400-5,600



86 (part)



87



88 (part)



89



90 (part)

88

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

'Fort Henry. Kingston U.C. August 29. 1832.'

inscribed and dated as titled (upper left) and further inscribed 'Fort Henry / Kingston / August 29. 1832' on the reverse pencil, pen and ink and watercolour on paper watermarked 'M' 10¾ x 14½in. (26.5 x 36cm.)

with a signed view of Kingston

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

90

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Fort Henry, Kingston – four views of the Barracks

variously signed with initials, inscribed and dated 'Block house Kingston Barrack / Fort Henry Kingston U.C. CFG', 'Number 5 Block house Kingston UC. / Sept 4, 1832' and 'Barrack Yard / Kingston Upr Canada / May 25. 1831'

pencil, pen and ink and watercolour on paper 10½ x 14½in. (26.5 x 36cm.)

(4)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

89

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

'Kingston U.C. taken from the Royal Artillery Mess Room'

inscribed as titled and dated 'July 27th. 1832' (upper left), further inscribed 'Kingston from ...' (lower left and further dated 'July 27th 1832' (lower right), further inscribed 'Kingston U.C. taken from the R.A. Mess Room / July 27th 1832' on the reverse pencil, pen and watercolour on paper

12 x 17½in. (30.5 x 45.5cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

91

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Eight views of Kingston

five views variously signed with initials, inscribed and dated '2nd August 1832. / Kingston Mills FG', 'Kingston Barracks / 8 August 32 F.G. / from Cedar Island', 'Kingston Lock Guard', 'St Lawrence Kingston - / Feby 21st 1832 / F.G.', 'Kingston Bridge. U.C. / C.F.G.' and '17th October'

variously pencil, pen and ink and sepia wash on paper, three sheets watermarked 'J WHATMAN / TURKEY MILL / 1823' unframed

14¾ x 20in. (37.5 x 51cm.) and smaller

(8)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



92

92

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

A view of Niagara Falls, showing the Bridal Veil Falls, Goat Island and Horseshoe Falls, taken from Luna Island

dated '10 May 1833' (lower right)

charcoal, coloured chalks and watercolour with scratching out on paper watermarked 'J WHATMAN / TURKEY MILL / 1823' 16¼ x 21½in. (41.2 x 54.6cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

93

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Three views of the Niagara Falls from various vantage points

one signed with initials, inscribed and dated 'Horse Shoe fall from the top of the Hotel / 5 o'clock a.m. 10 May 1833 / C.F.G.' (lower left)

pencil, pen and ink and watercolour on paper two unframed

10½ x 14½in. (26.6 x 36cm.) and similar

together with an unframed panorama of a Canadian waterfall and another river view (5)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

94

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Amhurstburgh, 1833

signed with initials, inscribed and dated 'CFG / July 22nd 1833 / Amhurstburgh' (lower left)

pencil, pen and sepia ink and wash on paper 9¼ x 14½in. (23.5 x 36cm.)

with another view of Amhurstburgh, 1833 (with a sepia wash drawing of Saratoga Lake glued to the reverse), and a sketch of four First Nations boys at Amhurstburgh (on the reverse of a pen and ink sketch of the Blarney Stone), all unframed

(3)

£1,200-1,600

\$1,500-2,000

€1,400-1,800

95

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Niagara Falls, with the Terrapin Tower and bridge over Terrapin Rocks

oil on board

17½ x 21½in. (44.5 x 54.5cm.)

with two unframed drawings of Niagara Falls, one in watercolour and the other in watercolour and coloured chalks (3)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



97 (part)

96

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Part of the horse-shoe fall, taken from beneath Table Rock; and The horse-shoe fall and Goat Island, taken from the Canadian side

the first watercolour heightened with white on paper laid down on card, the second sepia wash with scratching out on paper
 9¾ x 6½in. (24.7 x 16.5cm.); 8½ x 11¼in. (21.5 x 30cm.)

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

97

MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Six views of the Niagara Falls

two signed with initials and dated '13 Dec 1833 / CFG'
 pencil, pen and ink, coloured chalks and watercolour on paper,
 one watermarked 'J WHATMAN'
 three 14¾ x 9¾in. (36.5 x 24cm.) and similar; three 10¼ x 14½in.
 (26 x 37cm.) and similar

(6)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



99

98
HALIFAX SCHOOL, CIRCA 1840S

Portraits of Lieutenant Charles Frederick Gibson and his wife Barbara Gibson (née Fraser), small three-quarter lengths, he standing in dress uniform, she seated by a table holding a cameo

oil on canvas
 21 x 16 $\frac{1}{2}$ in. (53.3 x 42.9cm.)

(2)
 £4,000-6,000 \$4,900-7,300
 €4,500-6,700

LITERATURE:
 P. Calvert, 'The Gibsons of Holybourne', *Alton Papers*, no.16, 2012, pp.24-5 (illustrated in colour).

One illustrated on page 95 of this catalogue

99
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Barbara Gibson with her daughter Jessy Maria, at home
 pencil and watercolour on paper
 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in. (26.7 x 37.2cm.)

£2,000-3,000 \$2,500-3,700
 €2,300-3,300

100
MAJOR CHARLES FREDERICK GIBSON (1808-1868)

Seven views of Halifax, Nova Scotia
 four views inscribed and dated 'The first residence in / Nova Scotia June 1841', 'Distant view of Halifax N.S. / from the N. west arm / 1842', 'Halifax. N.S. / 1843', and 'Grand Lake Inn. / Mr Schultz. Sept 11. 1844'
 pencil and watercolour on paper
 four unframed
 11 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (29.5 x 37.5cm.) and smaller

(7)
 £4,000-6,000 \$4,900-7,300
 €4,500-6,700



100 (part)



100 (part)



101

FROM THE COLLECTION OF WILLIAM DRUMMOND, F.S.A.

101

ENGLISH SCHOOL, MID-19TH CENTURY

The Lower Town and the Citadel, Quebec

watercolour on paper heightened with scratching out and gum arabic

unframed

16¾ x 21in. (42.5 x 53.2cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



102

102

NICHOLAS DE GRANDMAISON (1892-1978)

An Indian chief (1942)

signed 'N de GRANDMAISON.' (lower left)

pastel on paper

19½ x 14¼in. (49.5 x 36.2 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,500



103

ENGLISH SCHOOL, c.1759

Quebec, 1759: an engraved powder horn

lettered with a key to the topography
engraved cow horn, with metal mount
14in. (35.6cm.) length

£15,000-20,000

\$19,000-24,000

€17,000-22,000

This fine engraved horn commemorates the British victory over the French at Quebec in 1759. The key positions and scenery in the the narrative are all lettered with a key: B. 'POINT LEVY'; C. 'WOLFES CAMP'; D. [A French fire ship? in the St Lawrence]; E. [The St Lawrence and] 'ILLAND OF ORLENS'; F. [Lower Town]; G. The Citadel and Upper Town]; H. 'MONTCALMS CAMP'.

Point Levy (B) opposite the town was where Wolfe's gunners sited their batteries; Wolfe's Camp and his artillery positions (C) were originally at Montmorency (and Montcalm repulsed Wolfe's attack from here on 31 July). The final camp before the Battle of the Plains on 13 September 1759 was on the Plains of Abraham; The French deployed fire ships (D) on 30 June and 27 July during the siege, to try and destroy the British fleet - the British managed to tow them out of harm's way); E. The St Lawrence River was key to the British victory, the Royal Navy uniquely able to mount ambitious amphibious operations. The British Fleet was anchored between the Island of Orleans and the south shore of the river, and were later able to pass through the narrow waterway between Quebec and Point Levy to deliver Wolfe's army to a landing place a mile west of the city walls, the Anse au Foulon, where Howe's advance guard surprised the French, and enabled the British army to climb up onto the Plains of Abraham to confront Montcalm's forces (H).

For a similar engraved horn, see Christie's New York, 10 April 2012, lot 50 (\$68,500). Engraved powder horns were considered the great trophy and souvenir of service in the French and Indian War by British officers and troops. A number of them exist showing the theatre of operations from New York to Albany across the Mohawk Valley to Lake Ontario and north through Lake Champlain to the St. Lawrence.



104 (part)



105 (part)



106

104

AFTER THOMAS PATTEN AND CAPTAIN INCE, 35TH REGIMENT

An East View of Montreal in Canada; and A View of Louisburg in North America, taken near the Light House when that City was beseiged in 1758, by P. Canot

handcoloured engravings from the 'Scenographia Americana', published by J. Bowles, R. Sayer, T. Jefferys, Carington Bowles, and H. Parker, London, [1768]

15 x 21¼in. (38 x 55.2cm.)

with: George III (1738-1820). Document signed ('George R'), addressed to Dudley Ryder and Thomas Steele, 'Joint Paymaster General of Our Guards, Garrisons, & Land Forces', St James's, 15 October 1794, authorising the payment of £11,484 to General Jeffery Amherst [1st Baron Amherst] for his command of the Royal American Regiment from 25 December 1789 to 24 December 1790, counter-signed by William Windham, Secretary at War. *One page, 330 x 203mm. Framed.* (3)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

LITERATURE:

Spendlove, p.13, pl.29

Deak, no.111 ('This print, which was included in *Scenographia Americana* of 1768, had been issued previously as a separate in 1762.').

105

CHARLES PARSONS (1844-1918) AND LYMAN ATWATER (1835-1891)

New York and Brooklyn, with Jersey City and Hoboken Water Front; and The Port of New York, bird's eye view from the Battery, looking South

lithographs printed in colour, published by Currier & Ives, New York, 1877 and 1878

26½ x 38½in. (67.5 x 97.8cm.)

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

106

FREDERICK CHRISTIAN LEWIS (1779-1856) AFTER CAPTAIN JAMES GRAHAM

General View of the Falls of Niagara

handcoloured engraving [published by Smith, Elder & Co., London, 1843-5]

18 x 41½in. (45.8 x 105.5cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300





CANADA



***107**

CONTINENTAL OR AMERICAN SCHOOL, CIRCA 1850

Niagara Falls

indistinctly signed 'Le B...' (lower left)

oil on canvas

24 x 52in. (61 x 132cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Private collection, Adelaide.

A fine panorama of the Falls from the Canadian side, showing, from right to left, the Horseshoe Falls, Terrapin Tower (built 1833 and blown up in 1873) Goat Island and Bridal Veil Falls with one of the short-lived towers on Prospect Point, flying the Union flag. For a similar view by P. Le Bihan, active c.1850 (to whom the present picture might be attributed) see J.E. Adamson, *Niagara Two Centuries of Changing Attitudes, 1697-1901*, Washington, DC, 1985, p.134, cat. no. 37.







108

AUGUSTIN BRUNIAS (1730-1796)

A negroes' dance in the island of Dominica, Fort Young beyond

oil on canvas

19¼ x 25¼in. (48.8 x 64.1cm.)

£60,000-80,000

\$74,000-98,000

€67,000-89,000

PROVENANCE:

Anon. sale, Christie's South Kensington, 19 Nov. 1985, lot 17 (£22,000).

Brunias's work for Sir William Young was painted to support his patron's mission, the sale of estates on the Ceded Islands to British settlers. Brunias exhibited Dominican subjects at the Royal Academy and issued prints of West Indies subjects to proliferate the message, as artist and patron shuttled between London and the West Indies on their mission in the late 1770s. As here, in this painting of African slaves dancing in Dominica, under the British flag, Brunias presents an attractive vision of harmony and security.

After some years of employment by Robert Adam, who had first taken on Brunias as an architectural draughtsman in Rome in 1756, Brunias accompanied Sir William Young as draughtsman to Barbados in 1764. Young had been appointed President of the Commission for the Sale of Lands in the Ceded Islands of Dominica, St Vincent, Grenada, and Tobago (the recently captured Southern Caribbees) in 1764, and was appointed first British Governor of Dominica in 1770. Brunias's work from this time on concentrates on subjects in the West Indies, in particular in Dominica, St Vincent (where Young had purchased land), Saint Christopher and Barbados, painted for his patron and for the numerous white oligarchs who ran estates on the islands. Brunias appears to have returned to England in 1773 and was resident in Soho when he exhibited Dominican subjects at the Royal Academy in 1777 and 1779. First editions of engravings after his West Indian pictures were 'Published by the Proprietor, No. 7 Broad Street, Soho' (the address from which he submitted his two R.A. exhibits in 1779) in 1779-80. He returned to work in the West Indies in the early 1780s (Dominica and St Vincent were returned to Britain by the Treaty of Versailles in 1783) and settled there until his death in Roseau, Dominica, in April 1796.

His work has only recently been the subject of scholarship, most notably in 'Taxonomy and Agency in Brunias's West Indian Paintings' in B.F. Tobin, *Picturing Imperial Power: colonial subjects in eighteenth-century British painting*, Durham, N.C., and London, 1999, pp. 139-173, and 'Marketing Mulâtresses in Agostino Brunias's West Indian Scenes' in K.D. Kris, *Slavery, Sugar, and the Culture of Refinement, Picturing the British West Indies 1700-1840*, New Haven and London, 2008, pp.36-69. Tate Britain acquired its first work by the artist in 2014 ('A Negroes' dance in the island of Dominica', Christie's South Kensington, 25 April 2012, lot 276) one of two works by Brunias exhibited in *Artist and Empire* at Tate Britain in 2015-16.







109

109

AUGUSTIN BRUNIAS (1730-1796)

Free coloured women of Dominica with an attendant

oil on canvas
12 x 10in. (30.5 x 25.5cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

J. R. Clarke, Rutland.

Anon. sale, Sotheby's, 28 Jan. 1971, lot 42 (one of a set of four) (£950).

Anon. sale, Bonhams, 13 Dec 2006, lot 623 (£12,000).



110

110

AUGUSTIN BRUNIAS (1730-1796)

Black Caribs, St Vincent

oil on canvas
12 x 9½in. (30.5 x 24cm.)

£15,000-25,000

\$19,000-31,000

€17,000-28,000

PROVENANCE:

Anon. sale, Christie's South Kensington, 9 Oct. 2012, lot 317

(£15,000).



111

111

AUGUSTIN BRUNIAS (1730-1796)

Free coloured women of Dominica

oil on canvas

12 x 9¾in. (30.5 x 24.8cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

J. R. Clarke, Rutland.

Anon. sale, Sotheby's, 28 Jan. 1971, lot 42 (one of a set of four) (£950).

Anon. sale, Bonhams, 12 Dec 2007, lot 202 (unsold)



112

112

AUGUSTIN BRUNIAS (1730-1796)

A negroe's dance in the island of Dominica

oil on canvas

12 x 10in. (30.5 x 25.5cm.)

£15,000-20,000

\$19,000-24,000

€17,000-22,000

PROVENANCE:

J. R. Clarke, Rutland.

Anon. sale, Sotheby's, 28 Jan. 1971, lot 42 (one of a set of four) (£950).

Anon. sale, Bonhams, 13 Dec. 2006, lot 622 (£12,000)

113

AUGUSTIN BRUNIAS (1730-1796)

Carib women of St Vincent

oil on canvas

17 x 13 $\frac{3}{4}$ in. (43.2 x 33.9cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

For Brunias's studies of the 'Yellow Caribs' of St Vincent, see, for example, *A family of Charaibes in the Island of St. Vincent*, Christie's, 25 Sept 2003, lot 424 (£65,725); *Natives of the Island of St. Vincent*, Christie's, 8 April 1998, lot 51 (£28,750); and *A Leeward Islands Carib Family outside a hut*, Yale Center for British Art, Paul Mellon Collection, New Haven. For a companion picture showing Black Caribs in the same setting, see Christie's 29 Oct. 2015, lot 29 (£68,500). Brunias painted numerous St Vincent subjects for his patron Sir William Young, first British Governor of Dominica, who had sugar estates on the island. Britain had been given St Vincent, along with Dominica and Tobago by the Treaty of Paris in 1763. The British distinguished the so-called Island or 'Yellow' Caribs from the 'Black' Caribs (supposedly descended from African slaves who has intermarried with the Indian population), and Young would exploit the supposed racial division (with Brunias carefully describing the different types in his paintings) in his governance of the island.

'Indians specifically associated with the West Indies were also imaged as types or specimens in travel literature and New World histories, and in fact Brunias produced a number of paintings and prints of Caribs of St Vincent. Indians were objects of curiosity throughout the eighteenth century and no doubt Brunias's viewers, including white West Indians from the older islands, where there were few, if any, Caribs, would have found them intriguing subjects. With his usual close attention to costume and accessory, Brunias fed the curiosity, taking pains to detail the shells, feathers, and patterned cloth that adorned the otherwise naked bodies of the Island Caribs, or Yellow Caribs as they were called. They are shown with the tawny skin and straight black hair that characterize images and textual descriptions of other indigenous Americans; these physical features distinguish them from the other Caribs on St Vincent, the so-called Black Caribs.' (K.D. Kriz, *Slavery, Sugar and the Culture of Refinement Picturing the British West Indies 1700-1840*, New Haven and London, 2008, pp.46-7) For a further discussion of the so-called 'yellow' and 'black' Caribs of the island, and their tropes for contemporary observers, see P. Hulme, 'Dominica and Tahiti: Tropical Islands Compared' in F. Driver and L. Martins, *Tropical Visions in an Age of Empire*, Chicago, 2005, pp. 77-90)

The Caribs (Charaibes), related to the Indian tribes of South America, were first encountered by Columbus in 1492. Columbus recorded the rumour that Caribs 'eat men', beginning a long line of descriptions of Caribs as fierce and cannibalistic. Today very few pure-blooded 'Red' Caribs still exist in the islands of the West Indies. A few remain on St Vincent, and a few thousand live on Dominica, where the community is undergoing a cultural revival. Despite all the prophecies of doom, Caribs still survive, and many words from their language – canoe, hammock, barbecue, hurricane, among others – have passed into English.





PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

114

AFTER GEORGE ROBERTSON

Six Views in the Island of Jamaica: Part of the River Cobre near Spanish Town; Roaring River Estate, belonging to William Beckford Esqr near Savannah la Marr; Fort William Estate with part of Roaring River belonging to William Beckford Esqr near Savannah la Marr; The Bridge crossing the Cabaritta River, on the Estate of William Beckford Esqr; The Spring-head of Roaring River on the Estate of William Beckford Esqr; and The Bridge crossing the River Cobre near Spanish Town

handcoloured engravings, published by John and Josiah Boydell, London, 1778
16¼ x 22in. (41 x 56cm.)

(6)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

M: J.H. (ownership inscription in pencil on each sheet).

For a discussion of the work of Robertson for his patron William Beckford in Jamaica, see T. Barringer, G. Forrester and B. Martinez-Ruiz, *Art and Emancipation in Jamaica, Isaac Mendez Belisario and His Worlds*, New Haven and London, [nd], pp. 279-283: 'By the mid-eighteenth century the Jamaican planters had achieved a lifestyle of considerable refinement. Fine furnishings were imported from England, and Great Houses, which often overlooked the estate from a hillside, were designed for elegance as well as comfort. Visual representations of the sugar plantations tended to employ compositional tropes that had become conventional in depicting the English country estate, themselves influenced by the earlier work of Claude Lorrain. By the 1770s the English taste for the picturesque in landscape had spread to Jamaica. One of its most enthusiastic advocates was the Jamaican planter William Beckford (1744-1799). ... As a patron, Beckford was responsible for shaping the career of the painter George Robertson, who became a pioneering exponent of the Jamaican picturesque. ...The two took a Grand Tour of Europe, beginning in 1767 or 1768, and Robertson remained in Rome for three years to complete his artistic education. In 1771 he returned to London, where he was invited to travel with Beckford to Jamaica. There, about 1773, Robertson made a number of oil paintings, some of which he exhibited, and six of which ... were later engraved in London and published in 1778 by John and Josiah Boydell with a dedication to Beckford. Slavery appears in the same positive light in these works as in Beckford's writings.' (*op. cit.*, p.279)



PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

115

LOUIS BÉLANGER (1736-1816) AFTER GEORGE ROBERTSON

Six Views in the Island of Jamaica

bodycolour on laid paper

18¾ x 27½in. (47.6 x 69cm.) and similar

£20,000-40,000

(6)

\$25,000-49,000

€23,000-45,000

JAMAICA











116



117

116

ESTEBAN SEBASTIAN CHARTRAND (1840-1884)

La Noche. Vista del Arrario Juotea cerca de Sabanilla

signed and dated 'E.S. Chartrand / 1880' (lower right), inscribed 'La Noche Vista del Arrario Juotea cerca de Sabanilla' on the stretcher

oil on canvas

21¾ x 12½in. (55.3 x 32.2cm.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

117

ESTEBAN SEBASTIAN CHARTRAND (1840-1884)

Medio-dia. Potrero en Caoba

signed and indistinctly dated 'E.S. Chartrand / 188.' (lower right), inscribed 'Medio-dia Potrero en Caoba' on the stretcher

oil on canvas

21¾ x 12½in. (55.3 x 32.2cm.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000

118

VICTOR PATRICIO LANDALUZE (1828-1889)

An estate manager riding out, Cuba

signed 'LANDALUZE' (lower left)

oil on canvas

14 x 10½in. (35.5 x 27cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000





119

119
GEORGE HERIOT (1759-1839)

Plantain Trees

signed, inscribed and dated 'Geo: Heriot in India Occid: Fecit 79' (lower right), and further inscribed 'Plantain Trees' on the paper mount

watercolour heightened with bodycolour on paper and laid on paper mount

10¾ x 14in. (26.5 x 35.5cm.)

£3,000-4,000

\$3,700-4,900

€3,400-4,500

120
GEORG EMANUEL OPITZ (1775-1841)

Un Planteur dans les Indes occidentales - Tableau charact[éristique]. de différentes Nations

signed and dated 'G. OPIZ / 04' (lower left), titled 'Un Planteur dans les Indes occidentales / Tableau charact. de dif. Nations.' in the margin beneath the image

pen and ink and watercolour on paper

17¾ x 13½in. (45 x 34.5cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

For George Heriot's 'Drawings from Nature' taken in the West Indies in 1779-80, an album containing 61 watercolours of local flora and fauna, see Christie's London, 19 October 1999, lot 87 (£12,650). Heriot was in the West Indies for four years from 1777-1781, and also published *A Descriptive Poem written in the West Indies* (1781) before enrolling as a cadet at the Royal Military Academy, Woolwich, where he developed his skills as a draughtsman under the drawing master Paul Sandby.



*Die Familie des Herrn von S. in der Colonie
zu S. in der Provinz S. in der Colonie*



121



122

BARBADOS



125

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

***121**

N.C. (FL. 1867)

Bridgetown Barbadoes from the Ice House. Decr 1867

signed with initials 'N.C.' (lower left), and inscribed and dated as titled (lower centre)

pencil and bodycolour on light blue paper

6¾ x 7¾in. (17.1 x 19.7cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

PROVENANCE:

Anon. sale Christie's South Kensington, 10 November 1988, lot 1.

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

122

AFTER W.H. FREEMAN, M.D.

St Ann's Garrison and the Savannah, Barbados, looking toward the line barracks

lithograph printed in colour, published by Day & Son, London

[c.1853]

unframed

19¾ x 25¾in. (50.7 x 65.5cm.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

123-124 No Lots

THE PROPERTY OF A LADY

125

ANTON GOERING (1836-1905)

Venezuelan landscape

signed 'A Goering' (lower right)

watercolour and bodycolour on paper

13 x 20¾in. (33 x 52.7cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

Goering was commissioned by the British Museum to pursue his ornithological studies in South America and travelled to Venezuela in 1866 where he remained for eight years, exploring little-known parts of the country in the footsteps of Humboldt. On his return he wrote an account of his visit (*Vom tropischen Tieflande zum ewigen Schnee. Eine malerische Schilderung des schönsten tropenlandes Venezuela*, Leipzig, 1890) illustrated with plates from his sketches.



126

THE PROPERTY OF A LADY

126

AMERICAN SCHOOL, CIRCA 1870

A tropical landscape with a canoe navigating a swamp

oil on panel

8 $\frac{5}{8}$ x 11 $\frac{1}{2}$ in. (21.8 x 29cm.)

£3,000-4,000

\$3,700-4,900

€3,400-4,500

127

AMERICAN SCHOOL, CIRCA 1860

Jaguar in a Tropical Forest, Isthmus of Darien [Panama]

indistinctly titled 'Jaguar in a Tropical Forest, Isthmus of Darien' on the stretcher

oil on canvas

12 x 8 $\frac{1}{2}$ in. (30.5 x 20.6cm.)

There is a trade label on the stretcher: 'LRICH BERLIN / MANUFACTURER & IMPORTER / ... AVE NEW YORK'.

£6,000-8,000

\$7,400-9,800

€6,700-8,900

An attribution to Louis Remy Mignot (1831-1870) might be considered. Mignot accompanied Frederic Edwin Church on Church's second travels in Latin America in 1857: the artists left Panama Bay for Ecuador in May and began their return to New York via Panama (where they were delayed on the isthmus) in late July.





128

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

128

JOSHUA BRYANT (1798-1835)

Six views of British Guiana

three signed and dated 'Jos. Bryant 1821' (lower right and lower left); one signed and dated 'J. Bryant 1821.' (lower right) and inscribed 'Taken from the Bridge over Canal No 3 / Painted by Joshua Bryant / 1830' on a label attached to the stretcher; and two signed and dated 'Jos. Bryant 1822' (lower right)

oil on canvas

24¼ x 48½in. (71.5 x 123.2cm.)

(6)

£50,000-70,000

\$62,000-86,000

€56,000-78,000

Bryant, a British landscape artist who had exhibited at the Royal Academy from 1798 until his departure for British Guiana in 1809, wrote the first account of the slave rebellion in Demerara in 1823 (*Account of an Insurrection of the Negro Slaves in the Colony of Demerara, which broke out on the 18th August, 1823*, Georgetown, 1824). His narrative includes a brief note on his residence and activities in British Guiana: 'The present Writer, who has constantly resided in the colony for the last fifteen years, has, in his profession as an Artist, accumulated a variety of Graphic Studies from Nature, - and intends, if suitable encouragement offers, to publish in England a selection of the best, with editions from a new port-folio, which he proposes to form as soon as circumstances shall permit' (*op. cit.*, p.vi). Bryant's account of the insurrection was illustrated with thirteen engravings after the author's drawings but his portfolio of views never came to fruition. For three panoramic views of sugarcane plantations in the colony of Demerara by Bryant, presumably from the same series as the present six panoramas, see Christie's London, 20 Nov. 2008, lot 107, £85,250.

British Guiana was originally settled by the Dutch as the colonies of Essequibo, Demerara, and Berbice. These three colonies were captured by the British in 1796, officially ceded to the United Kingdom in 1814, and consolidated into a single colony in 1831. The economy of British Guiana was completely dominated by sugarcane production until the 1880s. Dutch settlement and economic activity was concentrated around sugar plantations lying inland from the coast. Under the British, cane planting expanded to richer coastal lands with greater coastline protection.



128

PROPERTY FROM A PRIVATE COLLECTION, ENGLAND

129

AFTER CHARLES BENTLEY

Twelve Views in the Interior of Guiana (Abbey Travel 720, nos.2-13)

handcoloured lithographs heightened with gum arabic,
published by Ackermann & Co., London, 1840
unframed
S.14 x 18in. (35.5 x 45.7cm.)

£2,000-3,000

(12)

\$2,500-3,700

€2,300-3,300



129



130



131



132

VARIOUS PROPERTIES

130

MARIA GRAHAM (1785-1842)

Church & Convent of Sant Antonio da Barra, Bahia
signed with initials 'MG' (lower right) and inscribed as titled,
numbered '7' (upper left), with inscription 'By Mrs Maria
Graham, for her work on the Brazils.' on the paper mount
pen and ink on paper
4½ x 6¼in. (11.5 x 16cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

ENGRAVED:

M. Graham, *Journal of a Voyage to Brazil and Residence there,*
during part of the years 1821, 1822, 1823, London, 1824, vignette
no. v ('Igreja e Convento de Santo Antônio da Barra - Salvador
Bahia').

131

**EUGÈNE CICÉRI (1812-1890) AND PHILIPPE BENOIST
(1813-AFTER 1905), LITHOGRAPHERS**

Rio de Janeiro da Ilha das Cobras
handcoloured lithograph, published by Lemerciere, Paris
S.21 x 30½in. (53.2 x 77.5cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600



133

THE PROPERTY OF A LADY

132

BERNHARD WIEGANDT (1851-1918)

A Brazilian woman carrying a bundle on her head, Rio de Janeiro

signed and dated 'B. Wiegandt 80.' (lower right) and inscribed
'Rio de Janeiro.' (lower left)

pencil and watercolour heightened with gum arabic on paper
unframed

13 x 9½in. (33 x 24cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

THE PROPERTY OF A LADY

133

BERNHARD WIEGANDT (1851-1918)

A waterfall on the Paquequer River, Rio de Janeiro

signed, inscribed and dated 'B. Wiegandt. Rio Paquequer. 78'
(lower left)

pencil and watercolour heightened with bodycolour, gum arabic
and scratching out on paper
unframed

18 x 13½in. (45.8 x 34.5cm.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900





VARIOUS PROPERTIES

134

HENRI NICOLAS VINET (1817-1876)

A mountain stream in the rainforest above Rio de Janeiro

signed 'Vinet' (lower left)

oil on canvas

15 x 18¼in. (38 x 46.2cm.)

£30,000-50,000

\$37,000-61,000

€34,000-56,000

A pupil of Corot and a follower of the Barbizon School of plein air landscape painting, Vinet arrived in Brazil in 1856 and exhibited at the Academia Imperial de Belas Artes over the following 20 years, the majority of his subjects landscapes taken 'en plein air' in and around Rio de Janeiro. His Brazilian work remains rare and the present canvas is a recent discovery.

Vinet was a transitional artist, his carefully observed Brazilian scenery bridging the work of the first generation of neo-classical and romantic landscapists active in Brazil in the 1820s, such as Taunay and Rugendas, and the realist painting of the 'Grimm group' of artists active at Niterói in the 1880s: 'Vinet é autor de um desenho calculado, resolvido muito naturalmente na pintura, levando a pensar que a sensação do mundo comunicada é encontrada diretamente pelo pintor na natureza. ... O desenho calculado da paisagem faz com que cada element pareça perfeitamente adequado ao seu *lugar*, a paisagem assenta-se numa estrutura interior silenciosa, enquanto a sensação da paisagem decorre não só da composição como do encontro do justo *tom*. Vinet atribui importância ao *claro-escuro* da natureza e, como havia ensinado Leonardo, cada element do quadro configure-se por uma escala completa que vai do mais claro ai mais escuro. A impressão do solidez causada por sua paisagem, principalmente se comparada a fluidez atmosférica dos exemplos anteriormente citados, deriva dessa construção vertical da paisagem apoiada na terra, para e qual muitos adotam a noção de *naturalismo* ou *realismo* (noção tão precária em pintura). Deriva também da vocação para o mais nitido e para a limpidez cristalina da situação com e qual depara o pintor de gosto clássico.' (A. M. de Moraes Beluzo, *O Brasil dos Viajantes*, Sao Paulo, 1999, p.138)





135

SIR JAMES ELPHINSTONE ERSKINE (1838-1911), T. JONES, FRITH AND OTHERS

Brazil, 1878-1880

a photograph album containing 142 albumen prints of Britain (Dartmouth, Shropshire and Wales) (41); Germany (Cologne Cathedral) (5); and Brazil (including Paranagua, Castro, Guarapuava, Conchas, Villa Velha, Sao Paulo)(96), the album with modern half calf preserving contemporary cloth board

albumen prints
album 17 x 12in. (43.2 x 30.4cm.)

£6,000-8,000

\$7,400-9,800

€6,700-8,900





THE PROPERTY OF A LADY

136

FRANZ XAVER NACHTMANN (1799-1846)

Portrait of Empress Amélie-Auguste-Eugenie of Brazil with her daughter Marie-Amélie-Auguste

signed and dated 'Nachtman / 1844.' (lower right)

pencil and watercolour on card heightened with gum arabic
unframed

12¾ x 10¾in. (32.4 x 27.2cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,600

The present composition is repeated in a portrait by Ignaz Fertig (1809-1858) in the Museu Imperial, Petrópolis, either a copy of Nachtmann's portrait or its model, for which see G. Sanmartini, *Casa de Bragança - Casa de Hasburgo, Origem da Família Imperial Brasileira*, Rio de Janeiro, 1998, p.39. Other variants in watercolour are known. Nachtmann was a Munich-trained artist who worked as a flower painter for the Nymphenburg Porcelain Factory in the 1820s, and the fine stipple technique of the porcelain painter is evident in the present portrait. He specialised in portraits of German nobility, interiors and still lifes.



ANOTHER PROPERTY

137

**CHERI FRANCOIS MARGUERITE DUBREUIL
(1828-c.1880)**

Rio de Janeiro

signed and dated 'C. Dubreuil / 1875' (lower right)

oil on canvas

31½ x 59¼in. (80 x 50.5cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Private collection, France.

Anon. sale, Fine Art Auctions Miami, 23 April 2015, lot 86.





139

PROPERTY FROM A CORPORATE COLLECTION

138

AFTER EMERIC ESSEX VIDAL

Picturesque illustrations of Buenos Ayres and Monte Video (Abbey Travel 698, nos.1-6, 8-9, 12-20, 23-24)

handcoloured aquatints, published by R. Ackermann, London, 1820

9 x 10½ in. (23 x 26.6cm.) and similar

£1,500-2,000

\$1,900-2,400

€1,700-2,200

(19)

THE PROPERTY OF A LADY

139

JEAN LEON PALLIÈRE (1823-1887)

Gaucho's hut on the Pampas, Argentina

signed 'Pallière' (lower left)

pen and ink with grey wash on brown paper heightened with white

8 x 11½ in. (20.3 x 28.3cm.)

with two pencil sketches of figures of the verso

£3,000-5,000

\$3,700-6,100

€3,400-5,600

PROVENANCE:

Anon. sale, Christie's South Kensington, 8 May 2003, lot 238.



F. de Laet
Paris le 10^{me} de Mars 1782



VARIOUS PROPERTIES

***140**

JOHANN MORITZ RUGENDAS (1802-1858)

Flora Luisa Tupper; and Elisa Brock Tupper

the first inscribed 'Flora Luisa Tupper / Nació en Sango el 4 de Mayo 1827' (lower right); the

second inscribed 'Elisa Brock Tupper / Nació en Sango el 24 de Mayo 1828' (lower left)

pencil on card

unframed

17½ x 13⅞ in. (44.4 x 35.4 cm.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

PROVENANCE:

By descent from the sitters to the present owner.

CHILE





***141**

THOMAS JACQUES SOMERSCALES (1842-1927)

A valley in Chile, the Andes beyond

signed and dated 'TJ [TJ in monogram] Somerscales / 1875' (lower left)

oil on canvas

21¼ x 35½in. (54 x 90cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

PROVENANCE:

Private collection, Sao Paulo, Brazil.

An early work from Somerscales' career in Chile, when he was painting predominantly landscapes for the local market: 'his very earliest landscapes in Chile are almost as though he was painting English scenes in a Chilean context.' (A.A. Hurst, *Thomas Somerscales Marine Artist*, Brighton, 1988, p.25). He was in fact painting Chile's most atypical lush landscapes, and taking the new train (the tracks laid in 1863) which linked Valparaiso to Santiago to get deeper into the valleys and ranges of the central cordillera, painting in the spectacular Aconcagua, Ocoa and Quillota valleys, Chile's most fertile terrain. For these Chilean landscapes painted in and around 1875, see P. Tupper, *Somerscales*, Santiago de Chile, 1979, pp.44-6.

'He loved the countryside and particularly the view towards Mount Aconcagua and along the river of that name; he used to join in the social jaunts at weekends to Viña del Mar at the mouth of the Quilpue river, then a property of singular beauty owned by the wealthy Alvarez family, and he took enormous delight in the countryside which, in that area and in that latitude, is quite beautiful and almost unique, being so very different from the popular conception of the arid desert regions further north. He was fascinated by the mountains, and so identified himself with them that, in at least two of his works, he has painted himself into the picture ...' (A. A. Hurst, *op. cit.*, p.28).

JOHANN MORITZ RUGENDAS

IMPORTANT VIEWS OF CHILE AND PERU FROM A CORPORATE COLLECTION

The following nine masterpieces by Rugendas date from his years in Chile and Peru, from July 1834 to January 1845, on his 'Gran Viaje Americano', the second of his great American journeys. They describe the social history of Chile and Peru in the years immediately following independence, and are the highpoint of the Rugendas's work which marks this shift from natural to social history, to a description of the historical and cultural fabric of the territories. The canvases are crammed with the artist's detailed and lively descriptions of this fabric, the highly picturesque crucible from which the new hybrid societies of South America emerge. The subjects also allow an expression of Rugendas's full complement of skills, old and new. In Chile and Peru the equestrian artist of the distinguished Rugendas family atelier first re-emerges, as does the skilled draughtsman and figure painter who had been prompted by the regional Italian tradition of painting costume and types on his Italian tour in 1828. Rugendas left France for America influenced by the romanticism that was taking hold in the wake of the July 1830 revolution, and it was the impetus of romanticism that would drive his successful integration of artistic creation and scientific knowledge on his 'Gran Viaje Americano' between 1831 and 1845.

His fourteen years of travel took in seven countries: Mexico 1831-1834, Chile 1834-1842, Peru and Bolivia 1842-1844, Argentina and Uruguay 1845, and Brazil 1845-1846. 'Rugendas travelled further, and over a longer period, than any of his contemporaries, and evolved the most expressively consistent style in more than 5,000 paintings and drawings he produced between 1821 and 1847 in Mexico and South America. Sarmiento paired him with Humboldt in his often-quoted tribute: 'Humboldt with pen and Rugendas with brush are the two Europeans who have portrayed America most truthfully.' (S.L. Catlin, *op. cit.*, p.49)

The early provenance of this significant group of paintings by Rugendas is not known. It has been suggested that they may have been in the collection of Friedrich Wilhelm Heinrich Alexander, Baron von Humboldt (1769-1859), the artist's great admirer, collaborator, and patron to whom Rugendas sent paintings from Latin America. There is no evidence though to prove this, and Dr Pablo Diener has found no reference to them in the Rugendas/Humboldt correspondence, nor were they amongst the works of art sold in Berlin from Humboldt's estate. They were offered by a J.M.Barnett (possibly a dealer) in a letter to the conservator at The Wellcome Historical Medical Museum dated '41 Store Street, London, W.C.1. November 20 1935': 'I am leaving England and settling in America, early in the New Year. I therefore take this opportunity of offering you my two Collections, if you are interested. 1. North American Indians. One of the finest collections extant, in private hands. ... 2. Medicine, Science & Exploration. A very large collection of manuscript material of the famous celebrities, including 14 Peruvian painting scenes by Rugendas...', and again to The Secretary at the museum, in a letter dated 29 February 1936: 'May I be allowed to present the 13 paintings of South American interest to your Museum? I have just returned from New York and decided to give them away rather than sell them. ... they are in my storage - New York City.' (Wellcome Archives, WA/HMM/CO/ALP/51). They were received from New York by the Museum in May 1936 and went into storage for 34 years. The works were then sold at Sotheby's in 1970 when they were all acquired by Agnew's for the present corporate collection.



PROPERTY FROM A CORPORATE COLLECTION (LOTS 142-150)

142

JOHANN MORITZ RUGENDAS (1802-1858)

The arrival of President Prieto at La Pampilla

indistinctly dated '183.[?]' (lower right), titled on the frame 'Arrival of the President of Chile at La Pampilla'

oil on canvas

16 x 27½in. (40.7 x 69.8cm.)

€100,000-150,000

\$130,000-180,000

€120,000-170,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1. to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's, London, 14 May 1970, lot 118 (£950 to Agnew), with Thos. Agnew & Sons (no.32540). Corporate collection, London, since 1970.

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, CH-O-28 (*Llegada del Presidente Prieto a la Pampilla*), p.271.

There is a larger variant (70 x 92cm.) in the Museo de Bellas Artes, Santiago de Chile (Diener, CH-O-29), for which see T. Lago, *Rugendas pintor romántico de Chile*, Santiago de Chile, 1960, p.79 illustrated facing p.33 and 64 (detail), the picture donated by Rugendas to the Junta in the wake of the Concepción earthquake of 20 February 1835, and the gift acknowledged in a letter of thanks from José de la Cavareda dated Santiago, 6 May 1835 (for which see T. Lago, *op. cit.*, p.79, note 3), the variant described by Lago as in the collection of Germán Vergara Donoso in 1960. Diener dates the variant to c.1834.

Rugendas paints the celebrations held between the capital and Coquimbo, 'La Pampilla de Coquimbo', the annual national holiday which marks the foundation of the Chilean Republic on 18 September 1810, the scene dressed with the Chilean republic's flags and attended by the nation's president, his carriage kicking up dust behind the flags and massed crowds. This is one of Rugendas's early canvases painted in Chile, part of a series of works which treat historical subjects concerned with the foundation of the Chilean Republic, works which reveal the artist already closely aligned with the political (his friend Bustamente was Minister of War) and intellectual intelligensia of the nation. He has changed the topography of the scene, with the iconic Cordillera of the Andes in the background (not as it is in fact seen from La Pampilla) to underline the nationalist message. José Joaquín Prieto, a veteran of the Chilean War of Independence and Civil War of 1829, had been elected President in September 1831 and his conservative administration was the first restore law and order to the country in the wake of years of anarchy.









143

JOHANN MORITZ RUGENDAS (1802-1858)

Santiago from the hill of Santa Lucia, looking west

signed with monogram and dated 'MR / Stago / 1842' (lower centre), titled 'View of Santiago from the hill of Santa Lucia' on the frame
oil on canvas

25 x 36¼in. (63.5 x 92.1cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1 to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's London, 14 May 1970, lot 113 (£1,000 to Agnew). with Thos. Agnew & Sons (no.32536). Corporate collection, London, since 1970.

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, CH-O-26 (*Vista do Santiago desde el Cerro Santa Lucia, 1842*), p.271, illustrated in colour p.92.

Rugendas worked on this subject, another great iconic and nationalist image, from the first months of his stay in Chile, his celebrated view of Santiago taken from the west side of the hill of Santa Lucia, showing the city's main square, the Mapocho river to the right and the coastal mountains beyond. For the same view, taken from a little further back on the hill, with changes in the foreground figures, see Christie's London, 25 Sept. 2003, lot 433, dated 1841 (£201,250). For smaller versions see Diener, CH-O-27 and Christie's New York, 20-21 Nov. 2015, lot 43 (\$221,000).

For Rugendas's preliminary studies for these pictures, drawn in 1835 and 1839, some of them composing half a panorama of the city with the surrounding landscape (Staatliche Graphische Sammlung, Munich, inv. nos. 15990-15994), see P. Diener, *Rugendas*, Augsburg, 1997, cat. nos. CH-D-98 - CH-D-102.



Johann Moritz Rugendas, *Santiago de Chile from the hill of Santa Lucia looking to the west* (1841), Christie's London, 25 Sept. 2003, lot 433 (£201,450)



Johann Moritz Rugendas, *Santiago de Chile from the hill of Santa Lucia looking to the west* (c.1841) Christie's New York, 20-21 Nov. 2015, lot 43 (\$221,000)









144

JOHANN MORITZ RUGENDAS (1802-1858)

The road between Santiago and Valparaíso from the Prado hillside

signed and dated 'J. Rugendas / Valp^o 1842' (lower left)

oil on canvas

25 $\frac{1}{8}$ x 36 $\frac{1}{8}$ in. (63.9 x 91.7cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1. to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's London, 14 May 1970, lot 115 (£1,600 to Agnew). with Thos. Agnew & Sons (no.32539). Corporate collection, London, since 1970.

EXHIBITED:

London, The Hayward Gallery, *Art in Latin America The Modern Era 1820-1980*, May-Aug. 1989, cat. 113, 3.86, illustrated in colour p.87.

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, CH-O-18 (*La cuesta de lo Prado entre Santiago y Valparaíso*), p.271, illustrated in black and white p.274.

For a watercolour of the same subject and for variants see Diener, CH-D-53 and CH-O-19 to -21.

Rugendas paints all the grandeur of the landscape here in another iconic view of Chile, looking down over the Central Valley to the Andes from the road above Valparaíso, a route much travelled by the artist during his residence in Chile between 1834 and 1842. The subject, like his popular series of views looking over Valparaíso from the same road (see the following lot) would be repeated by Ernest Charton during his residence in Valparaíso from 1858-1860 (see for example Charton's *The road from Valparaíso to Santiago*, Christie's, 22 September 2010, lot 12).









Maria Z...
1865

145

JOHANN MORITZ RUGENDAS (1802-1858)

Valparaíso from the Santiago road

signed and dated 'Mor.^o Rugendas / Valp^o 1842' (lower right), titled 'The Road to Valparaiso' on the frame

oil on canvas

25 $\frac{1}{8}$ x 36 $\frac{1}{8}$ in. (63.9 x 91.7cm.)

£120,000-180,000

\$150,000-220,000

€140,000-200,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1. to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's London, 14 May 1970, lot 117 (£2,500 to Agnew), with Thos. Agnew & Sons (no.32543). Corporate collection, London, since 1970.

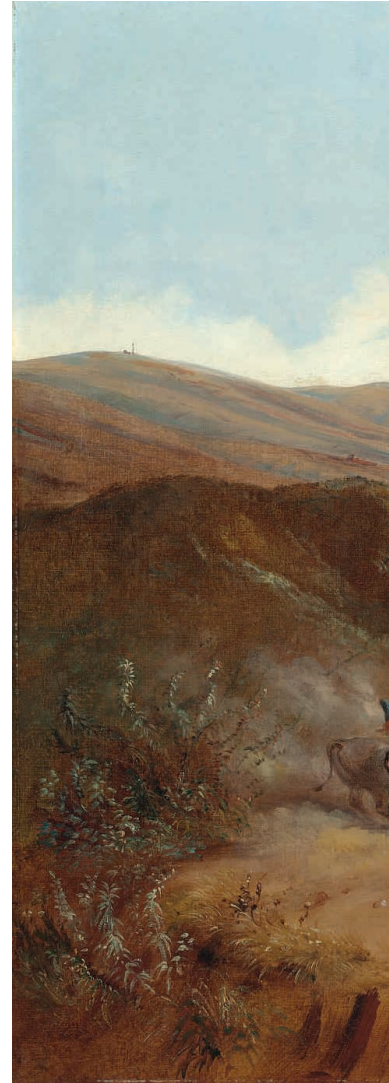
LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, CH-O-4 (*Vista de Valparaíso desde el camino Santiago, 1842*), p.270.

For a study for the present subject and for variants see Diener, CH-D-33, and CH-O-5 to -9, the view repeatedly painted by Ernest Charton during his residence at Valparaíso, 1858-1860, for which see Christie's South Kensington, 10 November 1988, lot 19 (£17,000), Christie's New York, 24 November 2014, lot 43 (\$173,000), and Christie's London, 29 October 2015, lot 54 (£206,500).

The port of Valparaíso grew quickly after Chile won independence from Spain in 1818 and the country opened to international trade. It has a particularly cosmopolitan population, as European businessmen, diplomats, shipping and engineering companies set up for business in Chile. It was the base for the Republic of Chile's navy and the South America Station of the British Royal Navy between 1826 and 1838, protecting British interest in the South Pacific and on the American coast. It was the stopover for shipping rounding the Horn and transiting the Straits of Magellan, the export hub for Chile's vast copper deposits and later became the main supply centre for the Californian Gold Rush. As Chile's and the west coast of America's main port it thrived until the Panama canal opened in 1914.

It was a picturesque subject for artists, sitting like an amphitheatre on the Pacific coast, and was painted by numerous transient artists in its heyday in the early to mid-19th century, including a variety of naval officers on the South America Station, and most notably by Conrad Martens, FitzRoy and Darwin's artist who left the *Beagle* at the port in 1834, Auguste Borget, and Charles Chatworthy Wood Taylor (resident in Chile 1819-1852).









146

JOHANN MORITZ RUGENDAS (1802-1858)

The beach of El Membrillo, Valparaíso

traces of a signature and date (lower right), titled 'The Seashore near Valparaiso' on the frame

oil on canvas

25 x 36in. (63.5 x 91.4cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1. to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's London, 14 May 1970, lot 120 (£1,450 to Agnew). with Thos. Agnew & Sons (no.32544). Corporate collection, London, since 1970.

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, CH-O-12 (*Retrato de grupo con vista sobre la playa de El Membrillo, cerca de Valparaiso (1838?)*), p.270, illustrated in colour p.92.

For variants see Diener, CH-O-11 and -13. Diener identifies the figures in the foreground of the variant, CH-O-11, as the family of Carlos Álvarez Condarco (or Condarcos) to the left and the Brown family to the right, with Messrs Ward and Wheelwright. Rugendas fell in love with one of the Condarco daughters, Clara, and began an affair with her after he separated from his lover Carmen Arriagada. He would later flee Valparaiso and her disapproving parents for Peru, financed by Wheelwright's patronage.

The international community in Valparaiso was much greater than in Santiago and provided much more contact with Europe and the old world. Rugendas's many friends here included Berkemeyer, the German consul from Hamburg, the businessman Beyerbach the painters Juan Smith and Carlos Wood, and the families of Browne Aliaga, Ossa Browne, and William (Guillermo) Wheelwright, an English entrepreneur, president of the steamship company and one of the artist's patrons. Rugendas shuttled between Valparaiso and Santiago in his first years in Chile, and settled in the port permanently from May 1838 until his departure for Peru in November 1842.



Johann Moritz Rugendas, *El Membrillo beach, near Valparaiso* (c.1844), Christie's London, 26 September 2007, lot 105 (£40,100)







147

JOHANN MORITZ RUGENDAS (1802-1858)

The Paseo in the Alameda gardens, overlooking the Rimac and Lima

titled 'Lima with the River Rimac' on the frame

oil on canvas

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

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1. to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's London, 14 May 1970, lot 116 (£1,950 to Agnew). with Thos. Agnew & Sons (no.32538). Corporate collection, London, since 1970.

EXHIBITED:

London, The Hayward Gallery, *Art in Latin America, The Modern Era 1820-1980*, May-Aug. 1989, cat. 3.38 / 3.107, illustrated in colour.

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, P-O-7 (*Paseo en la Alameda, con vista del Rimac y de Lima, c.1843*), p.349, illustrated in colour p.105.

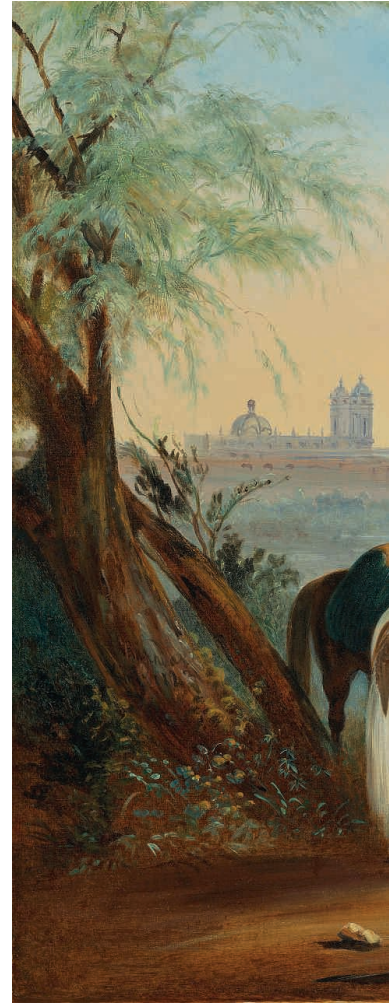
For a variant, of similar size, see Sotheby's (London), 15 Nov. 2002, lot 90 (£83,650).

'The eighteenth century was to see the construction of two new promenades in the Rimac area. ... the Alameda de Acho, sometimes called the Alameda Nueva, [was] a second tree-lined promenade running along the river towards the bullring. ... in the latter part of the of the eighteenth century and throughout the nineteenth, the complex formed by the three promenades was a select recreation for the capital's elites. ... Nineteenth-century paintings of people strolling in Rimac's promenades, such as the German Johan Moritz Rugendas' *Promenade in the New Alameda* (1842), feature females dressed in the *saya de manto*, the traditional street dress of *Limeñan* women from the early viceregal period down to the Republican era. The *saya* was an overskirt, worn tight at the waist and raised to show off feet and ankles. Throughout the colonial period the skirt was tight fitting, showing off the figure but making it difficult to walk; after independence it was replaced by a more comfortable flared skirt. The skirt was usually complemented by a shawl thrown over the shoulders. The *manto* was a thick veil fastened to the back of the waist; from there it was brought over the shoulders and head and drawn over the face so close that all was left uncovered was a small triangular space sufficient for one eye to peep through. Wearers of the outfit were known as *tapadas* (veiled women).

'The *saya de manto* was unique to Lima to the extent that, according to Ricardo Palma, it was not even worn in Callao. Moorish in origin, the *manto* allowed women to circulate freely around the city without fear of molestation. Yet if it was initially an emblem of female modesty, it came to serve a quite different purpose, functioning as a disguise that freed women from social constraints and allowed them to engage in playful flirting or to conduct secret liaisons, as Max Radiguet noted in the 1840s:

The *saya de manto*, a costume which was originally designed to serve ideas of chastity and jealousy, has come through one of life's contradictions to act as cover for diametrically opposed customs; its uniformity makes the city one vast salon of intrigues and ingenious manoeuvres that mock the vigilances of the fiercest Othellos. ...

'The colonial authorities made repeated attempts to ban the *saya y manto* as immoral but Lima's women refused to be dictated to in matters of fashion and it persisted until the second half of the nineteenth century.' (J. Higgins, *Lima: A Cultural History*, Oxford, 2005, pp.85-7).









148

JOHANN MORITZ RUGENDAS (1802-1858)

Bathers on the Chorillos beach, Miraflores, Lima

titled 'Bathers on the coast of Peru' on the frame

oil on canvas

19 $\frac{1}{8}$ x 28 $\frac{1}{2}$ in. (50.6 x 71.4cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1 to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's London, 14 May 1970, lot 114 (£1,100 to Agnew). with Thos. Agnew & Sons (no.32537). Corporate collection, London, since 1970.

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, P-O-19 (*Los baños de Miraflores*), p.349, illustrated in colour p.51.

For a study for the present subject and for a variant see Diener, PB-D-206, -208 and -209, and P-O-20. Diener dates the present canvas to 1843.

'In the late colonial period it became the custom for Lima's elites to take holidays by the sea. The custom became more generalized in the course of the nineteenth century ... Lima's seaside resorts are located on the top of sandy cliffs (*barrancos*), which meant that until modern times access to the beaches was difficult, though Barranco itself had a funicular. A feature of the local ecology were the trickles of water which filtered through the cliffs into beachside caves, where first fishermen and later bathers would shower after coming out of the sea, and Chorrillos derives its name ("trickles") from that phenomenon. An effect of this filtration was that vegetation grew on the cliffs, and as a result this stretch of coast received its name the Costa Verde (Green Coast). ... The fashionable resort of the nineteenth century was Chorrillos. It was originally an Indian fishing village and when its first church was established in the late seventeenth century it was dedicated to St Peter, the patron saint of fishermen. ... By the 1840s Chorrillos had become a flourishing holiday resort, and the local indigenous community found a new source of income by providing services to visitors. They built rustic houses which they rented out to holiday-makers and supplied and guided mules to take bathers down the cliffs to the beach. Another of their services is illustrated in one of Pancho Fierro's watercolours [and in Rugendas's picture here], where a young bare-chested Indian, acting as a *bañador* (bathing attendant), holds a lady's hand as she timidly ventures into the sea. ...' (J. Higgins, *op. cit.*, pp.200-202).









Here, on the day of San Juan, - a day of festivity and joy, - men, women, and children of all ranks, all ages, and all colours and occupations, meet. Mirth is the object of one and all.

149

JOHANN MORITZ RUGENDAS (1802-1858)

The fiesta of San Juan in Amencaes

signed and dated 'Mor^a Rugendas / Lima 1843', titled 'Popular Rejoicing outside Lima' on the frame

oil on canvas

19¼ x 28¼in. (50.2 x 71.7cm.)

£80,000-120,000

\$98,000-150,000

€90,000-130,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1 to The Wellcome Historical Medical Museum, London, May 1936; sale Sotheby's London, 14 May 1970, lot 119 (£1,800 to Agnew). with Thos. Agnew & Sons (no.32535). Corporate collection, London, since 1970.

EXHIBITED:

London, Barbican Art Gallery, *Capital Painting, Pictures from Corporate Collections in the City of London*, April-June 1984, no.36 (illustrated in the exhibition catalogue p.40).

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, P-O-21 (*Fiesta de San Juan en Amencaes*), p.350, illustrated in colour p.109.

For studies of the guitarist see Diener, PC-D-342, and of the landscape and cabins see Diener, PB-D-181.

'On the 23rd of June, (Dia de San Juan), all Lima annually assemble along the windings of the "Great Alameda", and between orangeries now prettily laden with fruit, to the romantic mountain recess of "Amencaes", only about one mile from town, and beautifully adapted for pleasure grounds, if only supplied with water, which it might have at some expense. This spot commands a fine view of the capital, with its towering spires; of wide fields, innumerable orchards, the Rimac, and the fine lagoon at its mouth; ...

Here, on the day of San Juan, - a day of festivity and joy, - men, women, and children of all ranks, all ages, and all colours and occupations, meet. Mirth is the object of one and all. Their horses, their asses, and even their own persons, are adorned in the best manner; and the rational as well as the irrational members of the ever moving crowd are bedecked with the flower of Amencaes taken from the favourite clefts and nooks of these hills. In this place there are tents and sheds, that supply seats and refreshment for those who love the thoughtless and bawling mirth of the "jarrana". There is at this exhibition a dunning confusion of musical discord kept up by drumming, piping, shouting, harping, and guitaring, singing, laughing, and dancing; but no fighting. Here too we may see the popular *paseo*, or promenade, of the *chuchumecas*, (women of immoral character), who mingle freely and good-humouredly with the crowd, to the infinite amusement of the multitude. The national taste is on this, and on other occasions of festivity, eminently displayed by the loud and simultaneous laugh, or "*carcajada*", of cheering voluptuaries when the *samaqueca* - a favourite dance - is exhibited in a free and masterly style,' (A. Smith, *Peru as it is: a residence in Lima and other parts of the Peruvian republic*, London, 1839, I, pp.150-52).









M. Aguilera
1865

150

JOHANN MORITZ RUGENDAS (1802-1858)

The Independencia market, Lima

signed and dated 'Mazº. Rugendas / Lima. 1843.' (lower right), titled 'Plaza de la

Inquisicion, Lima' on the frame

oil on canvas

26% x 36¼in. (67.7 x 92.1cm.)

£150,000-250,000

\$190,000-310,000

€170,000-280,000

PROVENANCE:

Presented by Jack M. Barnett, of 41 Store St, London W.C.1 to
The Wellcome Historical Medical Museum, London, May 1936; sale

Sotheby's London, 14 May 1970, lot 112 (£1,700 to Agnew).

with Thos. Agnew & Sons (no.32542).

Corporate collection, London, since 1970.

LITERATURE:

P. Diener, *Rugendas*, Augsburg, 1997, P-O-17 (*El Mercado de la Independencia en Lima*),
p.349, illustrated in colour p.54.

For studies for the present subject see Diener, PB-D-114 and -115.

Rugendas's subject is the market on the Plaza de la Inquisición, Lima (now Plaza Bolívar), and a scene so busy as to allow the artist to provide an almost exhaustive panorama of the types and costumes of Lima and the culture and history of Pizarro's City of Kings. Beyond the crowded market scene rises the church of Santa María de la Caridad, and across to its right, on the corner, the birthplace and childhood home of the Peruvian writer Manuel Ricardo Palma Soriano (1833-1919), with its green balcony, the Tribunal of the Holy Office of the Inquisition to the right, for which the square was once named. There had been a market here since colonial times, the irregularly shaped Plaza with a fountain and stone cross at its centre. Following independence, an equestrian statue of Simón Bolívar was commissioned in 1825, but not erected until 1859, the Plaza subsequently being renamed Plaza Bolívar, as it is today, for the Liberator. In the centre of the picture Rugendas depicts a street vendor hawking silk scarves bearing the image of Bolívar.

From left to right, in the left foreground two Indian women are selling melons, a seasonal local fruit which might date Rugendas's subject, as Archibald Smith reported in his account of his residence in Lima published in 1839: '... we may notice that the melon and sandia, or musk and water-melon, are much cultivated in the neighbourhood of Lima; and are seen in large heaps by the bridge, and at the corners of streets, where they are bought up, and consumed with avidity, in the hot month of February.' (A. Smith, *op. cit.*, p. 44). The Indian women wear stiff plaited straw hats, wide brimmed and with high crowns, and decorated with Indian designs. Beyond them a herd of llamas is being driven across the plaza, to the alarm of the leading two horses of an equestrian party of elegant limeñas and their escorts. Below this party, the lower class of women of Lima in *saya de manto* (overskirt and veil), their traditional street dress. Before them a young African girl, probably a slave or freed slave, carries a basket and presumably shops at the market for her master (perhaps the large figure of a monk in the foreground) as an Indian fishwife cuts steaks from a tuna. To the left of the monk a European man holding a portfolio, presumably the artist with his sketches. In the centre foreground three more *limeñas* in *saya de manto*, flirt with an officer, who, with the two soldiers in the background, are probably from the viceregal guard. An African woman carries fish and fruit in a basket on her head, a Muslim woman peers at the *limeñas*, and to the right of an African family with their white mule, more Indian market traders, a cleric and other Europeans shop and parade through the huddle of vendors. This Peruvian frieze allows Rugendas to describe the diversity of races and classes in Lima, the indigenous Indians, the *péons*, mulattos, *Mestizos* (of mixed Spanish and Indian descent) and *creoles*, the *zambos* (from mixed Indian and African parentage), Afro-Peruvians, African slaves (slavery was abolished in Peru in 1854), as well as the various classes within the European contingent, from the high and mighty viceregal administrators (who would be no more than visiting Spaniards), to the top-hatted western professionals and Peruvian-born colonial subjects.





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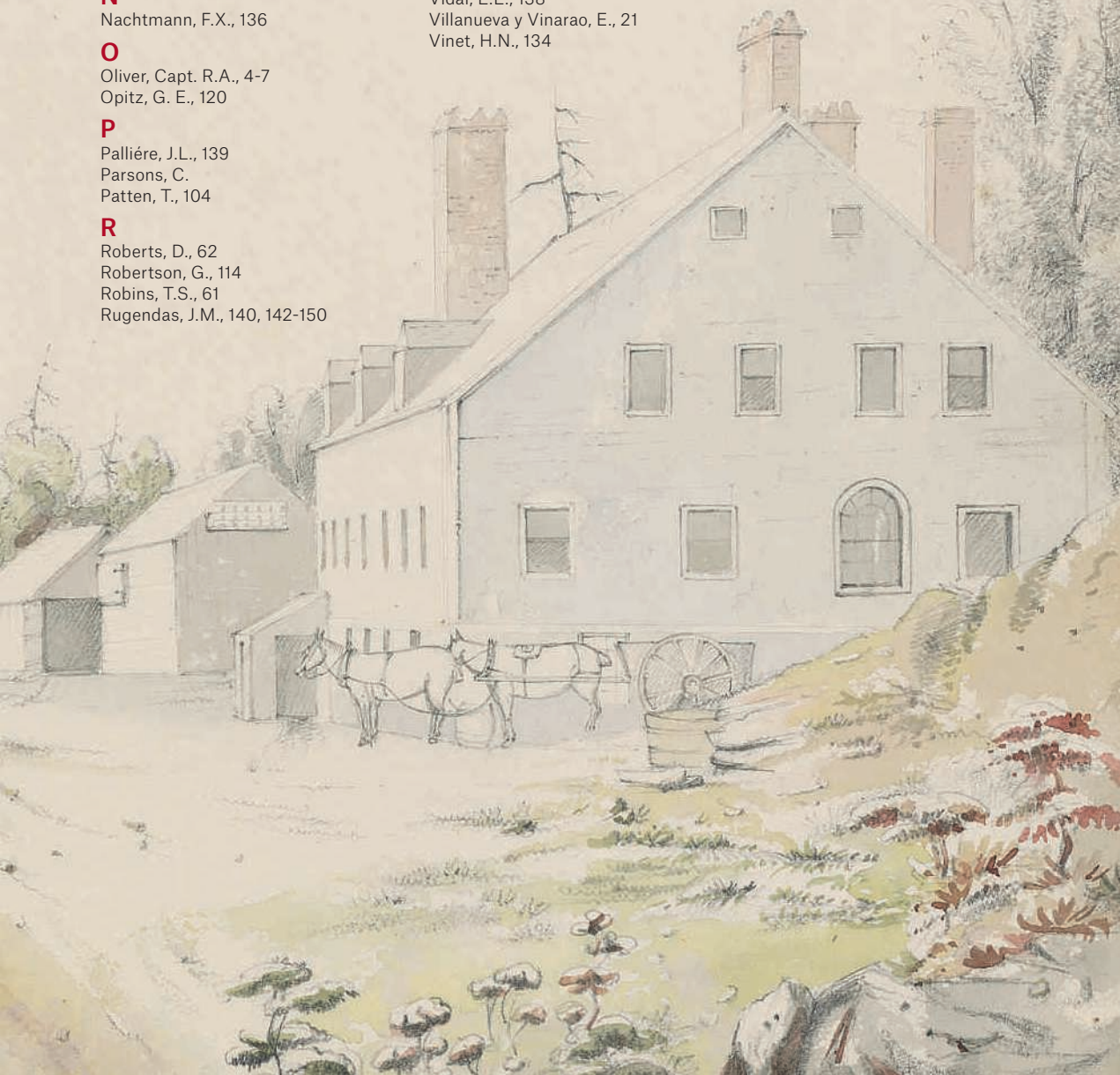
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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' 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 carry out any work which is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain **lots** 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 write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- 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.

4 BIDDING

The auctioneer accepts bids from:

- 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 reclaim 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 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **X** 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, has 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 F(iii) 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:

- It will be honourable 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**.
- 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 or assigned.

(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. It is not, in any circumstances, required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

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

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting 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.

(k) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

- 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 by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. Swift code: LLOYGB21. For international bank account number: GSB1LOYD30000200172710.

(ii) Credit Card.

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

(iii) Cash

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 6GT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

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 assert 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 due; if 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 may owe us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- we can 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
- we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (i). In such circumstances paragraph G(d)(v) 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 where appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction or 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 will 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 you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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**.

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

I OUR LIABILITY TO YOU

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

(b) If 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

(iii) 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, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(d) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency conversion 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.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

We 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 the original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including a **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 Plc, its subsidiaries and other companies within its corporate group.

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

λ

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

•

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

~

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

? * , 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

△ **Property Owned in part or in full by Christie's**

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

○ **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/ Irrevocable bids**

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

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.

POST 1950 FURNITURE

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

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 consignors 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: csollectionsuk@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

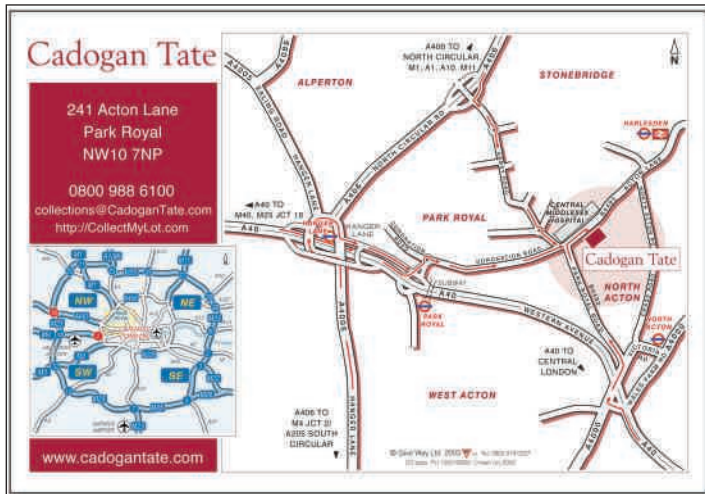
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's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

© The Estate of Sir Sidney Nolan



Property from a Private Collection, Switzerland
SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)
Kelly

inscribed 'Nolan / 28 / XII / 54 / Kelly' and 'GREEN 3/95' on the reverse
ripolin and collage on paper
10 x 12in. (25.4 x 30.5cm.)
£10,000-15,000

AUSTRALIAN ART

Online Auction, 29 November-8 December 2016

CONTACT

Amanda Fuller
afuller@christies.com
+44 (0)20 7389 2636



CHRISTIE'S

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



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



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

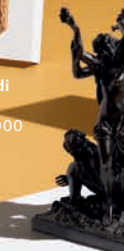


Arno Breker
(1900 – 1991)
Portrait bust of Salvador Dalí
£10,000 – 15,000
© DACS 2016

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



Property from a distinguished Collection
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

19TH CENTURY EUROPEAN & ORIENTALIST ART

London, King Street, 13 December 2016

VIEWING

10-13 December 2016
8 King Street
London SW1Y 6QT

CONTACT

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Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
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A1	Old Master & 19th Century Art	Amsterdam	2	27	44	40
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K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	2	30	50	46
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