



21 JANUARY 2009

19th Century European Art

22 JANUARY 2009

Important English Furniture & Clocks

22 JANUARY 2009

Lord St. Helens
& Sir William FitzHerbert-
The Collections of a Diplomat
and a Courtier

CHRISTIE'S

LONDON, KING STREET

*“Without craftsmanship, inspiration
is a mere reed shaken in the wind”*

JOHANNES BRAHMS
(GERMAN COMPOSER & PIANIST, 1833-1897)

The Oxford English Dictionary is somewhat lacking in its description of a craftsman 'a worker skilled in a particular craft' and consequently, of craftsmanship itself.

Craftsmanship is certainly about being skilled in a craft but it is also about mastering technical difficulties, attention to detail, patience, a deep sense of pride in the product and of course the ability to transform all of these qualities into art.

From the creations of the likes of Robert Adam, Thomas Chippendale and other such celebrated cabinet-makers and designers, to the master chasing and design work of goldsmiths, to the eye for detail of pioneering photographers, Christie's King Street sales are a true celebration of craftsmanship.

We very much look forward to seeing you at the sales this month.

Viscount Linley,
CHAIRMAN, CHRISTIE'S



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ALEXANDRA MCMORROW
DIRECTOR, 19TH CENTURY
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LONDON, KING STREET
January/February 2009

21 JANUARY

19th Century European Art

22 JANUARY

Important English Furniture & Clocks

22 JANUARY

Lord St. Helens & Sir William FitzHerbert -
The Collections of a Diplomat and a Courtier

Highlights from **The Collection of Yves Saint Laurent and Pierre Bergé** will also be on view at Christie's King Street, London from Friday 30 January - Wednesday 4 February

4 FEBRUARY

Impressionist/Modern Art, Evening Sale

5 FEBRUARY

Impressionist/Modern Art, Day Sale

5 FEBRUARY

Impressionist/Modern Works on Paper

11 FEBRUARY

Post-War & Contemporary Art, Evening Sale

12 FEBRUARY

Post-War & Contemporary Art, Day Sale



VALUATIONS

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CHRISTIE'S
LONDON, KING STREET



Gallery

19th Century European Art Lot 54, Vilhelm Hammershøi, *Sunshine in the Drawing Room IV* £300,000-500,000

Important English Furniture and Clocks Lot 100, A George I padouk, walnut and needlework sofa £100,000-150,000

Important English Furniture and Clocks Lot 140, A Charles II ebony table clock by Thomas Tompion £70,000-100,000

Lord St Helens and Sir William FitzHerbert - The Collections of a Diplomat and a Courtier Lot 550, A Regency rosewood and specimen marble table £70,000-100,000



FOCUS

THE PATRON

A closer look at the backs of the pair of armchairs in this set of twenty George II Mahogany 'Gothick' Dining-Chairs reveals the FitzHerbert coat-of-arms. This set was most probably commissioned by William FitzHerbert (1712-1772), father of Sir William FitzHerbert, 1st Bt. (1748-1791) and Lord St. Helens (1753-1839), whose collections will be offered for sale on 22 January.

THE DESIGN

Designed in the British antiquarian manner, they formed part of the banqueting hall suite made for the family home at Tissington Hall, Derbyshire. This design echoes the architecture of the hall's pointed arcading on its walls and the Hopton stone 'Gothick' chimney-piece, which was commissioned in 1757 from Joseph Hall of Derby.

THE CRAFTSMANSHIP

The attribution of these chairs to John Hobcraft is supported by a second suite of eight gothic chairs previously at Tissington Hall and of the same period, which are virtually identical in design to a set known to have been commissioned by Sir John Griffin Griffin in 1760 for Audley End, Essex from the Titchfield Street craftsman John Hobcraft.

Lord St Helens and Sir William FitzHerbert - The Collections of a Diplomat and a Courtier Lot 600, Twenty 'Gothick' Dining Chairs £150,000-250,000

THE INTERVIEW

WHERE DOES YOUR PASSION FOR 19TH CENTURY EUROPEAN ART STEM FROM?

With a broad based introduction to art, working across the categories of Old Master Pictures, Impressionist & Modern and Victorian Pictures at South Kensington, I was given the perfect grounding for 19th Century European Art. I love the diversity of this category, from the number of countries which feature, to the social changes which took place in the century and are reflected in the works of the period. The 19th century tends to be overlooked but every major city in the world houses a 19th century collection; a testament to its intrinsic importance in the history of art.

19TH CENTURY EUROPEAN ART CAN BE A BIT OVERWHELMING AS IT INCLUDES SO MANY ARTISTIC MOVEMENTS. WHERE DOES ONE START?

You have to view each work in its own right. However, many people do collect a particular artist or a particular genre, say seascapes or landscapes and the breadth and depth of 19th Century European Art allows for this.

ARE THERE ANY MOVEMENTS THAT ARE PARTICULARLY POPULAR?

The Barbizon school, which is named after the village of Barbizon in the Fontainebleau Forest, France, where an artist colony gathered, has a keen set of followers as it is perceived to be the start or introduction to Impressionism. The techniques employed by the Barbizon school, such as *plein air* (outdoor) painting, were crucial to the development of Impressionist art.

ROMANTICISM IS PERHAPS THE MOST MISUNDERSTOOD MOVEMENT.

WHAT IS IT ALL ABOUT?

Romanticism is about feelings and sentiment; the position of man in relation to nature. In Marinus Adrianus Koekkoek's painting *Figures on A Forest Path*, to be featured in the sale, we see man and nature side by side, nature giving strength to man.

Rebecca Newson talks to ALEXANDRA MCMORROW, Director, Nineteenth Century European Art

WHAT CAN YOU TELL ME ABOUT THE PAINTING YOU ARE HOLDING?

Well, at first glance, Jean Beraud's painting *M. et Mme. Galin devant le Jockey Club* appears to be a spontaneous, busy street scene with passers-by, horses and carriages. On closer inspection we realize this is a far more structured painting than previously thought – the couple, so carefully observed and painted on the right, were in fact the patrons who commissioned this work.

METICULOUSLY EXECUTED AND DETAILED ALMOST 'LIFELIKE' SCENES ARE OFTEN ASSOCIATED WITH 19TH CENTURY EUROPEAN WORKS OF ART.

Due to the Industrial Revolution and consequently, the dispersal of wealth, Art became accessible to more and more people. With this came a rise in the demand for decorative paintings, much admired for their lifelike depictions. This in turn meant that the artists' skills, the attention to detail, the finish of works became a pivotal element in the artists success. The formal training via academies, such as the Royal Academy in London and the Salon des Beaux Arts in Paris, ensured that at the heart of every artistic oeuvre stood a thorough technical education. This was not only highly prized during the 19th century but is something we still admire to this day.

IF YOU COULD STEP INSIDE A FAMOUS 19TH CENTURY EUROPEAN PICTURE FOR A DAY, WHICH WOULD IT BE AND WHY?

If I were a time traveller, I would want to be transported into an actual situation and see history in the making and for that reason it would have to be Eugène Delacroix's *Liberty Leading the People*. Furthermore, this great picture stands as a bridge between the Romantic and the Neoclassical, it was highly controversial at the time due to its perceived glorification of liberty but it was later celebrated and remains full of emotion and certainly an unforgettable scene.

MANY OF THE WORKS IN YOUR SALE ARE A FAR CRY FROM THE GENRE SCENES PEOPLE MIGHT ASSOCIATE WITH ART OF THIS PERIOD. WHAT ARE YOUR THOUGHTS ON THIS?

What we are seeing is that works such as Joaquin Sorolla y Bastida's *Boats on the beach of Valencia* and the Giovanni Boldini, are incredibly 'modern'. The free brush work and warm colour of the Sorolla and the bold, fluid and spontaneous brushstrokes of Giovanni Boldini's *A Midsummer Night's Dream* would be at home in any city apartment or townhouse. *Sunshine in the Drawing Room* by Vilhelm Hammershøi blends wonderfully with contemporary art as the still, stark and clean image reflects for instance the monotonous of black and white photography.

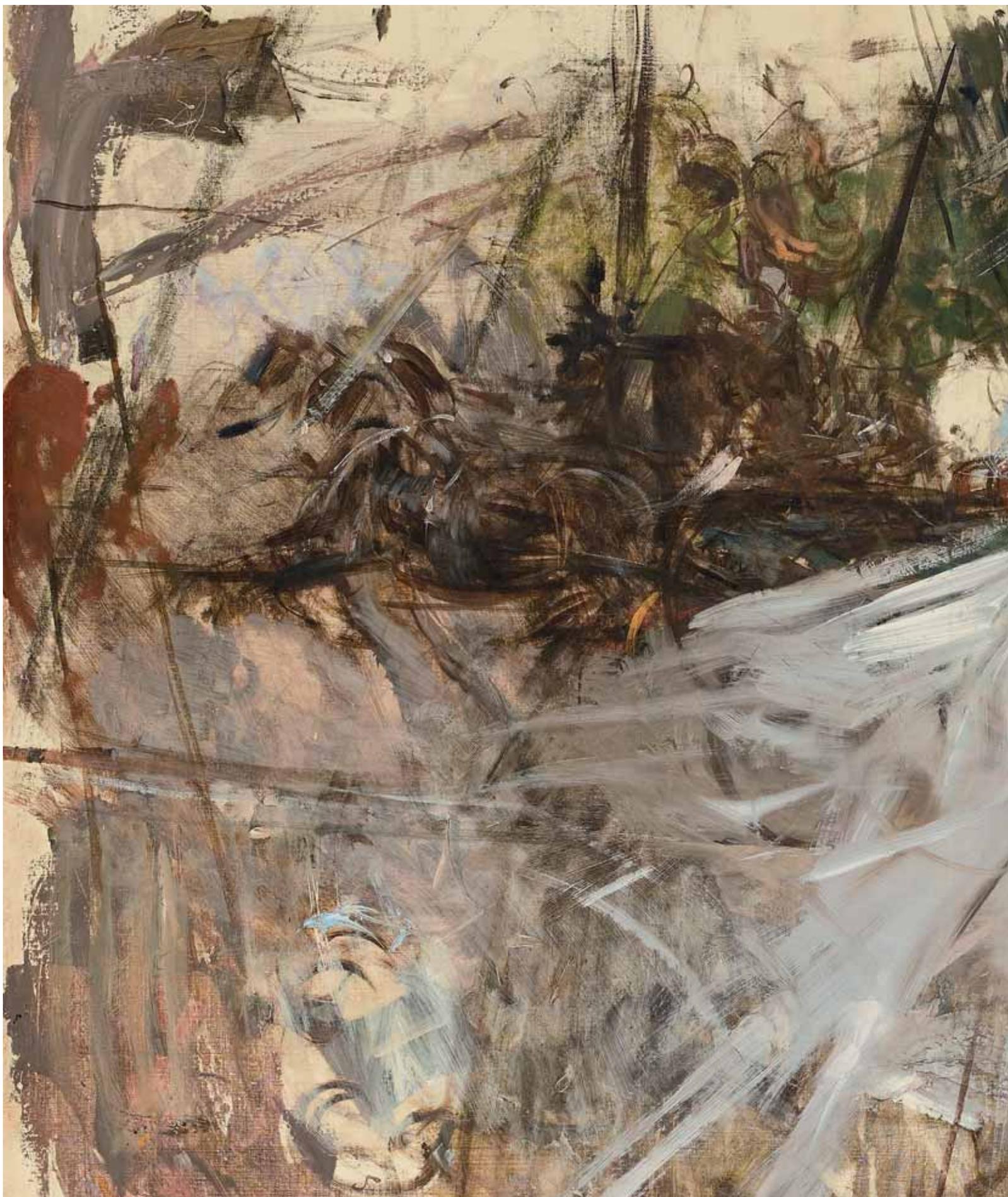


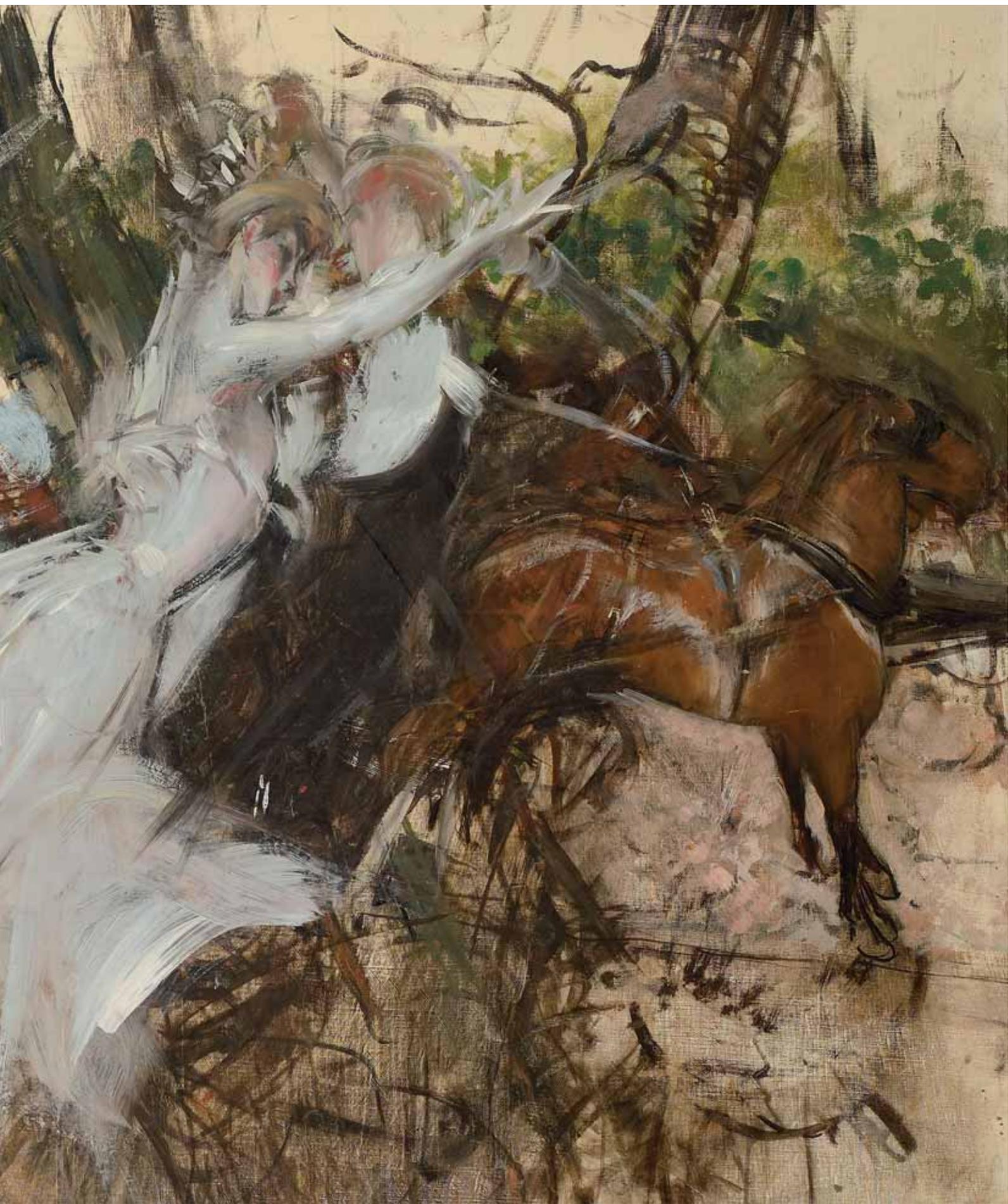
ALEX IS SHOWING:

Jean Beraud (French, 1849-1936)
M. ET MME GALIN DEVANT LE JOCKEY CLUB

£60,000-80,000

When do you think this was painted?





19th Century European Art

21 JANUARY 2009

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C. 1900 SURPRISED?

The spontaneous brushstrokes and natural hues of Giovanni Boldini's (1842-1931) masterpiece *Sogno di una notte di mezza estate* (*A Midsummer Night's Dream*) would be perfectly at home amongst the works of today's leading modern artists and yet this is most certainly a late 19th century picture.

Referred to as the 'Master of Swish' in a 1933 article in Time Magazine as a result of the fluidity of his brushstrokes, the Italian Boldini, who worked mainly as a portrait painter was part of the Parisian School. His style changed with his move to Paris in 1872, which saw his works taking on an impressionistic tone with the influence of the likes of Edgar Degas and Paul Helleu, who became close friends and great sources of inspiration to him.

FIND OUT MORE AT
christies.com

BY SEARCHING SALE #
7625

LOT 12 Giovanni Boldini (Italian, 1842-1931)
A MIDSUMMER NIGHT'S DREAM
(*Sogno di una notte di mezza estate*)

£350,000-450,000

LOT 30 Theodore-Jean-Louis Gericault (French, 1791-1824)
WHITE HORSE STANDING IN A STABLE OR TAMERLAN,
STALLION OF THE VERSAILLES STABLES

£200,000-300,000

LOT 63 Joaquin Sorolla y Bastida (Spanish, 1863-1923)
BOATS ON THE BEACH OF VALENCIA

£ 150,000-250,000

LOT 41 Marinus Adrianus Koekkoek (Dutch, 1807-1870)
FIGURES ON A FOREST PATH

£20,000-30,000

SOURCE OF INSPIRATION



Theodore-Jean-Louis Géricault's *White horse standing in a stable or Tamerlan, stallion of the Versailles stables* is of major importance, and stands at the head of the long list of horses painted by the artist.

A parallel can be drawn with George Stubbs, who is not only considered the greatest of all British horse painters, but just like Géricault, is synonymous with the perfect translation of movement and anatomical accuracy as shown here in the famous *Whistlejacket*. From the magnificent head, which is particularly finely structured, to the masterly rendered mane, the striking features of Géricault's *White horse*, to be offered in the sale, can be compared to the famous *Cheval blanc* (Musée du Louvre, Paris), painted by Géricault circa 1813-15, and that of his equally well known *Cheval arabe gris-blanc* (Musée des Beaux-Arts, Rouen).



George Stubbs, *Whistlejacket*
© The National Gallery, London



Joaquín Sorolla y Bastida, considered to be the best of the Spanish Impressionists, first learnt to paint in his native Valencia. By the age of 18 he had moved to Madrid where he began copying the Old Master paintings in the Museo del Prado. *Boats on the beach of Valencia*, to be sold in the sale, captures the warmth, the wind, and the perfect sailing conditions. The sea proved a great source of inspiration to many Impressionists including Claude Monet, whose work *La Plage et la porte d'Amont*, by contrast captures the sea on a still day, in total serenity.



© RMN (Musée d'Orsay) / Hervé Lewandowski



Marinus Adrianus Koekkoek was very skilled in depicting landscapes and clearly inspired by the great Dutch master Salomon van Ruysdael and works such as his great landscape *The Watering Place*, 1660. Koekkoek's palette is superb, particularly in the contrast between the sun and shade in this work, to be offered in the sale, *Figures on A Forest Path*. The clouds seem to darken and gather above the house, whilst the sunlight brings out the lonely figure walking along the country path. The varying hues of green and the light tipped leaves on the tree show remarkable attention to detail.



© Rijksmuseum, Amsterdam

Insight

...with Arne Everwijn, Specialist

19th CENTURY EUROPEAN ART

The Greatest Art Event of its time:

Le Salon de 1874

Modern art conjures up images of contemporary works that break through the conventions of well-established forms of expression. Camille-Léopold Cabaillet-Lassale's *Le Salon de 1874*, to be sold in the January 19th Century European Art sale, offers a fascinating insight into the world of the modern art of the latter half of the 19th century and its audience.

The Salon, the official art exhibition of the Académie des Beaux Arts in Paris, was generally considered the most important annual exhibition in the world. Next to being a showcase for established artists, the exhibition gave up-and-coming artists the chance to present their work to discerning viewers.

See and Be Seen

The Salon was a glamorous and highly social event and as a subject matter it had a strong appeal to Belle Époque sensibilities. The Belle Époque was a period in European social history considered to be a golden age for the bourgeoisie and upper classes; a time of relative peace and stability amongst the European powers and of many advances in terms of industry and technology which furthered improved their lives. Cabaillet-Lassale succeeded in depicting this world with a vibrant use of colour, exquisite attention to detail and compositional balance. The painting's atmosphere is a celebration of the elegant and elaborate fashions of the day.

Pioneers of the Age

In the background of the painting, the Salon wall is hung with works especially executed for this exhibition by some of the leading Barbizon artists of the day, which have all been identified. The Barbizon School was the very modern movement of its day and was widely appreciated. It was named after a small village in the forest of Fontainebleau where an artists' colony had formed. Due to technical developments the painstaking process of mixing pigments in the studio was replaced by tubes of paint which for the first time allowed artists to paint outdoors (*en plein air*), enabling them to paint freely and spontaneously as never before. Inspired by works of artists such as John Constable they made nature their focus rather than the backdrop of their paintings.

Both in its observation and idealisation, Cabaillet-Lassale's *Le Salon de 1874* serves as a vital historical document and a beguiling artistic creation.



LOT 20 Camille-Leopold Cabaillet Lassale (French, b. 1839)
LE SALON DE 1874

€70,000-100,000



INVITATION TO CONSIGN

*Sporting*Art

AUCTION 7 May 2009

CONSIGNMENT DEADLINE 28 February 2009

CONTACT

Brandon Lindberg, Associate Director

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Last year's sale saw the impressionistic masterpiece *Unsaddling at Epsom, A Study*, by the legendary Sir Alfred James Munnings, realise £300,500.

The forthcoming sale encompasses paintings, works on paper and sculpture from the 18th through to the 21st century and will feature an impressive group of four life-size leopard sculptures by one of the leading wildlife sculptors, Dylan Lewis. Consignments are now being invited for works by artists such as Sir Alfred Munnings, John Frederick Herring, John Ferneley, Lionel Edwards, David Shepherd and Wilhelm Kuhnert.



INVITATION TO CONSIGN

BRITISH ART ON PAPER

AUCTION 3 June 2009

CONSIGNMENT DEADLINE 30 March 2009

CONTACT

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Since 2000 Christie's has achieved over thirty world auction records for British Drawings and Watercolours. This category continues to grow with collectors, established and new, keenly competing over the best examples, resulting in exceptional record breaking prices for 300 years of British works on paper.

Consignments are now being welcomed for the following areas: Golden Age, Pre-Raphaelite, Traditional and British Impressionist, and by artists such as Gainsborough, Turner, Lear, Ruskin, Rossetti, Burne-Jones, Augustus and Gwen John and Russell Flint.

IMPORTANT ENGLISH FURNITURE & CLOCKS

22 JANUARY 2009

Rufus Bird
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FROM MAKER TO MASTER

Cabinet-maker John Cobb, light-maker William Collins...just two of the world-renowned names associated with English furniture to be featured in this sale. With a wealth of materials from mahogany to metal, ivory to satinwood and exquisite finishes such as marquetry, inlaying, carving and ormolu, these are pieces which celebrate both maker and master.



The Art of Craft

MARQUETRY

Commodes were first seen in the 17th century and this **George III ormolu mounted marquetry commode** is a particularly fine example with gilt-bronze (ormolu) mounts and marquetry; a technique perfected by the Dutch which consisted of piecing together shaped pieces of wood of different shades to create patterns and designs such as the impressive vases of flowers shown here.



Clockwise from top left:

LOT 60 A GEORGE III ORMOLU-MOUNTED MARQUETRY COMMODE
Attributed to John Cobb or Pierre Langlois, *circa* 1760

£20,000-30,000

LOT 150 A LATE 19TH CENTURY IVORY AND METAL INLAID CARVED WOOD INDIAN SECRETAIRE
Second half of 19th century, Bombay Presidency

£12,000-18,000

LOT 110 A PAIR OF PAINTED SATINWOOD DEMI-LUNE CABINETS
Second half 19th century

£15,000-25,000

LOT 120 AN IRISH GEORGE II MAHOGANY SIDE TABLE
Mid-18th century

£60,000-100,000



CARVING

Softer woods such as pine, beech and lime wood lend themselves to elaborate carving whilst hardwoods, as seen here in this mahogany **Irish George II side table**, tended to have low relief carving, which in this case proves to be no less detailed with Renaissance and Baroque motifs such as masks and claw and ball feet.

INLAY

Not simply utilitarian, this late 19th century **ivory and metal-inlaid carved wood Indian secretaire**, with its fall front desk, shelves, drawers and cupboards is also highly decorative. With European designs, Indian craftsmen and exotic materials such as ivory readily available in India, pieces such as this with intricate surface decoration and a high finish, were made possible.



HAND-PAINTING

This pair of **Painted satinwood demi-lune cabinets** is delicately hand-painted with a variety of flowers and motifs and created in a demi-lune (half-moon) shape. Painted furniture fell out of fashion by 1825 but experienced a resurgence in popularity from 1850 as part of the Regency revival.

FIND OUT MORE AT
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BY SEARCHING SALE #
7700

Insight

with Rufus Bird, Director

IMPORTANT ENGLISH FURNITURE



LUXURY HOMES

Walnut pieces such as this bureau-cabinet were the luxury items of the early 18th century. Made in London workshops and also in the provinces, they were installed in bedroom apartments for the business use of the lady or gentleman of the household.

LET THERE BE LIGHT

The most expensive of the type came with a fitted interior in both the upper and lower 'bureau' parts and with mirror plates on the outside of the doors, for the better dispersal of the candlelight that came from the candlesticks placed on the slides in front of the plates.

CABINET-MAKING PAR EXCELLENCE

St Paul's Churchyard was the cabinet-making centre for the manufacture of the very best of these pieces throughout the early decades of the 18th century and makers such as Coxed & Woster, Philip Bell and John Belchier occasionally pasted their maker's label to the backboard or the inside of a drawer, some of which still survive.

NATURE'S DESIGN

The bureau-cabinet is veneered in walnut and burr-walnut, a timber indigenous to Europe and popular in England at this time, for its marble-like effect of the grain, depending on the chosen cut. The gnarled root and trunk was also a particularly rich source of interesting whorled patterns, where the veneers known as 'burr'-walnut are found.

A QUEEN ANNE WALNUT AND BURR-WALNUT
DOUBLE-DOMED BUREAU-CABINET
Early 18th century

£30,000-50,000

IMPORTANT ENGLISH FURNITURE & CLOCKS

Jamie Collingridge
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Make Time For Beauty

Not only vital to the smooth-running of any home or organization, clocks have long since been a status symbol. From portable carriage clocks, to intricate table clocks, to grand longcase clocks which house the most important timepieces in the home, these works of art combine beautiful form with perfect function.

Dependent on the wealth of the patron who commissioned them and the skill of the clockmaker who crafted them, materials and designs varied. Materials ranged from ebony, mahogany and brass to finishes which included marquetry, parquetry and chinoiserie, to name but a few.



FORM & FUNCTION

The brass 'basket top' was very fashionable on English clocks at the beginning of the 18th century and this Queen Anne ebonised table clock by the well-known London maker, Claudius Du Chesne is a prime example. The pierced top of the case is backed with silk, a beautiful way of keeping dust away but allowing the sound of the clock's bells out.

The Victorians greatly appreciated industrial aesthetics so skeleton clocks such as this, with their mechanisms revealed, were very popular. This example is about as good as they come. We even know who originally owned it, courtesy of the elaborate presentation plaque on the front.

Although very much in an English style, this ormlu musical and automaton table clock is actually Chinese, made during the Qianlong or Jiaqing period in the late 18th or early 19th century. On the dial, swans move against a simulated waterfall, whilst up above the figure opens and closes a scroll; a remarkably ingenious piece, made to entertain and impress.

Chinoiserie, the decorative style which used Chinese-inspired decorative motifs, was so popular during the 17th century that in 1688 John Stalker and George Parker's published their *Treatise of Japanning and Varnishing*. This provided British craftsmen with a pattern book of decorative motifs which they could apply to decorative objects and furniture. Made by John Hodges, this George I green-japanned longcase clock is the perfect example of the chinoiserie style; the lacquered case is beautifully decorated in rich colours and patterns.

From Left to Right:

Lot 111, A Queen Anne brass-mounted ebonised striking eight day table clock with pull quarter repeat by Claudius Du Chesne, circa 1705 **£8,000-12,000**

Lot 200, A Victorian brass quarter-chiming presentation skeleton clock, presented 1864, **£18,000-25,000**

Lot 160, A Chinese ormlu musical and eight day automaton table clock, Qianlong or Jiaqing period, late 18th or early 19th Century, **£25,000-40,000**

Lot 146, A George I green-japanned striking eight day longcase clock by John Hodges, circa 1720, **£4,500-6,500**

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INVITATION TO CONSIGN

THE IRISH SALE

AUCTION 8 May 2009

CONSIGNMENT DEADLINE 2 March 2009

CONTACT

Claire Bailey-Coombs, Head of Sale

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A sign of the buoyancy and strength of the Irish Art market, last year's sale saw exceptional prices realised for artists as diverse as George Barret, Harry Clarke, F.E. McWilliam, Rowan Gillespie, and Paul Henry, whose work *A Showery Day on the Bog*, detailed here, realised £168,500.

Consignments are now being invited for works by artists including Sir William Orpen, Louis le Brocqy, Jack B. Yeats and Sir John Lavery.



INVITATION TO CONSIGN

VALUABLE

PRINTED BOOKS

AND

MANUSCRIPTS

AUCTION 3 June 2009

CONSIGNMENT DEADLINE 16 March 2009

CONTACT

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Our most recent sale saw high prices achieved for a range of books and manuscripts, especially fine Renaissance manuscripts and important atlases.

The June Book and Manuscript sale is timed to coincide with the International Antiquarian Book Fair which enables Christie's to offer a wide range of high-quality material to this specialist audience.

Consignments are now being accepted in all categories: illuminated manuscripts, autograph letters and printed books, including early printing, literature, fine bindings, science, natural history and maps and atlases.

SPECIALIST SELECTION

JAMIE COLLINGRIDGE

Director, Clocks

Sale 7700 Lot 82
22 January 2009

A fine and impressive George II brass-mounted
walnut four-train musical longcase eight day clock

by Thomas Eayre, circa 1730

£30,000-50,000

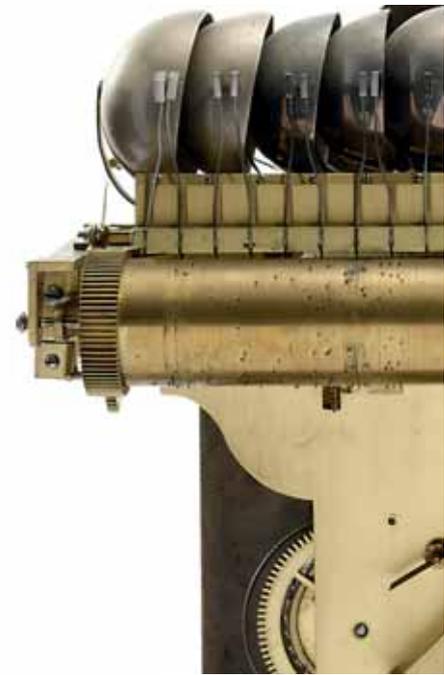
"There are two things that immediately strike you about this superb musical longcase clock by Thomas Eayre. The first is how imposing it is: it stands over nine feet (274 cm) tall. And the second is the lavishly decorated case. The walnut veneers are beautifully figured and have a lovely rich colour, just what one wants from a clock case. They are set off splendidly by brass mouldings and mounts. Brass was expensive when this clock was made and it was only used this freely on the finest cases.

The mechanics are impressive too. Every three hours the clock will play one of nine tunes. It also strikes the hours and chimes the quarters. The music can be changed by turning a lever at the top of the dial. There are eighteen bells in all and the clock is powered by four weights; ordinary clocks just have two.

You might think such a magnificent clock to have been made in London but Thomas Eayre (1691-1757) was the second of three generations of clockmakers and bellfounders in Kettering. Three of the original bells of the parish church of Saints Peter and Paul in the town were cast by the Eayre family. Theirs would have been an important local business and it is commemorated to this day in the name of Bellfoundry Lane.

The clock is believed to have been made for the Pares family of Leicester, two of whom were mayors of the city, which is not far from Kettering. Certainly a clock like this would have been a special commission for a wealthy patron; no clockmaker would make such a luxurious clock without being sure of a client to buy it."

FIND OUT MORE AT
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INTERNATIONAL SALES CALENDAR

NEW YORK



- | | | | |
|--------|---|--------|--|
| 12 JAN | Open House | 28 JAN | Old Master Paintings |
| 13 JAN | Christie's Interiors | 29 JAN | Old Master Drawings |
| 14 JAN | Christie's Interiors | 30 JAN | The Scholars Eye: Property from the Julius Held Collection Part II |
| 15 JAN | Maritime Objects | 9 FEB | Christie's Interiors |
| 21 JAN | Chinese Export Porcelain | 10 FEB | Christie's Interiors |
| 21 JAN | The Hodroff Collection, Part III | 11 FEB | Impressionist & Modern Art |
| 23 JAN | Important Silver & Objects of Vertu | 12 FEB | Single Owner Americana |
| 23 JAN | American Furniture and Decorative Arts | 12 FEB | Books and Manuscripts |
| 24 JAN | Americana | 12 FEB | Photographs |
| 27 JAN | The Scholars Eye: Property from the Julius Held Collection Part I | 13 FEB | Photographs |
| | | 26 FEB | Finest and Rarest Wines |

SOUTH KENSINGTON



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|--------|---------------------------------------|--------|--|
| 6 JAN | Christie's Interiors | 11 FEB | Post-War & Contemporary Evening Sale |
| 13 JAN | Christie's Interiors | 12 FEB | Post-War & Contemporary Day Sale |
| 20 JAN | The Roger Warner Collection - Part I | 24 FEB | Interiors – Style & Spirit |
| 20 JAN | Jewellery | 25 FEB | Victorian & Traditionalist Art |
| 21 JAN | The Roger Warner Collection - Part II | 25 FEB | British Mezzotints & Printed Handkerchiefs, Part II, from the Collection of The Hon. Christopher Lennox-Boyd |
| 22 JAN | 19th Century European Art | | |
| 27 JAN | Christie's Interiors | | |
| 28 JAN | The Ski Sale | | |

PARIS



- | | | | |
|--------|--|--------|--|
| 23 FEB | COLLECTION YVES SAINT LAURENT ET PIERRE BERGÉ
Art Impressionniste et Moderne | 25 FEB | COLLECTION YVES SAINT LAURENT ET PIERRE BERGÉ
Sculptures |
| 24 FEB | COLLECTION YVES SAINT LAURENT ET PIERRE BERGÉ
Tableaux Anciens,
Dessins Anciens,
Tableau du XIXème Siècle | 25 FEB | COLLECTION YVES SAINT LAURENT ET PIERRE BERGÉ
Art d'Asie, Objets d'Art,
Céramiques, Mobilier,
Art Isamique, Archéologie |
| 24 FEB | COLLECTION YVES SAINT LAURENT ET PIERRE BERGÉ
Argenterie, Miniatures | | |
| 24 FEB | COLLECTION YVES SAINT LAURENT ET PIERRE BERGÉ
Arts Décoratifs, Art Tribal | | |



INVITATION TO CONSIGN

IMPORTANT PORTRAIT MINIATURES & GOLD BOXES

AUCTION 2 June 2009

CONSIGNMENT DEADLINE 13 March 2009

CONTACT

Jo Brooks, Head of Department

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With excellent examples from the 16th to 19th centuries by British, European and Russian artists, our most recent sales have seen records achieved for miniatures by Nicholas Hilliard, John Hoskins, Jean Petitot, Mortitz Michael Daffinger and Pietro de Rossi.

Our Gold Boxes and Objects of Vertu including English, French, Dutch and German examples from the 18th and 19th centuries and have realised world record auction prices of £787,250 for a Saxon hardstone 'Stein-Cabinet' snuff-box by Christian Gottlieb Stiehl and £65,725 for a Louis XV four-colour gold snuff-box by Jean George.

Consignments are now being accepted for Portrait Miniatures, Gold Boxes and Objects of Vertu.



INVITATION TO CONSIGN

VICTORIAN & TRADITIONALIST PICTURES

AUCTION 4 June 2009

CONSIGNMENT DEADLINE 31 March 2009

CONTACT

Peter Brown, Director

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The top three lots in the last sale of Victorian & Traditionalist Art sold to clients resident in the Far East, a sign of the international appeal of these works. Pre-Raphaelite works are enduringly popular, as the example shown here by the Hon. John Collier of *Sleeping Beauty* which sold for £433,250 demonstrates.

Consignments are now being welcomed for works by the British Impressionists, the masters of Victorian Classicism, and the Pre-Raphaelites.

INVITATION TO CONSIGN

IMPORTANT ENGLISH FURNITURE & CLOCKS

AUCTION 4 June 2009

CONSIGNMENT DEADLINE 12 March 2009

CONTACT

Rufus Bird, Head of Sale

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Last year Christie's set a new world auction record for any piece of English Furniture with the sale of The Kenure Cabinet for £2,729,250. The previous world record, set in 1993, was exceeded four times in the same sale on 18 June 2008. The November 2008 sale 'Dealing in Excellence: A Celebration of Hotspur & Jeremy' totalled £4,425,900.

Consignments of English furniture, objects and clocks for the flagship sale of English Furniture in 2009 are now being welcomed.



INVITATION TO CONSIGN

CERAMICS

AUCTION 2 June 2009

CONSIGNMENT DEADLINE 13 March 2009

CONTACT

Dominic Simpson, Director

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'Wanted List'

- Meissen
- Chelsea
- Worcester
- Berlin
- Nymphenburg
- Ludwigsburg
- Sevres
- St Cloud
- Mennecy
- Vienna
- Tournai
- Chantilly

The top three lots in the last sale of British and Continental Ceramics exemplify the continuing demand for the best quality of Meissen available at auction. A Meissen group of the Indiscreet Harlequin made £79,250; a Meissen (Augustus Rex) yellow-ground vase and cover sold for £49,250, and five Meissen chinoiserie teabowls and saucers made £27,500. The market also continues to respond to rare discoveries such as a previously-unrecorded Worcester jug which fetched £25,000.

We are now looking for consignments of Early Meissen porcelain, English porcelain by factories such as Chelsea and Worcester from early periods of production and Italian maiolica from the 16th through to the late 17th centuries.



Lord ST. HELENS & Sir William FITZHERBERT

The Collections of a DIPLOMAT and a COURTIER

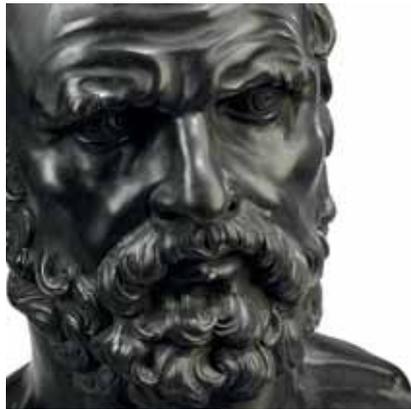
A DIPLOMAT & A COURTIER

The FitzHerbert brothers, William and Alleyne, were scions of the Age of Enlightenment. Educated at St. John's College, Cambridge, and acquainted with the likes of the author Dr. Johnson, the poet Thomas Gray and the philosopher Jeremy Bentham, they were also impassioned collectors and patrons of the arts epitomising the notion of 'art for art's sake' as well as receiving numerous personal and official gifts from the Royal Family.



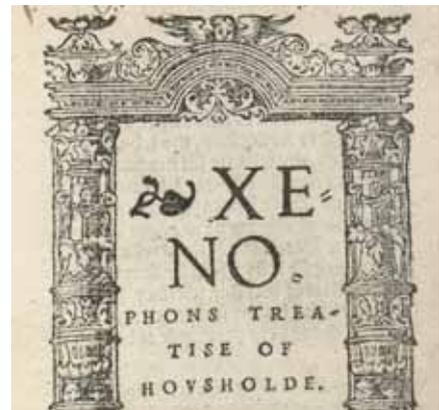
22 JANUARY 2009

Orlando Rock
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orock@christies.com
+44 (0)20 7389 2622



Lord ST. HELENS & Sir William FITZHERBERT

The Collections of a DIPLOMAT and a COURTIER



FROM THE GRAND TOUR

Both Sir William FitzHerbert and Lord St. Helens embarked on the Grand Tour, a European trip which focused on the ancient sites of Greece and Rome in particular and was common practice among young aristocrats of the time. The elder of the two brothers, William FitzHerbert IV (1748-1791), accompanied fellow Derbyshire landowner, William Cavendish, 5th Duke of Devonshire (1748-1811) between 1768-1769 and as well as commissioning portraits from Patch and Batoni, he acquired a number of small bronze sculptures after the *Antique*.





DERBYSHIRE DELIGHTS

From an ancient Derbyshire family, William FitzHerbert IV, later 1st Bt. was a patron of local craftsman and local materials such as Blue John, from the French *bleue jaune*, meaning 'blue yellow'. Blue John was discovered almost two thousand years ago by the Romans and the only known deposit of this rare semi-precious mineral is in the hills to the west of Castleton in the Hope Valley, Derbyshire, in the East Midlands of England, only a few miles from the FitzHerbert family home at Tissington Hall. The three beautiful urns, which feature in the sale, celebrate the stone in its purest form. Their exquisite colour, scale and the fact that the mines of Blue John are now largely exhausted, make them especially desirable.

THE ART OF DIPLOMACY

The Treaty of Paris

After his Grand Tour, Alleyne FitzHerbert (1753-1839), later Baron St. Helens, entered the diplomatic service. He made his name as a negotiator at the Treaty of Paris in 1783, which ended the American Revolutionary War, and whilst in Paris he may have acquired some of the early Sèvres porcelain to be featured in this sale. In gratitude for his role, he received a miniature of Louis XVI surrounded by diamonds.

The Russian Court

He also travelled to Russia on two occasions. First, to the Court of Catherine the Great in St. Petersburg between 1783-1787, where he was given a portrait of the Tsarina, and a pair of pistols by her advisor Prince Potemkin, and later in 1801, to meet the new Tsar Alexander. On this occasion he acquired a set of four Russian candlesticks, as well as taking with him other pieces of diplomatic silver, and a portable set of portrait miniatures of the allied European monarchs.

Spanish Embassy

As Ambassador to Madrid, where he was posted to resolve the Nootka Sound affair in 1790, he received fine diplomatic silver, including an extensive table service. He also took the opportunity to purchase numerous drawings by Murillo from the Seville Cathedral library, as well as two paintings after Murillo of Saints Justa and Rufina.

ROYAL FAVOUR

On his retirement from the diplomatic service in 1802, St. Helens became Lord of the Bedchamber to George III. Close to the King and Queen, he received many gifts from the Royal Family including a gold-mounted micro-mosaic bonbonnière from Queen Charlotte, a portrait miniature of Queen Charlotte in old age given in 1818, one of Princess Elizabeth by Bone and a gold-mounted tortoiseshell snuff-box given by the Prince of Wales, later George IV. He also furnished his London home with furniture from the celebrated cabinet-makers Messrs. Gillows of London and Lancaster, including a centre table with a magnificent specimen marble top.

Top Row, from Left to Right:
Lot 588, £4,000-6,000, Lot 582, £3,000-5,000,
Lot 573, £3,000-5,000, Lot 575, £5,000-7,000

Second Row, from Left to Right:
Lot 511, £20,000-30,000, Lot 532, £20,000-30,000,
Lot 518, £8,000-12,000, Lot 520, £40,000-60,000,
Lot 519, £25,000-40,000, Lot 589, £5,000-8,000

Third Row, from Left to Right:
Lot 680, £6,000-10,000, Lot 590, £15,000-25,000,
Lot 533, £10,000-15,000

Fourth Row, from Left to Right:
Lot 560, £60,000-80,000, Lot 550, £70,000-100,000,
Lot 525, £20,000-30,000

Bottom Row, from Left to Right:
Lot 600, £150,000-250,000, Lot 591, £5,000-7,000,
Lot 502, £4,000-6,000, Lot 550, £70,000-100,000

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INVITATION TO CONSIGN

IMPORTANT ENGLISH FURNITURE & CLOCKS

AUCTION 4 June 2009

CONSIGNMENT DEADLINE 12 March 2009

CONTACT

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Last year was a record-breaking year for clocks at Christie's, with examples by early English masters such as Fromanteel, Tompion, Knibb and East being especially sought after by collectors. The fine architectural table clock, shown here, by Ahasuerus Fromanteel sold for £409,250 whilst a miniature table clock by Thomas Tompion sold for £325,250 and a full-size example achieved £217,250.

Consignments of fine English clocks from the 17th and 18th centuries are now being welcomed.



INVITATION TO CONSIGN

IMPORTANT EUROPEAN SILVER

AUCTION 2 June 2009

CONSIGNMENT DEADLINE 13 March 2009

CONTACT

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Christie's Silver sales in November included the highly successful various owners sale of Important Silver and the sale of Highly Important Silver from the Collection of Lord Harris of Peckham. One of the features of the Important Silver sale was a collection of Viennese Silver-Gilt Mounted Hardstone Works of Art which welcomed fierce international bidding and was 100% sold. From that group came an Austrian Rock Crystal Cup and Cover in the form of an ostrich which realised £121,250.

The Whitfield Cup, A Highly Important Elizabeth I Silver-Gilt Mounted Ostrich-Egg Cup and Cover by John Spilman, London, 1590, from the collection of Lord Harris of Peckham sold for £577,250, a world record price for a piece of Elizabethan silver at auction.

Consignments are now being accepted for silver from the 16th century through to the 20th century. Sought after makers such as Paul de Lamerie and Edward Wakelin from the 18th century and Paul Storr from the 19th century, as well as 20th century silversmiths such as Georg Jensen and Omar Ramsden, continue to be in demand, as are decorative and practical pieces.



BEHIND THE SCENES

Pat Galligan, HEAD PORTER



HOW DID YOU BEGIN YOUR CAREER AT CHRISTIE'S?

Aged 16 and straight out of school, I started in the post room in 1986. From there I joined the team of sale room porters. Since then I've been a porter in Watercolours, Modern British and in our Warehouse. In 1993 I became Head Porter and have been in this position ever since. I'm more a manager now but I still like getting involved and being in the saleroom. I see lots of art and lots of interesting people.

HAVE YOU WORKED AT OTHER CHRISTIE'S LOCATIONS?

My work as a porter has taken me to some of the finest houses in the country. Today, house sales generally take place at Christie's but in the past it was common to have the viewings and the sale at the houses themselves.

WHAT ARE SOME THE CHALLENGES AND REWARDS OF YOUR JOB?

For me, there is no such thing as a typical day. There is a short turnover between sales and a lot of thought is involved in order to do justice to the quality of works we display. With many of our porters having nearly twenty years of experience each, they have an excellent understanding and are sensitive to the display needs of diverse collections. There is a real sense of satisfaction when we are able to transform the salerooms from one sale to the next. There have been a few times when I have not known how we could possibly finish setting up a view in time but we always have!

WHAT ARE SOME OF THE MOST INTERESTING OBJECTS YOU HAVE HANDLED?

The high value, high profile lots such as Van Gogh's *Sunflowers* and Picasso's *Acrobat* and *Harlequin* are memorable. I was there when the *Sunflowers* was taken out of the crate. That painting created a buzz when it sold that had not been seen before.

HAVE YOU HAD ANY INTERESTING ENCOUNTERS WITH CLIENTS?

When I was in Scotland for a house sale I stayed in the client's house and slept in a bed in which Bonnie Prince Charlie reputedly slept. In that same house sale I helped a client pack up a large group of books that the client had just purchased. He divided these books into two piles; one by Scottish authors and one by English authors. He put the Scottish books in a box and began to leave. When I asked him what he would like to do with the English books he shrugged and replied that I could burn them if I liked.

INVITATION TO CONSIGN

Fine & Rare Wines

AUCTION 11 June 2009

CONSIGNMENT DEADLINE 30 March 2009

CONTACT

Chris Munro, Head of Sale

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'Wanted List'

- Domaine de la Romanée-Conti
- Lafite-Rothschild
- Mouton-Rothschild
- Margaux
- Haut-Brion
- Latour
- Pétrus
- Lafleur
- Le Pin
- Ausone
- Louis Roederer Cristal
- Dom Pérignon

The last June sale of Finest & Rarest Wines saw a 12 bottle case of Domaine de la Romanée-Conti Grand Cru, Vintage 1964 realise £50,600.

Christie's is now looking for consignments of exceptional wines from outstanding vintages. Regions such as Bordeaux, Burgundy, Champagne, Rhône, Alsace, Germany, Portugal, California, Spain, Italy, and Australia are of particular interest, be they wines, ports, champagnes or cognacs.



UPCOMING SALES

19 MARCH 2009

19th Century

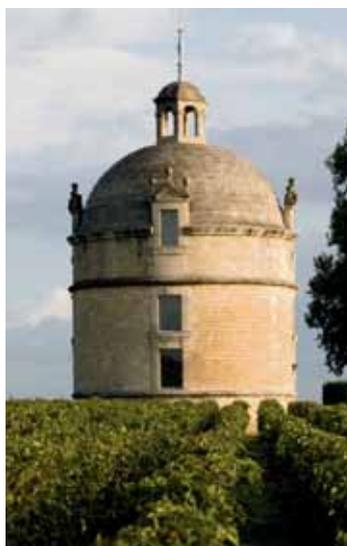
FURNITURE, SCULPTURE,
WORKS OF ART & CERAMICS



Open the doors to the Palazzo of a Milanese Noble Family and you will find opulence like no other. Choose from pieces by the celebrated Parisian *ébéniste* François Linke, Napoleon III 'Bouffe' furniture, cut-glass chandeliers, European porcelain and plushly upholstered armchairs and canapés in this collection to be featured in our sale. If this does not whet your appetite, look out for the monumental enamel, silver, and bronze centrepiece from the Paris 1900 International Exhibition.

26 MARCH 2009

Fine & Rare Wines



This sale will feature a superb selection of the finest Burgundy wines from many of the most famous and prestigious domaines (producers). They originate from the Côte d'Or in Burgundy, France, which produces arguably the world's finest white wines from Chardonnay and red wines from Pinot Noir. The long list of domaines that appear in the sale reads like a "who's who" of the finest producers in the region. The Côte d'Or is characterised by many small vineyard plots with outstanding terroir (the unique soil, topography and climate of a vineyard) producing small volumes of incredibly rich, opulent and seductive wines which are very highly sought after. This is an opportunity to purchase superb wines that are in high demand and short supply. Fine wines from other outstanding wine regions around the world will also feature in the sale.

31 MARCH 2009

ART OF THE ISLAMIC & INDIAN WORLDS



A highlight of next season's sale of Art of the Islamic and Indian worlds is this blue and white Ottoman pottery bottle, dating from circa 1510. It is an impressive example of the work of the Iznik potters in their early period. Also remarkable is a magnificent Mamluk bowl, which was made for an Amir of the Mamluk Sultan Al Malik Al Salih Salih. The sale will include examples of ceramics, metalwork, textiles and miniatures demonstrating the skills of craftsmen across the Islamic world. It will also feature the second part of the remarkable and carefully assembled library of manuscripts and calligraphies belonging to the Late Mr. Djafar Ghazi.

2 APRIL 2009

ORIENTAL RUGS & CARPETS



Popular in the late 19th century, the interest in Persian town weavings decreased after the Iranian Revolution in 1979. They are now experiencing a revival. They are celebrated for their very fine knotting, exquisite colours and rich materials. The Kashan Mohtasham illustrated here is typical of this with its very subtle colouring and its fine 'kurk' wool taken from the underbelly of each sheep, and its very subtle colouring. Equally impressive is the magnificent Meshed carpet from the Saber workshop which is woven with 120 knots per square centimetre. At 6 x 4 metres, this amounts to an astonishing total of over 28 million individually hand tied knots! Also look out for Caucasian and Turkish village rugs and carpets, whose angularity, brilliant colours and tribal origins contrast well with the Persian examples.



Items to be sold by
the Private Collections & Country House Sales department

Enquiries:
Orlando Rock, orock@christies.com, +44 (0)20 7389 2031

CHRISTIE'S

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DESIGN & ART DIRECTION *Sarah Archard*

MARKETING MANAGER *Lauretta Shearer*

MARKETING MANAGER *Lucy Cortey*

INTERNATIONAL HEAD

OF MARKETING STRATEGY *Brenda Van Camp*

7 APRIL 2009

20TH CENTURY
DECORATIVE
ART & DESIGN



This exquisite Art Deco bronze and ivory figure *Civa* by Demetre Chiparus (pictured) represents Eastern exoticism. It also references the oriental style dances of the Ballet Russes from the beginning of the 20th century, which proved to be such a wonderful source of inspiration for artists and designers of the time.

Marc Newson in the latter part of the century was equally progressive with his modernist, organic *Pod of Drawers*. Its form inspired by early Art Deco cabinet makers, but executed using the technical skills of contemporary aeronautical engineering.

Spanning the 20th century the sale will reflect the stylistic diversity of the age through a broad range of media that is sure to appeal to every conceivable taste.

8 APRIL 2009

Prints



Andy Warhol's *Marilyn Monroe* and Joan Miró's *Femme et Chien devant la Lune* are just two of the prints on offer in our forthcoming sale which spans five centuries of artistic genius - from the Old Masters exemplified by Dürer and Rembrandt, via the great names in Modern Art such as Munch, Picasso and Chagall, to the high-priests of Contemporary Art: Hirst and Hockney.

Immortalized in Warhol's 1967 series of screenprints, Marilyn Monroe's portrait has become one of the most recognizable images in Pop Art. Screenprinting, first developed by the packaging industry, is now the technique of choice for many printmakers. A less well-known technique, masterfully demonstrated by Miró in his eerily expressive *Femme et Chien devant la Lune*, is pochoir, in which stencils are used to create intense blocks of colour.



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IMPORTANT ENGLISH FURNITURE & CLOCKS
22 JANUARY 2009

LOT 145, A GEORGE II GILTWOOD MIRROR
Mid-18th century

£4,000-6,000

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