



19TH CENTURY  
EUROPEAN & ORIENTALIST ART  
LONDON, TUESDAY 15 DECEMBER, 2015

CHRISTIE'S









1882







# 19<sup>TH</sup> CENTURY EUROPEAN & ORIENTALIST ART

Tuesday 15 December 2015

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05/11/15

# INTERNATIONAL 19<sup>TH</sup> CENTURY ART AUCTIONS

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LONDON, KING STREET

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addressed to the Auction Administrator.





PROPERTY OF A PRIVATE SWISS COLLECTOR

\*I

Georges Michel (French, 1763-1843)

*Paysage avec moulin à vent*

oil on paper laid down on canvas  
21 $\frac{3}{8}$  x 18 $\frac{7}{8}$  in. (54.3 x 48 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000





**VARIOUS PROPERTIES**

**\*2**

**Jean-Baptiste-Camille Corot (French, 1796-1875)**

*Sèvres-Brimborion. Vue prise en regardant Paris. (Effet du Matin).*

signed 'COROT' (lower left)

oil on canvas

8 $\frac{5}{8}$  x 13 $\frac{1}{2}$  in. (22 x 34.3 cm.)

Painted circa 1860-1870.

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

A gift from the artist to the painter and engraver, William Haussoullier.

Collection Bernheim, 1892.

with Arthur Tooth & Sons, London.

Anonymous sale; H.P. Thornton, Johannesburg, 28 November 1978, lot 80.

**LITERATURE:**

A. Robaut, *L'Oeuvre de Corot, Catalogue raisonné et illustré*, Paris, 1965, vol. III, p. 72, no. 1465 (illustrated, p. 73).

G. Tinterow, *Corot*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1996, pp. 224-225.





3

Narcisse-Virgile Diaz de la Peña  
(French, 1807-1876)

*Trois Bohémiennes et trois enfants*  
(*Mme Diaz et Marie*)

signed and dated 'N.Diaz.74.' (lower left)

oil on panel

31½ x 23 in. (80 x 50.8 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 20 April 1926, lot 435.  
with Clapp & Graham, New York.  
Anonymous sale; Sotheby's, New York, 28 February 1990, lot 21.  
Anonymous sale; Christie's, London, 9 December 2009, lot 210.  
Acquired at the above sale by the present owner.

**LITERATURE:**

P. and R. Miquel, *Narcisse Diaz de la Peña: Catalogue raisonné de l'oeuvre peint*, Paris, 2006, p. 332, no. 2041 (illustrated).

The two figures on the left of the composition depict the artist's wife, and their daughter, Marie.





4

## Théodule Augustin Ribot (French, 1823-1891)

### *Les trois cuisiniers*

signed and indistinctly dated 'T Ribot 186.' (lower right)

oil on canvas

18 x 15¼ in. (45.7 x 38.7 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

#### **PROVENANCE:**

Anonymous sale; Christie's, New York, 25 May 1995, lot 245 (sold for \$40,000).

#### **EXHIBITED:**

Saint Nicolas d'Attez, *Théodule Ribot*, May 1982.

The present lot has been authenticated by Dr. Gabriel Weisberg in 1995.





**PROPERTY FROM A PRIVATE ESTATE**

**5**

## Jean-Baptiste-Camille Corot (French, 1796–1875)

### *Marino, Italie - trois personnages au sommet des rochers*

with studio stamp (lower right); and with wax posthumous sale seal

(on a plaque attached to the stretcher)

oil on canvas

9½ x 13½ in. (23.2 x 34.1 cm.)

Painted circa 1826–1827.

£40,000–60,000

\$61,000–91,000

€56,000–84,000

**PROVENANCE:**

The artist's studio sale, Hôtel Drouot, Paris, May 1875, lot. 290 (Fr. 105).

Acquired at the above sale by Chamouillet.

Private collection, UK.

**LITERATURE:**

A. Robaut, *L'oeuvre de Corot*, Paris, 1905, vol II, pp. 56–57, no. 155 (illustrated).

The landscape sketches executed on paper by Corot during his first trip to Italy are considered of seminal importance in the development of French landscape painting, and marked the culmination of a tradition of working en *plein-air* begun some 30 years earlier by Pierre-Henri de Valenciennes in the Roman campagna. Consisting of almost 200 small-format paintings executed on the spot in Rome and the surrounding countryside, this body of work is considered the crucial link with the younger generation of artists who would go on to form the Barbizon School and, later, the Impressionist movement.

Corot's oil sketches were largely personal *études*, unsigned and, like the present work, kept by the artist until his death. They purposefully avoided the picturesque to concentrate instead on effects of light and colour, and to provide a quick and immediate impression which could serve as the starting point for a more elaborate picture if necessary. Here, Corot's main concern seems to have been to capture the volume of the huge rocks and the fleeting colours of the evening sky.

The present work was executed on one of several trips made by Corot to the Alban Hills. These trips were often made in the company of fellow artists such as Caruelle d'Aligny and Léopold Robert, but it was unusual for the artist to include such companions in his paintings. The juxtaposition of man and nature in such works, common in similar sketches by Corot's Nordic contemporaries such as Johan Christian Dahl, lends this oil sketch a particularly Romantic atmosphere, contrasting the tiny, dotted figures, against the vastness of their natural surroundings.





**VARIOUS PROPERTIES**

**\*6**

## Henri Joseph Harpignies (French, 1819–1916)

### *An Italian hill town on the outskirts of Rome*

signed 'h. harpignies' (lower left) and inscribed and dated 'Rome. 1851' (lower right); and signed and inscribed 'Mon souvenir à Rome janvier 1851/h. Harpignies' (on the reverse).

oil on canvas

8<sup>7</sup>/<sub>8</sub> x 13 in. (22.5 x 33.2 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York,  
27 October 1988, lot 176.

Acquired at the above sale by the present owner.





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**PROPERTY OF A PRIVATE LONDON COLLECTOR**

7

**Narcisse-Virgile Diaz de la Peña**  
(French, 1807-1876)

*A sunlit gale in wooded landscape*

signed and dated 'n. Diaz 72' (lower left)  
oil on panel  
18¾ x 22⅞ in. (47.5 x 58 cm.)

£6,000-8,000

\$9,200-12,000  
€8,400-11,000

**PROVENANCE:**

Private collection, Switzerland.  
Anonymous sale; Sotheby's, London,  
3 June 2009, lot 155.  
Acquired at the above sale by the present owner.

The authenticity of this work has been confirmed by Madame Rolande Miquel in 2009.

**PROPERTY FROM A FRENCH COLLECTION**

8

**Gustave Moreau**  
(French, 1826-1898)

*Christ in the Garden of Olives*

signed 'Gustave Moreau' (lower left)  
oil on panel  
9¼ x 6¾ in. (23.5 x 17.5 cm.)  
Painted circa 1885-1889.

£40,000-60,000

\$61,000-91,000  
€56,000-84,000

**PROVENANCE:**

Acquired directly from the artist by A. Roux circa 1889 (Ffr. 2,500).  
His sale, Georges Petit, Paris, 19-20 May 1914, lot. 32 (Ffr. 5,000).  
Mrs Ernesto Stern.  
Anonymous sale; Hôtel Drouot, Paris, 26 June 1996, lot 12.

**EXHIBITED:**

Paris, Galerie Georges Petit, *Gustave Moreau*, 1906, no. 112.

**LITERATURE:**

R. de Montesquiou, *Préface*, Exhibition 1906.  
P.-L. Mathieu, *Gustave Moreau, sa vie, son oeuvre. Catalogue raisonné de l'oeuvre achevée*, Fribourg, 1976, no. 359.  
P.-L. Mathieu, *Gustave Moreau. Monographie et nouveau catalogue de l'oeuvre achevée*, Courbevoie, 1998, p. 401, no. 397 (illustrated).

For further information on this lot, please visit [www.christies.com](http://www.christies.com)







# Jean-Auguste-Dominique Ingres (French, 1780–1867)

## *Christ delivering the Keys to St. Peter*

signed and inscribed 'Ingres Del/Saii. Trin...e d... Monte/ à Roma' (lower left)

oil on canvas

11¾ x 8½ in. (29.8 x 21.5 cm.)

Painted circa 1817-1818.

£100,000-150,000

\$160,000-230,000

€140,000-210,000

### PROVENANCE:

A present from the artist to his friend, Jean-François Gilibert, in the summer of 1821.

And thence by descent to his daughter, Madame Émilien Montenet-Noganets, née Pauline Gilibert (1830-1908), Montauban.

And thence by descent to her three daughters Juliette Montet-Noganets (later Madame Léopold Fournier), Suzanne Montet-Noganets and Antoinette Montet-Noganets, Montauban.

Presented by Madame Léopold Fournier and Antoinette Montet-Noganets to Pierre Virgüé, Aix-en-Provence and Tempé, and thence by descent.

Anonymous sale; Hôtel des Ventes, Bordeaux, 28 October 1987.

Acquired at the above by the present owner.

### EXHIBITED:

Montauban, Hôtel de Ville, *Exposition des Beaux-Arts, des produits de l'industrie en Tam-et-Garonne et concours d'orphéons, de musique d'harmonie et de fanfares*, May 1862, no. 550.

Paris, Palais de l'École Impériale des Beaux-Arts, *Catalogue des tableaux, études peintes, dessins et croquis de J.-A.-D. Ingres*, 1867, no. 7.

Montauban, *Exposition des Beaux-Arts*, 1877, no. 63.

Montauban, Musée Ingres, *Ingres et son temps*, 24 June-15 September 1967, no. 68.

New York, Artemis Fine Arts, *Selected 19th Century Paintings & Works on Paper*, 20 October-28 November 1997, no. 3 (illustrated).

### LITERATURE:

C. Blanc, *Ingres, sa vie et ses ouvrages*, Paris, 1870, p. 76.

H. Delaborde, *Ingres, sa vie, ses travaux, sa doctrine, d'après les notes manuscrites et les lettres du maître*, Paris, 1870, p. 178.

A.-J. Boyé, called Boyer d'Agen, *Ingres, d'après une correspondance inédite*, Paris, 1909, p. 42 (and note 1), and pp. 75, 82-83.

P. Vigüé, 'Dans le sillage d'Ingres', in *Revue Historique et Littéraire du Languedoc*, no. 15, 1947, pp. 234-235.

M.-J. Temois, 'Les oeuvres d'Ingres dans la collection Gilibert', in *La Revue des Arts*, IX, no. 3, 1959, p. 125, and note 15 (illustrated, p. 123, fig. 3).

D. Temois, 'Les collections d'Ingres', in *Art de France*, II, 1962, p. 211 (and note 6).

D. Temois, *Montauban-Musée Ingres, peintures: Ingres et son temps*, Paris, 1965, cited under no. 1 and 161.

Exhibition catalogue, *Ingres*, Paris, Petit Palais, 1967-1968, p. 166 cited under no. 117.

E. Camesasca and E. Radius, *L'Opera completa di Ingres*, Milan, 1968, p. 100, no. 104b (illustrated).

J. Foucart, H. Naef and D. Temois eds., *Ingres in Italia (1806-1824, 1835-1841)*, exhibition catalogue, Rome, Academie de France, 1968, pp. XXII and 92; cited under no. 65.

D. Temois and E. Camesasca, *Tout l'oeuvre peint d'Ingres*, Paris, 1971, p. 100, no. 105b (illustrated).

P. Rosenberg et al. eds., *De David à Delacroix: La peinture française de 1774 à 1830*, exhibition catalogue, Paris, Grand Palais, 1974-1975, pp. 504-505, cited under no. 108 (pp. 510-511 in the English version of the catalogue).

E. Hardouin-Fugier, 'Jésus remettant les clefs à Saint Pierre: Actualité religieuse de tableau d'Ingres', in *Bulletin du Musée Ingres*, no. 41, July 1978, pp. 1, 5-6 (illustrated pl. III).

H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, III, Bern, 1979, p. 56 and note 3.

D. Temois, *Ingres*, Paris, 1980, pp. 46, 179, no. 149 (illustrated).

P. Condon, M.B. Cohn and A. Mongan eds., *In Pursuit of Perfection: The Art of J.-A.-D. Ingres*, exhibition catalogue, Louisville, Kentucky, J.B. Speed Art Museum and The Kimbell Art Museum, Fort Worth, Texas, 1983-1984, p. 132.

C. Ekelhart-Reinwetter ed., *J.A.D. Ingres, 1780-1867: Zeichnungen und Ölstudien aus dem Musée Ingres, Montauban*, exhibition catalogue, Innsbruck, Tiroler Landesmuseum Ferdinandeum, and Vienna, Graphische Sammlung Albertina, 1991, pp. 54-55 and notes 11, 58 and 69 (illustrated, p. 54, fig. 20).

Exhibition catalogue, *Eighty years of French Paintings from Louis XVI to the Second Republic: 1775-1855*, New York, Stair Sainty Matthiesen, p. 52, cited under no. 17.

G. Vigne ed., *Le Retour à Rome de Monsieur Ingres: dessin et peinture*, exhibition catalogue, Rome, Académie de France, 1993-1994, p. 342 and note 6.

E. Bertin, 'Les Peintures d'Ingres: Expositions et ventes publiques du vivant de l'artiste', in *Bulletin du Musée Ingres*, nos. 67-68, 1995, p. 108.

G. Vigne, *Ingres*, Paris, 1995, p. 333.

Exhibition catalogue, 'Zeichen ist sehen': *Masterwerke von Ingres bis Cézanne aus dem Museum der bildenden Künste Budapest und aus schweizer Sammlungen*, Bern, Kunstmuseum, 1996, p. 42 and note 2, cited under no. 4.

G. Vigne, *Les clés du ciel ou del la gloire*, Montauban, 1999, pp. 2 and 12 and Doc. 1.

Exhibition catalogue, *Portraits by Ingres: Image of an Epoch*, Washington D.C., National Gallery of Art, 1999, p. 335, note 52.

J. Goodrich, 'Neoclassicism to Barbizon...', in *Review: The State of Critical Art in New York*, V, no. 3, 15 October 1999, p. 35.

D. Temois, 'Lettres d'Ingres à Marcotte d'Argenteuil. Dictionnaire', in *Archives de l'Art Français*, XXXVI, 2001, pp. 129-130 and 131, note 5.

D. and M.-J. Temois eds., *Lettres d'Ingres à Gilbert*, Paris, 2005, pp. 30, 49, 65, 67, 79, 85-86, 92 (and note 4), 93-96, 104, 11 (note 3), 164 (note 2), 167, 183 (and note 2), 184, 185 (note 3), 189, 190 (note 1), 428, 501 (illustrated pl. 11).

S.L. Siegfried, 'Faith in Materials: Christ giving the Keys to Saint Peter by Jean-Auguste-Dominique Ingres', in *Art History*, XVIII, no. 5, November 2005, pp. 665, 672, 674 (illustrated, p. 667, fig.5.5; 671, fig. 5.9- detail of the keys).

L.-A. Prat, *Ingres*, Paris and Milan, 2006, pp. 79-80, cited under no. 12.

S.L. Siegfried, *Ingres: Painting Reimagined*, New Haven and London, 2009, pp. 305, 307-308 (illustrated, p. 305, fig. 180).

D. Temois ed., *Ingres. Lettres de France et d'Italie, 1804-1841*, Paris, 2011, pp. 268 (note 5), 296 (note 8), 304 (note 1), 306, 308 (note 4), 311 (note 1).





1592  
Enl. de Berninide  
in Roma





Fig. 1: Jean-Auguste-Dominique Ingres, *Jésus remettant à saint Pierre les clés du Paradis*, Montauban, Musée Ingres (on loan from the Louvre), Photo © RMN-Grand Palais / Philipp Bernard.



Fig. 2: Chiesa della SS. Trinità dei Monti, Rome

Born in Montauban in 1780, Jean-Auguste-Dominique Ingres began his studies at the *Académie Royale de Peinture, Sculpture et Architecture* in Toulouse before relocating to Paris to study under the great Neoclassical painter Jacques-Louis David. After winning the Prix de Rome in 1801, Ingres travelled to the Eternal City in 1806, where he found inspiration in studying the work of Raphael. This first-hand experience of the great Renaissance artist would remain an important influence for Ingres throughout his career. While in Rome, Ingres sent his work back to Paris at regular intervals to be judged, but his paintings were received harshly and thought to be insufficiently idealised for the classical taste of the artistic establishment of the time. His work was better-received in Rome, and he was given important commissions by the occupying French government, noble families, and the Catholic Church.

The present painting is what Ingres described as his *première pensée* for one of his most important early religious paintings, *Christ Delivering the Keys to Saint Peter* (Musée Ingres, Montauban, on loan from the Louvre; fig. 1). The subject of the painting, Christ's charge to St. Peter to establish His church on earth, is taken from Matthew 16:18-19, '...thou art Peter, and upon this rock I will build my church... I will give unto thee the keys of the kingdom of heaven.' Commissioned from the artist in 1817 by the French ambassador to the Holy See, the altarpiece was to hang in a side chapel of Santa Trinità dei Monti (fig. 2). The church was at the time the convent of the French order of the Dames du Sacré Coeur, and was being restored at the personal expense of the French ambassador. Though the commission was for a frescoed altarpiece, the final painting, like the present sketch, was eventually executed in oil on canvas. The altarpiece was completed in 1820, and even before its completion, Ingres regarded it as one of his masterpieces, writing to a friend in 1819, 'This is my best work.'

After finishing the composition, the artist made several unsuccessful attempts to have *Christ Delivering the Keys to Saint Peter* sent to Paris so that it could be displayed in the Salon of 1827. Roman law, he was informed by the Comte de Pastoret who had intervened on his behalf in the matter, 'prohibited the removal of a picture exhibited in one of the chapels where Mass is celebrated'. Further attempts were made to get the sisters to relinquish the canvas, but the painting was not returned to the French authorities until 1841, shortly before Ingres' completion of his tenure as the Director of the Académie de France in Rome and his departure from Italy for Paris. An agreement was reached that the convent would hand over the painting in exchange for a full-scale replica to hang in its place, painted by Jean-Gilbert Murat. Ingres's painting was sent to Paris, where the artist reworked the composition, and it was then hung in the Musée du Luxembourg in 1842. When Ingres completed his final changes to the composition after its arrival in France, he wrote with satisfaction to a friend the following year, 'I have just completely finished my *Saint Peter* and I can say this time to my contentment and that of my best judges'. In 1874, the painting was moved to the Louvre, and was finally relocated to the Musée Ingres in Montauban in 1959.

The extent to which Ingres reworked the composition in 1841-42 has never been fully determined, but the present painting shows the artist's composition in one of its earliest stages, and it has been squared for transfer with numbered sections in the right and left margins of the canvas. Though Ingres said himself in a letter that the present painting is 'only the *première pensée* ...there is a total difference with the finished work in all respects,' the artist had largely worked out the major points of the composition by the time he put brush to canvas. The strong diagonal orientation, which draws the eye up from the kneeling figure of Peter, through the keys, and through Christ's proper right hand extended toward the heavens, was already in place at this point in artist's process. In the final painting, this diagonal is further accentuated by the artist's decision to depict St. Peter grasping the keys instead of Christ, an idea taken from his extensive study of the figure of St. Peter in Raphael's cartoon of *The Charge to Saint Peter* (fig.3), which, along with Poussin's *Sacrament of Ordination*, was Ingres' principal inspiration for his altarpiece. This decision by the artist also allows the gesture of Christ's hands to function as a visual representation of the transfer of Papal authority from God in heaven, through Jesus, to Peter on earth.





Fig. 3: Raphael (Raffaello Sanzio di Urbino) (1483-1520), *Christ's Charge to St. Peter* (cartoon for the Sistine Chapel), Victoria & Albert Museum, London, UK / Bridgeman Images

Ingres also ultimately made changes to the colours of the robes and to the facial expression of the figure of Christ, casting his glance up toward heaven rather than out of the picture plane as in the present study. The artist also changed the orientation of the figures of the apostles around Christ in the final version of the painting. Rather than having the apostles surround Christ, as he was experimenting with in the present study, he grouped them all together on the right side of the painting. Ingres' altarpiece represents a departure from both Poussin and Raphael's compositions in that he also does not include all 12 apostles in either this study or the finished altarpiece. Though according to scriptural accounts he was not present at Peter's charge, Ingres adds the figure of St. Paul immediately to the right of Christ, making a gesture of blessing toward St. Peter, to function as Peter's symbolic counterpart. In addition to the two saints, Ingres included the following apostles, from left to right: an unidentifiable apostle; Judas, in the green robes, whose face is hidden behind Christ's extended arm; St. John the Evangelist, with the long hair and the rose-coloured robe; Phillip; Matthew; and the faces of two other apostles behind the central figures who are unidentifiable. In the final composition, the artist also added architectural details and vegetation to the landscape surrounding the figures to give the setting more of a sense of the south-eastern Mediterranean than is found in the present study.

Various oil sketches and preparatory drawings of unknown date by Ingres survive for this complex, multi-figural composition. The present oil sketch can be securely dated to circa 1817-18. In 1962, Daniel Ternois demonstrated that our study appears propped up on a table at the rear of the studio in Jean Alaux's painting of Ingres in his studio on the Via Gregoriana in Rome (fig. 4) which is dated 1818, providing a *terminus ante quem* for the work. Additionally, Ingres mentions the present painting in several letters dating from 1820-1821 sent to the painting's first owner, his devoted childhood friend Jean-François Gilibert, to whom the artist gifted the study in 1821.



Fig. 4: Jean Alaux, called Le Romain (Bordeaux 1786-1864 Paris), *The Atelier of Ingres in Rome, Via Gregoriana*, © Christie's 1999.









PROPERTY FROM AN IMPORTANT PRIVATE BRITISH COLLECTION

10

## Jean-Baptiste-Camille Corot (French, 1796-1875)

*Fontainebleau-Bucherons près de la Mare de Franchart*

signed 'COROT' (lower left)

oil on canvas

16 x 23 in. (40.6 x 58.4 cm.)

Painted circa 1845-1850, reworked by the artist in 1872.

£60,000-80,000

\$92,000-120,000

€84,000-110,000

### PROVENANCE:

W.A. Coats

His sale; Christie's, London, 1935, lot 45.

Captain Spink.

Acquired from the above by Felix Cassell in 1935 (for £396.18).

And thence by descent to the present owner.

### EXHIBITED:

London, Marlborough Fine Art, *Corot - Loan Exhibition*, November-December 1963, cat no. 18.

### LITERATURE:

A. Robaut, *Catalogue de l'Oeuvre de Corot*, Paris, 1905, vol. II, p. 180, no. 488 (illustrated).

Jean-Baptiste-Camille Corot was already familiar with the Forest of Fontainebleau, having visited many times before his travels to Italy, he continued to return to the area throughout his career to capture this much admired landscape. The present work is an exquisite example, not only of his innate ability to capture his local environs, but also his ability to translate onto his canvas the atmospheric effects of any given time of day.

Corot painted the present work at two different stages of his career, he started the work in 1845-1850; this was a period that marked the beginning of his fame and recognition in the eyes of the public and the establishment, culminating in his award of the Légion d'Honneur in 1846. He finished the work in his studio in the 1872, where it was seen and recorded in a sketch by Alfred Robaut, this sketch was later used to record this work in Robaut's 1905 catalogue raisonnée of Corot's oeuvre. It was not at all unusual for Corot to leave a painting unfinished for many years and finish it during a later period. The final composition therefore reveals stylistic evidence of Corot's early work and his later mature style. The light-infused sky and flat crisp application of the paint signals Corot's early experimentation with rendering a naturalistic landscape, while the looser brushwork in the trees, the greater tonal subtleties with the random punctuations of white pigment predominate his later work.

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





PROPERTY OF A PRIVATE LONDON COLLECTOR

II

## Léon Augustin Lhermitte (French, 1844–1925)

### *Fin de belle journée, soleil couchant, pêcheur*

signed 'L Lhermitte' (lower left)

pastel on paper

20¾ x 37 in. (52.7 x 94 cm.)

Executed circa 1921.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

#### PROVENANCE:

with Galerie Allard, Paris.

with Wallis French Gallery, London.

Sir George Wilson, Killeam, Stirlingshire.

Acquired from the above by a private collector, circa 1972.

And thence by descent to his son.

Anonymous sale; Sotheby's, London, 24 November 2009, lot 147.

Acquired at the above sale by the present owner.

#### LITERATURE:

M. Le Pelley Fonteney, *Léon Augustin Lhermitte. Catalogue raisonné*, Paris, 1991, p. 309, no. 1030.

The present pastel was conceived on the banks of the Marne. The larger oil version of this composition is in the collection of the National Gallery of Dublin (M. Le Pelley Fonteney, *Léon Augustin Lhermitte. Catalogue raisonné*, Paris, 1991, p. 125, no. 112). We are grateful to the Comité Lhermitte, Galerie Brame & Lorenceau, for confirming the authenticity of the present lot.





**PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR**

**12**

## Stanislas-Victor-Edouard Lépine (French, 1835-1892)

### *Le Canal de l'Ourcq. Chemin de halage, effet de lune*

signed 'S. Lépine' (lower left)

oil on canvas

147<sup>7</sup>/<sub>8</sub> x 217<sup>7</sup>/<sub>8</sub> in. (38 x 55.5 cm.)

Painted circa 1876-1882.

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

Manigaud collection, Paris.

Anonymous sale; Hôtel Drouot, Paris, 21 January 1898, lot 44.

with Durand-Ruel, Paris.

Franz Goerg, Paris.

Anonymous sale; Hôtel Drouot, Paris, 30 May 1910, lot 63.

Félix Gérard, Paris.

with Galerie Georges Petit, Paris.

with Bernheim-Jeune, Paris.

with Galerie Schmit, Paris.

Anonymous sale; Hôtel Drouot, Paris, 18 March 1986, lot 35.

**LITERATURE:**

R. and M. Schmit, *Stanislas Lépine, 1835-1892. Catalogue raisonné de l'oeuvre peint*, Paris, 1993, p. 127, no. 282 (illustrated).

*Gustave Courbet e il suo tempo*, Verona, 2008, p. 225, no. 63 (illustrated p. 131).









14

**VARIOUS PROPERTIES**

**13**

**Henri Joseph Harpignies**  
(French, 1819–1916)

*Entrée de forêt*

signed and dated 'Hharpignies. 85.' (lower left)  
oil on canvas  
37 x 29½ in. (94 x 75 cm.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROPERTY FROM A PRIVATE COLLECTION**

**14**

**Jean-Baptiste-Camille Corot**  
(French, 1796–1875)

*View of the environs of Paris,  
possibly from the Quai d'Ivry*

signed 'COROT' (lower left)  
oil on paper laid down on canvas  
8¼ x 13¾ in. (21 x 35 cm.)  
Painted circa 1835.

£60,000-80,000

\$92,000-120,000  
€84,000-110,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 26 June 2008, lot 90.

For further information on this lot, please visit [www.christies.com](http://www.christies.com)



## VARIOUS PROPERTIES

\*15

# Gustave Courbet (French, 1819–1877)

## *Remise de cerfs*

signed 'G. Courbet' (lower left)

oil on canvas

25 $\frac{5}{8}$  × 28 $\frac{3}{4}$  in. (65.1 × 73 cm.)

Painted circa 1868.

£250,000-350,000

\$380,000-530,000

€350,000-490,000

### PROVENANCE:

Georges Moreau-Chaslon, Paris.

His sale; Hôtel Drouot, Paris 6 February 1882, lot 24, as: 'Interieur de forêt'.

Jean-Louis Dussol de Cette, Paris.

His sale; Hôtel Drouot, Paris, 17 March 1884, lot 30.

Julien Bessonneau, Angers.

His sale; Galerie Charpentier, Paris, 15 June 1954, lot 18.

with Wildenstein & Co, London.

Acquired from the above by Kyoichi Takado, Tokyo, 1970.

Anonymous sale; Christie's, New York, 2 May 2001, lot 112.

Acquired at the above sale by the present owner.

### EXHIBITED:

East Hampton, N.Y., Guild Hall, *Trees in Art*, 18 July-13 August 1957, no. 12.

Los Angeles, The J. Paul Getty Museum, *Courbet and the Modern Landscape*, 21 February-14 May 2006, no. 26, as: 'The Shelter of the Deer'; this exhibition later travelled to Houston, Museum of Fine Arts, 18 June-10 September 2006 and Baltimore, The Walters Art Museum, 15 October 2006-7 January 2007.

### LITERATURE:

J.-L. Le Hir, *Journal des Amateurs d'Objets d'Art et de Curiosité*, 2nd, XXVI, 1882, p. 71.

S. Preston, 'Primitives and Sophisticates', in *The New York Times*, 28 July 1957 (illustrated).

R. Femier, *La vie et l'oeuvre de Gustave Courbet, catalogue raisonné*, Lausanne and Paris, 1977, vol. II, pp. 64-5, no. 647 (illustrated).

P. Courthion, *L'Opera completa di Courbet*, Milan, 1985, p. 109, no. 626 (illustrated).

P. Courthion, *Tout l'oeuvre peint de Courbet*, Paris, 1987, p. 108, no. 626 (illustrated).

The changing seasons provided Gustave Courbet with a wide and diverse range of subjects for his landscape paintings with his winter landscapes standing out as the most memorable. Indeed, no 19th century artist captured the feeling of winter, evoking the cold, and the texture of snow and ice more successfully than Gustave Courbet. Throughout his career, the snowy terrain around Ornans served as the backdrop for many of his most well-known winter scenes. His passion for the subject was motivated in part by his attachment to his native Franche-Comté. He found great freedom in the unexplored territories of the Jura mountains and delighted in the mystery of the region's undiscovered places.

As Castagnary described in his preface to the retrospective exhibition at the École des Beaux-Arts in 1882, '[T]he landscape according to Courbet does not hand itself over easily. It uses its secrets, its metaphors, and its double meanings carefully, and remains, like the entire oeuvre, fundamentally open to interpretation.' (G. Courbet 2008 exh cat 228 citing the preface to retrospective). In his beloved countryside Courbet painted crystalline, icy landscapes mostly devoid of any human presence, and when he introduced a living creature, it was usually a fox, a stag or a hunter tracking his prey (fig. 1).

In a snow covered forest, under a giant tree, a doe sits by her sleeping fawn under the watchful eye of an alert and powerful stag. Courbet first painted the subject in the cold winter of 1856-57, but it was only in the 1860s that he engaged more deeply with the theme, exploring snow and its textures in a series of paintings that would ultimately number eighty scenes, observed first in Franche-Comté and later, during the artist's self-imposed exile, in The Alps. Courbet's forest visions evoke calmness and solitude, a personal glimpse into the habitat of a creature in his natural environment. Courbet himself a huntsman, with a passion that was enhanced by several hunting trips to German reserves, found peace in the forest. These snowy landscapes were among the favourites of collectors of Courbet's hunting genre paintings and gained him a particular reputation in the 1860's.



Fig. 1: Gustave Courbet (French, 1819-1877), *Le Chasseur à l'affût*, circa 1864  
©Christie's, 2015 (sold for £578,500).









PROPERTY OF A PRIVATE LONDON COLLECTOR

16

## Jean-Paul Laurens (French, 1838–1921)

*Répos sur le chemin de La Roche, Ouzouer-sur-Loire, France*

signed and dated 'Jean Paul Laurens/1878' (lower right)

oil on canvas

19¼ x 25½ in. (49 x 64.7 cm.)

£6,000-8,000

\$9,200-12,000

€8,400-11,000

**PROVENANCE:**

with Arthur Tooth & Sons Ltd., London.

Anonymous sale; Christie's, London, 23 March 1984, lot 77 (sold for £18,000).

Anonymous sale; Sotheby's, London, 3 June 2009, lot 153.

Acquired at the above sale by the present owner.





**VARIOUS PROPERTIES**

**17**

**Paul-César Helleu (French, 1859-1927)**

*Mathilde Sée holding a fan*

signed 'Helleu' (lower right)

pastel on paper laid down on canvas

44¾ x 32 in. (113.7 x 81.3 cm.)

Executed circa 1886.

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

Anonymous sale; Espace Cardin, Paris, 18 June 1973, lot 36.

The present lot is a portrait of the renowned fashion illustrator and still-life painter Mathilde Sée. Helleu has captured her image in swift and purposeful strokes. His skill in the medium of pastel is unsurpassed and clearly visible in the life-like portrait of this captivating young beauty. The pose of the sitter and the unforced ease with which she holds her fan, create an image of elegance and refinement.

The authenticity of the present lot has been confirmed in 2009 by the *Association Les Amis de Paul-César Helleu* and it will be included in the catalogue raisonné currently in preparation.





PROPERTY OF A EUROPEAN COLLECTOR

18

## Albert Aublet (French, 1851–1938)

### *Autour d'une partition*

signed and dated 'Albert Aublet 1888.' (lower right)

oil on canvas

77 x 62 in. (195.6 x 157.5 cm.)

Painted circa 1888.

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

#### PROVENANCE:

Anonymous sale; Sotheby's, London, 3 March 2006, lot 423.  
Acquired at the above sale by the present owner.

#### EXHIBITED:

Paris, *Salon*, 1888, no. 71.

#### LITERATURE:

S. Huebner, *French Opera at the Fin de Siècle. Wagnerism, Nationalism, and Style*, New York, 1999, p. 161 (illustrated, fig. 8).

The present lot depicts the French composer Jules Massenet at the piano rehearsing 'Manon' with the American opera singer Sybil Sanderson. The scene is set in the elegant drawing room of Pierre Loti's residence. The French writer can be identified in the background, on the stairs.





**VARIOUS PROPERTIES**

**\*19**

**Henri Gervex**  
**(French, 1852–1929)**

*La Loge*

signed 'H Gervex' (lower left)

oil on canvas

32 x 25 $\frac{1}{2}$  in. (81.3 x 65.1 cm.)

Painted circa 1880.

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

**PROVENANCE:**

Jean Dieterle, Paris, 1934.

Collection Chenu, Paris.

Anonymous sale; Sotheby's, London, 21 June 1989, lot 302.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Paris, *Exposition des Beaux-Arts et de la Gazette des Beaux-Arts, Le Salon entre 1880 et 1900*, April-May 1934, no. 85.

**LITERATURE:**

N. Ireson, 'The Lure of the Loge' in *Renoir at the Theatre: Looking at 'La Loge'*, exh. cat., London, The Courtauld Gallery, 2008, p. 11 (illustrated fig. 4, p. 13).



PROPERTY FROM A PRIVATE FRENCH COLLECTION

20

## Honoré Daumier (French, 1808–1879)

### *La Chanteuse de Rue*

signed with monogram 'hD' (lower right)

oil on canvas

14¾ x 18⅞ in. (37.5 x 46 cm.)

£80,000-120,000

\$130,000-180,000

€120,000-170,000

**PROVENANCE:**

Private Collection, France.



Jean-Antoine Watteau, *La Surprise*: A couple embracing while a figure dressed as Mezzetin tunes a guitar  
© Christie's, 2008

Honoré Daumier died in 1879, blind and impoverished, having earned little income from his art, and never having received a commission as a painter. His living conditions and status at the end of his life were doubtless a result of his courting of *les classes ouvrières* causes, his commitment to satire, political caricature and mocking the bourgeois. Daumier was a prolific artist who traversed various media throughout his career; initially executing lithographs, he would progress to become an accomplished engraver, sculptor and painter. Appreciation of Daumier as

a painter has chiefly developed posthumously – he is now recognised as among the first and most important realist painters.

The present lot bears the hallmarks of Daumier's particular style. We observe his favoured low perspective and deliberate cropping of a composition which expands loosely beyond the bounds of the canvas. Daumier drew inspiration from the techniques and timeless themes of the Old Master painters, regularly studying the works of Jean-Honoré Fragonard, Jean-Antoine Watteau and others in the Louvre. His study and ultimate mastery of classical draughtsmanship and traditional forms endowed Daumier with the ability to invert them so successfully towards his own particular expression. Although artists of different eras, temperament and ambition, fruitful comparison can be made between the present work and the *fête galante* arrangements of Jean-Antoine Watteau, notably *La Surprise* (fig. 1.) It is possible to observe the broad influences of Watteau's style upon Daumier immediately in composition and subject: both scenes depict musicians performing *en plein air*, and in both instances the compositions are framed by roughly executed skies and foliage. In both pieces the guitarists are distinguished and distanced from the other figures through their absorption in music. While the similarities between this work and Watteau's *La Surprise* are intriguing, the disparities are even more valuable, and reveal more about Daumier as a painter. Daumier does not offer us, as Watteau does, finely dressed performers in an elegant garden setting, he presents an impromptu performance amongst the lower classes. Daumier's

company's blue sky is fleeting and obscured, a sign of their limited freedom. His guitarist is not carefree, able to wistfully contemplate lovers, he is a haunting figure singing a ballad tinged with post-revolutionary disillusion, the antithesis of the decadence of an elegant party.

Contemporary commentators do not portray Daumier as a music lover, yet several of his works show figures assembled to sing or play music. Other notable musical pieces by Daumier include a drawing of the present lot (St. Louis City Art Museum, Missouri), the *Chanteurs Ambulants* (German private collection), and the *Musiciens Ambulants* (present location unknown). Although occasionally Daumier pokes fun at more formal musical settings, as in his 1858 lithograph *Un Orchestre dans une Maison Comme il Faut*, where a professional musician yawns in the pit during a tiresome scene on stage. However, he does not condemn or make light of the enthusiasm of his ordinary subjects.

We are grateful to the Comité Daumier for confirming the authenticity of the present lot, which will be included in the forthcoming supplement of the catalogue raisonné by Maison currently in preparation. The present work will be sold with a copy of the certificate of authenticity by the Comité Daumier (dated 11 December 2011).









21

**VARIOUS PROPERTIES**

21

Jean-François Raffaëlli  
(French, 1850–1924)

*Bord de Seine: la route ensoleillée*

signed 'JF RAFFAËLLI' (lower right)

oil on board

25½ x 32¾ in. (64.7 x 83.2 cm.)

£25,000-35,000

\$38,000-53,000  
€35,000-49,000

**PROVENANCE:**

with Galerie Witcomb, Florida.

Private collection, England.

Anonymous sale; Sotheby's, London, 27 June 2007, lot 218.

An etching after the present composition is illustrated in G. Lecomte, *Raffaëlli*, Paris, 1927, pl. 40.

We are grateful to Galerie Brame & Lorenceau for confirming the authenticity of the present lot.

**PROPERTY FROM A BELGIAN LADY OF TITLE**

22

Emile Claus  
(Belgian, 1849–1924)

*Le Retour des Champs*

signed 'Emil Claus' (lower left); and signed 'E.Claus' (on the reverse)

oil on canvas

51½ x 39 in. (131 x 99 cm.)

£40,000-60,000

\$61,000-91,000  
€56,000-84,000

**PROVENANCE:**

(Possibly) with Galerie Buyle, Ghent.

Acquired by the parents of the present owner.

**23 No Lot**









PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

24

Henri Fantin-Latour  
(French, 1836–1904)

*Le repos dans le parc*

signed 'Fantin' (lower left)

oil on canvas

22¼ x 18½ in. (56.4 x 47 cm.)

Painted in 1898.

£15,000-20,000

\$23,000-30,000

€21,000-28,000

**PROVENANCE:**

A. Tavemier, Paris.

His sale; Hôtel Drouot, Paris, April 1907.

**EXHIBITED:**

Paris, Ecole Nationale des Beaux-Arts, *Exposition de l'oeuvre de Fantin-Latour*, May-June 1906, no. 216.

**LITERATURE:**

Madame Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 180, no. 1690.





PROPERTY OF A DISTINGUISHED AUSTRIAN COLLECTOR

25

## Gustave Doré (French, 1832–1883)

### *L'enfant blessé*

signed 'G. Doré' (lower right)

oil on canvas

27 x 18 in. (68.5 x 46 cm.)

Painted circa 1870.

£8,000-12,000

\$13,000-18,000

€12,000-17,000

#### PROVENANCE:

Anonymous sale, Sotheby's, London, 5 October 1983, lot 156.

Gustave Doré remains one of the most important and versatile artists who worked in France during the nineteenth century. Whilst perhaps best remembered as a graphic artist, illustrating famous works like *Don Quixote* and the fairy tales of Charles Perrault, he was also a prolific painter and produced some of his most ambitious and important work in the medium.

Doré, aside from the literary and historical subjects represented in prints, often turned to subjects of the everyday and the hardships of contemporary life. In 1872 with the assistance of Blachard Jerrold, he published his famous series of engravings of London, entitled *London: a Pilgrimage*. Here, he explicitly depicted the poverty and squalor of life in the city's streets and slums. The book was a great commercial success, with reviews stating that the artist depicted "the commonest, the vulgarest...with an unsparing and rigorous hand. In this...he is supreme" and that the engravings touched 'matters of pathos, that we are drawn instinctively to ponder' (J. Chapman, *The Westminster Review*, XCIX, 1873, p. 341). The series allowed the artist to refine his skills as an incisive observer of modern life.

In common with many of these images, the present lot portrays the suffering of a working-class woman and her child. She leans against a bare brick wall, holding the sleeping baby in her arms, her eyes closed in fatigue. Doré focuses the composition tightly around the head and shoulders of the figures, dispensing with unnecessary detail and concentrating the emotional intensity of the scene.



**PROPERTY OF A GERMAN COLLECTOR**

**26**

**Wilhelm Leibl (German, 1844–1900)**

*Mädchenbildnis mit Weißem Mullhut: Springtime*

signed 'W.Leibl' (lower right)

oil on canvas

21¾ x 18 in. (55.2 x 45.7 cm.)

Painted circa 1870.

£200,000–300,000

\$310,000–460,000

€280,000–420,000

**PROVENANCE:**

Collection Robert Guthmann, Berlin (by 1906).

with Paul Cassirer, Berlin.

Collection Marczell von Nemes, Budapest (by 1926).

Hugo Simon, Berlin (by 1929).

Collection Hugo Simon, sale Fischer, Luzern, 23 to 26 Aug 1939, lot 1671 (unsold).

Collected by Dr. Hans Eckert lawyer and proxy of Hugo Simon, 13 April 1942.

Anonymous sale; Jörg Stuker, Bern, 25 November 1994, lot 5457.

Private collection, Germany.

Acquired from the above by the present owner.

**EXHIBITED:**

Berlin, Der königlichen Nationalgalerie, *Ausstellung deutscher Kunst aus der Zeit von 1775–1875*, 1906, no. 982 (with question mark).

**LITERATURE:**

E. Waldmann, 'Ein unbekanntes Frauenbildnis von Wilhelm Leibl', in: *Die Kunst: Monatsheft für freie und angewandte Kunst*, Munich, 1926, Vol. 53, pp. 51–53.

H. Thieme, U. Becker, *Künstlerlexicon*, XXII, 1928, p. 588.

E. Waldmann, *Wilhelm Leibl - eine Darstellung seiner Kunst*, Berlin, 1930, no. 100.









Fig. 1: Wilhelm Leibl, *Self Portrait aged 18* 1862,  
Lower Saxony State Museum, Hannover

Although Wilhelm Leibl's *Mädchenbildnis mit Weißem Mullhut* has divided opinion due to its unique position within the artist's oeuvre, it has always been recognised as a painting of exceptional quality and has been part of some of the most prestigious collections. As part of the Marzell von Nemès collection *Mädchenbildnis mit Weißem Mullhut* hung amidst major works by Goya, Rembrandt, Courbet and Monet, and later as part of the Hugo Simon collection it was displayed with other great German masters such as Casper David Friedrich, Kirchner and Liebermann.

Leibl's father, a choir master from Cologne, had first chosen a career as a locksmith for his son, however Wilhelm's undeniable artistic abilities soon directed him down a different path. He initially started his training with a local painter, Hermann Becker, in 1861. A self-portrait (fig. 1) from that time already hints towards the individual style that set him apart from his contemporaries; the black and grey pigments used form the basis of his pallet on which he builds his flesh tones with subtle and delicate brushstrokes.

In 1864, he entered the Munich Academy where he studied under well established artists such as Carl Theodor von Piloty and Franz von Lenbach. At that time, historical genre painting, visually rich with elaborate groupings of figures and deeply thought out titles based on literary sources, dominated teachings at the academy. Leibl's work was quite at odds with the academic norm and his realism was incomprehensible to his teachers. Although harshly criticised for it by artists and critics alike, he found a better teacher in nature itself, his subject matter human individuality, devoid of social status or the trappings of an artificial composition. From the onset of his career, his preferred means of expression was the portrait, the consummate vehicle for his tender treatment of light, his style heavily influenced by the Dutch and Flemish Old Masters he had studied at the Alte Pinakothek.



Fig. 2: Gustave Courbet, *Woman with a Parrot*, 1866  
Bequest of Mrs. H. O. Havemeyer, 1929, ©The Metropolitan Museum of Art/Art Resource/Scala, Florence



In 1869, Leibl set up a group studio with Johann Sperl, Theodor Alt, and Rudolf Hirth du Frènes with the intention of carving reputation for themselves in the Bavarian artistic milieu. Around that time, the celebrated and rebellious French realist artist, Gustave Courbet, came to Munich to exhibit his work at the *Internationale Kunstausstellung* in the Glaspalast. His participation was a resounding success and among the six works exhibited was the highly celebrated and provocative picture *Woman with a Parrot* (fig. 2), now in the collection of the Metropolitan Museum of Art in New York. Given Leibl's own contrary attitude toward the restrictions imposed by contemporary society, Courbet's work, with his blatant disregard for academic standards, made an immediate and profound impact on Leibl. In turn, his own contribution, *Portrait of Mina Gedon* (fig. 3), was lauded by Courbet as one of the highlights of the entire exhibit. Such was the rapport between the two artists that the French master invited Leibl to come to Paris; an invitation that was wholeheartedly accepted.

When young Leibl, who was 25 at the time, arrived in Paris, he was captivated by the city. Its vibrant artistic community proved fertile ground for the further development of his talent and afforded him the opportunity to hone his realist sensibilities and artistic approach with a fine gradation of lighting and atonal values. He closely studied and absorbed the work of others he admired, and it is hardly surprising that the paint treatment in *Mädchenbildnis mit Weißem Mullhut* is strongly reminiscent of Édouard Manet's *Music lesson* from 1870 (fig. 4). It is possible that Leibl, who often visited the Manet's studio around that time, admired the blurred soft strokes and the simplicity of the darker palette combined with strong white accents and the incidental shocking splash of colour.

Much to his despair, Leibl had to return to Munich in 1870 due to the outbreak of the Franco-Prussian war in July of that year. Although his visit to Paris had been brief, its impact would have a lasting effect on his work, blending Parisian elements into his completely individual style.

Renowned Leibl expert and author of the 1914 catalogue of the artist oeuvre, Emil Waldmann, gives great importance to *Mädchenbildnis mit Weißem Mullhut* and judges it to be a key transitional painting. He added the present work to the corpus of the artist's work in 1926, writing: "Thanks to this beautiful female portrait, the painted oeuvre of Wilhelm Leibl is enriched by a masterpiece in his Parisian style." (E. Waldmann, *op. cit.*, p. 52).

In his definitive *catalogue raisonné* on the artist, published in 1930, the art historian writes that the painting should be seen as a midway point in the artistic journey Leibl made between the 1869 *Portrait of Mina Gedon* and the equally important portrait he made of his cousin Lina in 1872.

He states: "Auf den ersten Blick wirkt das Bild durch die Eleganz der Erscheinung, für Leibl etwas ungewöhnlich, aber gerade deshalb ist es besonders kostbar und für den, der Leibl kennt, ein vollkommen sicheres Werk. Es ist einzureihen in die Pariser Zeit und ist wahrscheinlich in Paris selbst entstanden, denn es steht in der Mitte zwischen den berühmten Frauenbildern jener Jahre, dem Bildnis der Frau Gedon, mit dem Leibl auf der Münchener Internationale Ausstellung Anno 1869 einen so durchschlagenden Erfolg hatte und den beiden Bildnissen seiner Nichte Lina, in denen er nach der Rückkehr aus Paris, seine französischen Eindrücke verarbeitet." (in: *Die Kunst*, volume 53, p. 51-52)

Uncompromising in his art as well as in his lifestyle, his initial success with the Munich and Paris society could have led to a comfortable and respectable existence. Leibl, however, whose rugged and powerful appearance and gruff voice belied a remarkable artistic sensibility, was to turn his back on urban sophistication and, instead three years after his return to Munich, opted for the serenity and authenticity of the Bavarian countryside. In 1879, he wrote to his mother "Here in the middle of nature and among natural people one is able to paint naturally." (Letter dated 18 March 1879). With obsessive accuracy of detail and an enamel



Fig. 3: Wilhelm Leibl, *Portrait of Mina Gedon*, 1869, Neue Pinakothek Muenchen, Bayerische Staatsgemaltesammlungen, Munich, © Foto Scala, Firenze/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin.



Fig. 4: Édouard Manet, *Music Lesson*, 1870, Museum of Fine Arts, Boston, Massachusetts, USA / Anonymous Centennial gift in memory of Charles Deering / Bridgeman Images

like perfection in his execution, Wilhelm Leibl became the nonpareil storyteller of peasant life, approaching his subject matter with solemn dignity and honesty, completely devoid of sentimentality.

The authenticity of the present work has been confirmed by Professor Dr Siegfried Wichmann in a letter dated 1 December 2000. In addition Professor Dr Wichmann writes in a statement dated September 2008: "Hiermit nehme ich bezug auf meine Dokumentation "Wilhelm Leibl Mädchen mit Mullhut" vom 1. December 2000 und bestätige nochmals die hohe Qualität, die Schönheit des Gemäldes, eines der besten Bildern von Wilhelm Leibl".





27

VARIOUS PROPERTIES

27

Jacques-Émile Blanche  
(French, 1861-1942)

*Portrait of Désirée Manfred*

signed with initials 'J.E. Bl.' (lower right)

oil on canvas

15 x 18 1/8 in. (38.1 x 46 cm.)

Painted circa 1903.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

We are grateful to Mrs Jane Roberts for confirming the authenticity of the present lot and for her assistance in cataloguing it. The painting will be included in her catalogue raisonné on the artist currently in preparation under number 1356. The lot is accompanied by a written certificate by the expert.

28

Peter Severin Krøyer  
(Danish, 1851-1909)

*The Countess Lillie Suzanne  
Raben-Levetzau*

oil on panel

30 x 26 in. (76.2 x 66 cm.)

£10,000-20,000

\$16,000-30,000

€14,000-28,000



28





PROPERTY OF A EUROPEAN GENTLEMAN

29

Carl Vilhelm Holsø  
(Danish, 1863–1935)

*Young lady sewing in the music room*

oil on canvas

35 × 38 in. (88.9 × 96.5 cm.)

£30,000–50,000

\$46,000–76,000

€42,000–70,000

**PROVENANCE:**

with Otto Lemming, Copenhagen.

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

with Galleria Silbernagl, Milan.

Acquired from the above by the present owner.





30

**PROPERTY FROM A DECEASED ESTATE**

**30**

Frederik Marinus Kruseman  
(Dutch, 1816–1882)

*Winter landscape with skaters on a frozen river*

signed, inscribed and dated 'FM Kruseman./1873.fc.' (lower left); and signed, dated and authenticated 'le soussigné declare avoir peint/le tableau ci-contre original et sans/ reproduction/Bruxelles 1873./FM Kruseman.' (on the reverse)

oil on canvas

17 $\frac{7}{8}$  x 25 $\frac{3}{4}$  in. (45.4 x 65.4 cm.)

£30,000-50,000

\$46,000-76,000

€42,000-70,000

**VARIOUS PROPERTIES**

**31**

Ferdinand Keller  
(German, 1842–1922)

*The rose garden*

signed and dated 'Ferdinand Keller.1908.' (lower right)

oil on canvas

46 $\frac{1}{4}$  x 33 $\frac{3}{8}$  in. (117.5 x 85.5 cm.)

£18,000-24,000

\$28,000-36,000

€26,000-33,000









32

## Hendrik Reekers (Dutch, 1815–1854)

*Summer flowers in a glass vase on a stone ledge*

signed and dated 'H: Reekers. 1840.' (lower right)

oil on panel

17<sup>3</sup>/<sub>8</sub> x 13<sup>7</sup>/<sub>8</sub> in. (44.1 x 35.2 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

with Duke Street Gallery, London.





\*33

## Franz Xaver Winterhalter (German, 1805–1873)

### *Portrait of Mrs Ackermann seated in a landscape*

signed, inscribed and dated 'Fr Winterhalter fecit Paris/1838.' (lower right)

oil on canvas

51¼ × 38¼ in. (129.5 × 97 cm.)

£40,000-60,000

\$61,000-91,000

€56,000-84,000

#### PROVENANCE:

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

Acquired at the above by the present owner.

#### EXHIBITED:

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

#### LITERATURE:

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

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

The present painting depicts Mrs Ackermann, wife of the Chief Finance Minister of King Louis Philippe.





34

**PROPERTY OF AN AUSTRALIAN COLLECTOR**

**\*34**

**Gaetano Chierici**  
(Italian, 1838–1920)

*Dispiacenze infantili*

signed and dated 'Chierici Gaetano/1875' (lower left)  
oil on canvas laid down on board  
15¾ x 21¾ in. (40 x 55 cm.)

£30,000-50,000

\$46,000-76,000  
€42,000-70,000

**PROVENANCE:**

Mr. J. G. Dougharty and Mr. G. P. Wilson, Melbourne.  
Estate of Late William Sweatman, Melbourne, 1897.  
And thence by descent to the present owner.

**EXHIBITED:**

Melbourne, Victorian Academy of Arts, *Loan Collection at the Academy of Arts*, 1877.

**LITERATURE:**

'Loan Collection at the Academy of Arts', in *The Argus*, Melbourne, 12 January 1877.

For further information on this lot, please visit [www.christies.com](http://www.christies.com)

**PROPERTY OF A GENTLEMAN**

**35**

**Eugène de Blaas**  
(Austrian, 1843–1932)

*A Venetian beauty*

signed and dated 'E. de Blaas/1902' (lower right)  
oil on panel  
31½ x 17¼ in. (80 x 43.8 cm.)

£60,000-80,000

\$92,000-120,000  
€84,000-110,000

**PROVENANCE:**

Acquired by the parents of the present owner in the 1960's.













**VARIOUS PROPERTIES**

**36**

**Julius Zielke**  
**(German, 1826–1907)**

*The Palatine Hill, Rome*

signed and inscribed 'I. Zielcke/Roma.' (lower left)  
 oil on canvas  
 29½ x 53¼ in. (75 x 135.2 cm.)

£40,000-60,000

\$61,000-91,000  
 €56,000-84,000

**PROVENANCE:**

Princess Victoria of Prussia.  
 Kaiser Friedrich Palais, No. 253/71.  
 Anonymous sale (probably Princess Reuss zur Lippe); Weinmüller Munich,  
 4 December 1942, lot 1425.  
 Acquired at the above sale by Heinrich Michaelis for Martin Bormann for  
 Schloß Posen (No. P 60/XIII).  
 Stored at Alt Aussee, Austria (No.8186) and recovered by the Monuments  
 fine Arts and Archive Section.  
 Transferred to the Munich Central Collecting Point (No. 13366),  
 29 – 31 October 1945 (Truck No. 73).  
 Transferred to the Salzburg "Bundesdenkmalamt" Austria,  
 18 – 22 January 1952.  
 Mauerbach Benefit Sale on behalf of the Federation of Jewish Communities of  
 Austria; Christie's, 29 October 1996, lot 573.

This panoramic view of Rome from the Palatine Hill, painted by Julius Zielke, a German-born painter trained in Düsseldorf, was presumably made after the artist had established his chief residence in Italy in 1852.

The present view presents some of the city's most important and celebrated landmarks. Indeed, the Coliseum and Forum, along with the Basilica di Santa Francesca Romana, are clearly visible to the right of the painting. The fashion for painting, and collecting, views of Rome and other Italian cities was which had its precedence in the seventeenth century. As a destination for the aristocracy undertaking the Grand Tour in the eighteenth century, the beauty and heritage of the Italian peninsula grasped the attention of wealthy travelers from across Europe; a fascination which continued well into the 1800s. This beautiful view certainly contributes to and continues this tradition.

The painting, according to a label on the reverse, was given to the Crown Princess Victoria of Prussia by her parents-in-law, King Wilhelm I and Queen Augusta, as a Christmas present in 1863. The beloved eldest daughter of Queen Victoria, Princess 'Vicky' had married Frederick Willem of Prussia in 1858. The couple had met at the opening of the Great Exhibition in 1851 and announced their engagement a year later at Balmoral. While a love match, the marriage also helped to strengthen the dynastic ties between England and Germany. The Princess was evidently fond of Rome. In a letter, written to her mother on 11 January 1889, one of more than 7,000 the two wrote to each other over nearly 45 years of Princess Victoria's marriage, she declared the city 'splendid in its stately beauty' (Sir F. Ponsonby (ed.), *Letters of the Empress Frederick*, London, 1928, p. 399.). After the death of Wilhelm I in 1888, Friedrich and Victoria became the Emperor and Empress of Germany.





**PROPERTY FROM A PRIVATE COLLECTION**

**37**

## Achille Solari (Italian, 1835–1884)

### *Sorrento from Punta Campanella*

signed 'A.le Solari' (lower right)

oil on canvas

31½ x 49 in. (80 x 124.5 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

with Whitford Fine Art, London.





**PROPERTY FROM AN ITALIAN COLLECTION**

**38**

## Hermann David Solomon Corrodi (Italian, 1844–1905)

### *In the Roman Campagna*

signed, inscribed and dated 'H. Corrodi. Roma. 73.' (lower right)

oil on canvas

21 x 38<sup>3</sup>/<sub>4</sub> in. (53.3 x 98.5 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

with Galleria d'Arte Europa, Milan.

Acquired from the above in 1967 by the grandfather of the present owner.









PROPERTY FROM A EUROPEAN FAMILY COLLECTION

39

## Mosé Bianchi (Italian, 1840–1904)

### *Al torrente sui monti di Stresa*

signed 'Mose Bianchi' (lower left); and signed with initials and numbered 'MB 402' (on the reverse)

oil on board

19¼ x 26¾ in. (48.9 x 67.7 cm.)

Painted circa 1895.

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

#### PROVENANCE:

Collection Bernasconi, 1977.

Anonymous sale; Milan, Finarte, 1989, no. 404.

with Galleria Silbernagl, Milan, 1986.

Acquired from the above by the father of the present owner.

#### LITERATURE:

E. Piceni and M. Monteverdi, *Aspetti del Naturalismo nella pittura lombarda dell'Ottocento*, Milan, 1979, IV (illustrated).

P. Biscottini, *Mosè Bianchi*, *Catalogo Ragionato*, Milan, 1996, p. 435, no. 752.

A student at the Academy of Brera, Mosé Bianchi was soon caught in the cross-currents of modern European Art. Although his emphasis on light and colour places him alongside contemporary movements such as the Macchiaioli, he absorbed a more diverse number of influences. The artist quickly moved from the linear style and historic subject matter of the Academy to produce socially realist genre scenes. In 1869, Bianchi travelled to Paris for three months, where he assimilated the work of the French realists and he soon gained international recognition with exhibitions of his work in cities including Vienna, Paris, Munich and London.

The present work is typical of Bianchi's late style, characterised by muted atmospheric tones and pointed with strong dashes of colour. It was probably during one his stays in Gignese, a village close to Lake Maggiore, that the artist visited Stresa and got inspiration for the present composition. Notable here are the subtle harmonies of light and water that placed the painter at the forefront of Italian naturalism.





**VARIOUS PROPERTIES**

**40**

**Félix-François-Georges-Philibert Ziem**  
**(French, 1821-1911)**

*Le Bucentaure vu du Quai des Esclavons à Venise*

signed 'Ziem.' (lower right)

oil on canvas

20 x 32<sup>7</sup>/<sub>8</sub> in. (50.8 x 83.5 cm.)

£35,000-45,000

\$54,000-68,000

€49,000-63,000

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







# Giovanni Boldini (Italian, 1842–1931)

*Señora Matías de Errázuriz Ortúzar,  
née Josefina Virginia de Alvear Fernández Coronel*

signed and dated 'Boldini/1912' (lower right)

oil on canvas

60¼ x 38¾ in. (153 x 98.5 cm.)

£400,000-600,000

\$610,000-910,000

€560,000-840,000

#### PROVENANCE:

Richard Whitney Weatherhead, New York.

His estate sale; Christie's, New York, 25 May 1988, lot 156.

Acquired at the above by the present owner.

#### LITERATURE:

J.L. Vaudoyer, 'Giovanni Boldini', *Dedalo*, vol. XI, no. 4, 1930-1931, p. 1179 (the unfinished painting is illustrated).

J.T. Medina, *Los Errázuriz, notas biográficas y documentos para la historia de esta familia en Chile*, Santiago de Chile, 1964, p. 310 (illustrated, p. 354).

C.L. Ragghianti and E. Camesasca, *L'Opera completa di Boldini*, Milan, 1970, p. 127, no. 501 (illustrated).

P. Dini, *Giovanni Boldini*, exh. cat. Pistoia, 1984, p. 142.

G.M. Piazza and V. Doria, 'Notizie biografiche', in *Boldini*, exh. cat., Milan, Palazzo della Permanente, 1989, p. 307.

B. Doria, *Giovanni Boldini: catalogo generale dagli Archivi Boldini*, Milan 2000, vol. I, no. 599.

P. Dini and F. Dini, *Giovanni Boldini, 1842-1931: Catalogo ragionato*, Turin, London and Venice, 2002, vol. I, pp. 200 and 307 (illustrated, pl. CVII); and vol. III, no. 1061 (illustrated).

T. Panconi, *Giovanni Boldini: l'opera completa*, Florence, 2002, p. 548 (illustrated).

For the glittering high society of the *Belle Époque* a timeless depiction in the opulent palette of Giovanni Boldini was the ultimate expression of their beauty, wealth and status. Boldini distinguished himself from his contemporaries, artists such as John Singer Sargent, Paul César Helleu and others, through the exceptional energy, vivacity and movement he imparted in each brushstroke. Among those who sat for the celebrated portraitist were Marchesa Luisa Casati, Consuelo Vanderbilt the Duchess of Marlborough and Count Robert de Montesquiou.

Josefina Alvear de Errázuriz was born in Buenos Aires, the daughter of Diego Estanislao de Alvear y Sáenz da la Quintanilla and Teodelina Fernández Coronel. The Alvears were a prominent family in Argentina, with Josefina's paternal grandfather, General Carlos María de Alvear becoming the country's first ambassador to the United States. In 1897 Josefina married Matías de Errázuriz Ortúzar, a member of the notable Chilean family who had made their fortune in the copper industry. Josefina and her husband established themselves as important collectors and patrons. Their art collection included works by Fragonard, El Greco, Manet and Winterhalter, and their personal taste was best expressed in the design and furnishing of their grand Buenos Aires residence. The French architect René Sargent, and two great decorators of the early 20th Century, Georges Hoentschel and Andre Carlhian, were commissioned to complete the project. The house was inaugurated with a dazzling reception in September 1918, and became the centre of important social gatherings and informal diplomacy throughout the early part of the century. Upon Josefina's death in 1935, the home, its gardens, the art collections and furnishings were sold to the city of Buenos Aires. Shortly after, it opened as the Museo Nacional de Arte Decorativo.

Josefina had been portrayed already in full-length splendour by the famed Spanish artist Joaquín Sorolla (fig. 1.) before the present lot was commissioned. Sorolla's work, presently hanging at the Museo Nacional de Arte Decorativo, was painted in Madrid in 1905, a short time before Sorolla's international reputation was fully established. In this depiction Sorolla drew inspiration from the work of his friend and fellow artist, Sargent. The easy handling of the paint and the dignified yet warm gaze of the sitter affirm these borrowed techniques. Set against the present painting, Sorolla's portrait appears somewhat formal and restrained. Painting Josefina for at least the third time by 1912, Boldini unleashes the full might of his bravura style, he is at his loosest, swiftest and most pointed. Individual vigorous brushstrokes harmonise to express the tactile movement of rich fabric. Deliberate consideration has been given to the pearls, accessories and embellishments of her outfit, utilising his trademark pearlescent white, they are highlighted and described in rich impasto to reinforce Josefina's social status. She wears a confident gaze, and projects a sultry advance towards the viewer. The energy imparted by Boldini, and hardly contained in what appear to be quivering furs, portrays a strong sensuality which is so brilliantly characteristic of Boldini's female portraiture.

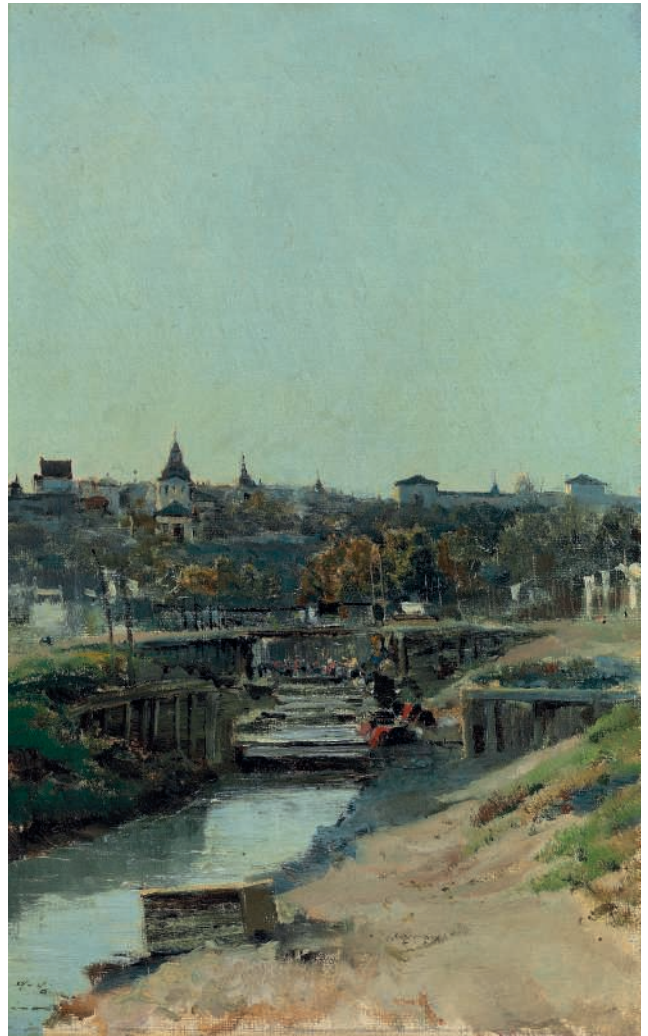


Fig. 1: Joaquín Sorolla Y Bastida, *Josefina de Alvear de Errázuriz*, Buenos Aires, Museo Nacional de Arte Decorativo.









42

## Casimiro Sainz (Spanish, 1853–1898)

### *Madrid from the riverbanks of the Manzanares*

the first, signed 'C. Sainz' (lower left); and the second signed 'C.ro Sainz' (lower right)

oil on canvas

14¾ x 9½ in. (37.5 x 24.1 cm.)

£8,000-12,000

A pair (2)

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 October 1955, lot 108.





PROPERTY FROM A PRIVATE SPANISH COLLECTION

43

## Francisco Pradilla y Ortiz (Spanish, 1848–1921)

### *Lagunas Pontinas*

signed, incised and dated 'F. Pradilla Ortiz./Palude Pontine Italia./Madrid 1906.' (lower right);

and inscribed and signed "La Pudeur oubliée"/(Marais Pontins, Italie.)/Francisco Pradilla de Ortiz/Madrid.' (on the reverse)

oil on canvas

22½ x 38⅝ in. (57.1 x 98.1 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000



# Santiago Rusiñol y Prats (Spanish, 1861–1931)

*Xiprers Vells, Aranjuez*

signed 'S. Rusiñol' (lower left)

oil on canvas

41½ x 33¾ in. (105.4 x 85.7 cm.)

Painted in 1914.

£50,000-70,000

\$76,000-110,000

€70,000-98,000

**PROVENANCE:**

with Galería de Arte David Cervelló, Barcelona.

**EXHIBITED:**

Barcelona, Sala Parés, 9 January 1915.

**LITERATURE:**

*Il·lustració Catalana*, XIII, nr. 602, 24 January 1915, p. 72 (illustrated).

*La Ilustración Artística*, XXXIV, no. 1.727, 1 February 1915, p. 97 (illustrated), as: *Viejos cipreses*.

Gonzalez Porto Bonpiani, *Diccionario Literario*, VIII, Barcelona, 1958, p. 690, (illustrated).

H. J. Roch, *Santiago Rusiñol (1861-1931). Ein Beitrag zur Kunst des ausgehenden 19. Jhs. in Katalonien*, 1983, no. 70 (illustrated).

*Cien años de pintura en España y Portugal (1830-1930)*, Madrid, 1988-1993, vol. IX, p. 356 (illustrated), as: *Sendero en el parque*.

J. de C. Laplana, *Santiago Rusiñol, el pintor, l'home*, Abadía de Montserrat, 1995, p. 413, no. 17.4.3.

J. de C. Laplana and M. Palau-Ribes O'Callaghan, *La Pintura de Santiago Rusiñol. Obra completa*, Barcelona, 2004, vol. III, p. 174, no. 17.4.5 (illustrated).

Santiago Rusiñol's semi-symbolist artistic language has its roots in the time he spent in Paris in the early 1890s, and his association with the Brussels-based avant-garde group of artists known as *Les XX*, whose founder members included Fernand Khnopff and James Ensor.

On his return to Spain, Rusiñol developed a unique strand of modernism which he translated into poetic paintings of landscapes and gardens, imbued with a uniquely mysterious and poetic feel, with no apparent human presence.

Painted in the autumn of 1914, the present painting depicts the Gardens of the Royal Palace of Aranjuez, forty kilometres South of Madrid. It is typically mysterious and evocative. Filling the entire picture, a huge wall of cypresses completely blocks the horizon, creating a sense of a self-contained universe. The path leads to an unseen world beyond, the presence of which can be perceived by the specks of yellowish light glimpsed through the dense canopy of leaves. The beautiful green reflections are emphasized by a brilliant modulation of the light.

In reviewing the exhibition of paintings by Rusiñol in the Sale Parés in 1915, in which the present painting was displayed (Fig. 1), Adolfo Marsillach wrote:

*'Rusiñol is at his best. The gardens of Spain which have now been exhibited, show a noticeable progress in his observation, vision and technique. He plays with colour and masters the light, which seems to have been created for Rusiñol to capture it in his paintings... Rusiñol's light is always beautiful because he takes it from nature. This is the great achievement of a distinguished painter'* (translated in English from the Spanish original, A. Marsillach, 'De Barcelona.Arte', in *El Liberal*, Madrid, 17 February 1915).

Rusiñol's paintings should be understood not as an extension of naturalist landscape painting, but as the culmination of a quasi-symbolist artistic vision.

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

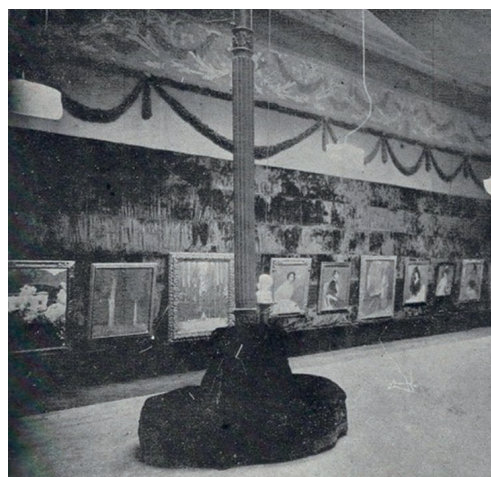


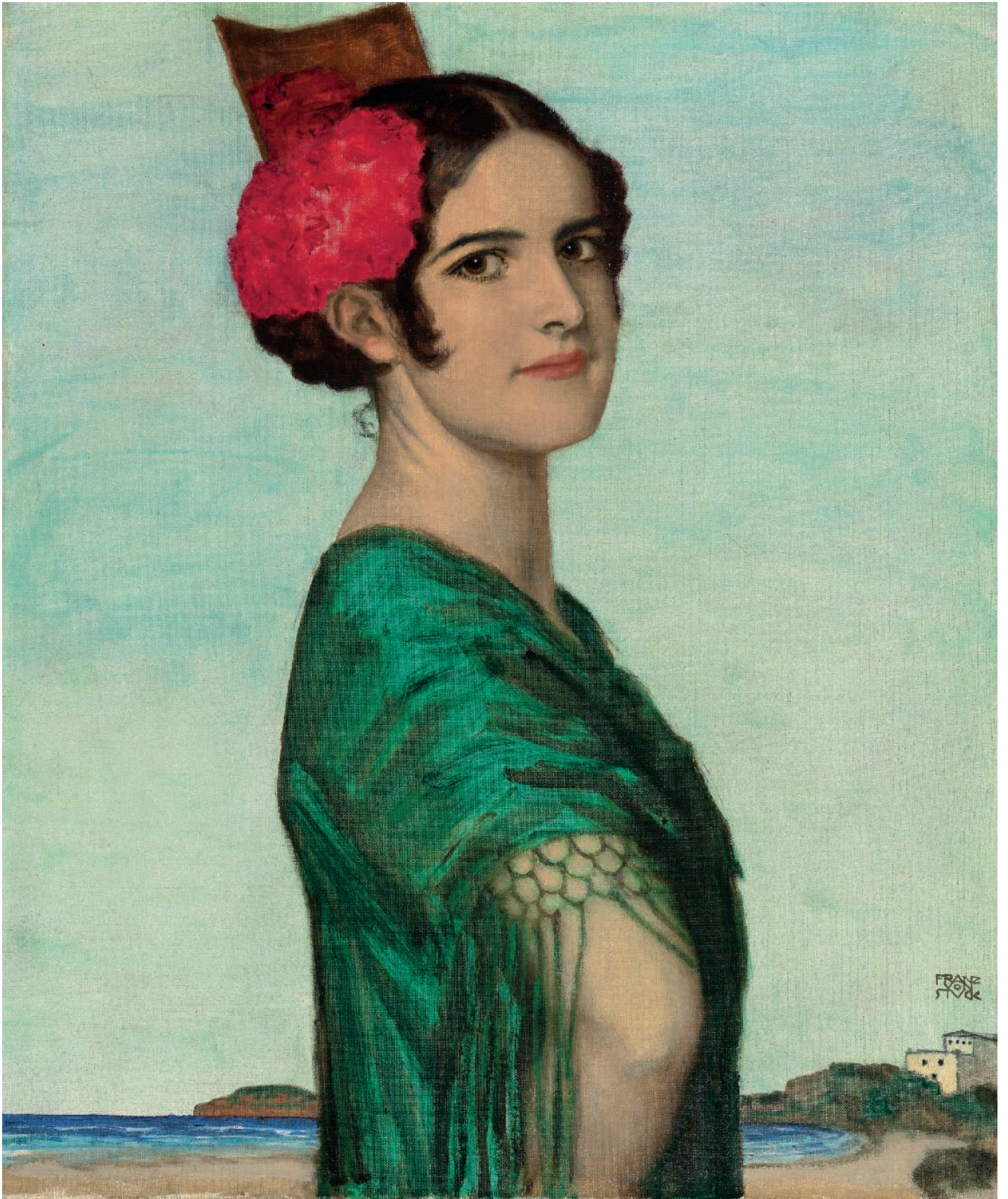
Fig. 1: The present lot in the Salón Parés exhibition in January 1915.  
Courtesy of Mercedes Palau-Ribes.





S. Rusin









46

**VARIOUS PROPERTIES**

**45**

**Franz von Stuck**  
(German, 1863–1928)

*The artist's daughter Mary in Spanish costume*

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

oil on canvas

24 x 20 in. (60.9 x 50.8 cm.)

Painted circa 1916.

£40,000-60,000

\$61,000-91,000  
€56,000-84,000

**PROVENANCE:**

Konrad Dreher, Munich.

His sale, Helbing, Munich, 27-29 May 1935, lot 215.

Anonymous sale; Sotheby's, New York, 28 October 1982, lot 101.

Private collection, Zurich.

**EXHIBITED:**

Chemnitz, A. Gerstenberger, March, 1928, No. 14

London, Piccadilly Gallery, *Franz von Stuck*, March-May, 1974, No. 17

Verona, Galleria d'Arte Moderna e Contemporanea/Palazzo Forti, *La Nascita della modernità*, 5 July- 3 November 1996.

**LITERATURE:**

H. Voss, *Franz von Stuck 1863-1928, Werkkatalog der Gemälde*, Munich, 1973, p. 304, no. 472/589 (illustrated, p. 204), as: 'Tochter Mary als Spanierin (um 1916)'.

**PROPERTY FROM AN ITALIAN GENTLEMAN**

**λ46**

**Juan Pablo Salinas**  
(Spanish, 1871–1946)

*Bustling street scene, Seville*

signed and inscribed 'P. Salinas/Roma' (lower right)

oil on canvas

15½ x 26⅞ in. (38.5 x 66.3 cm.)

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

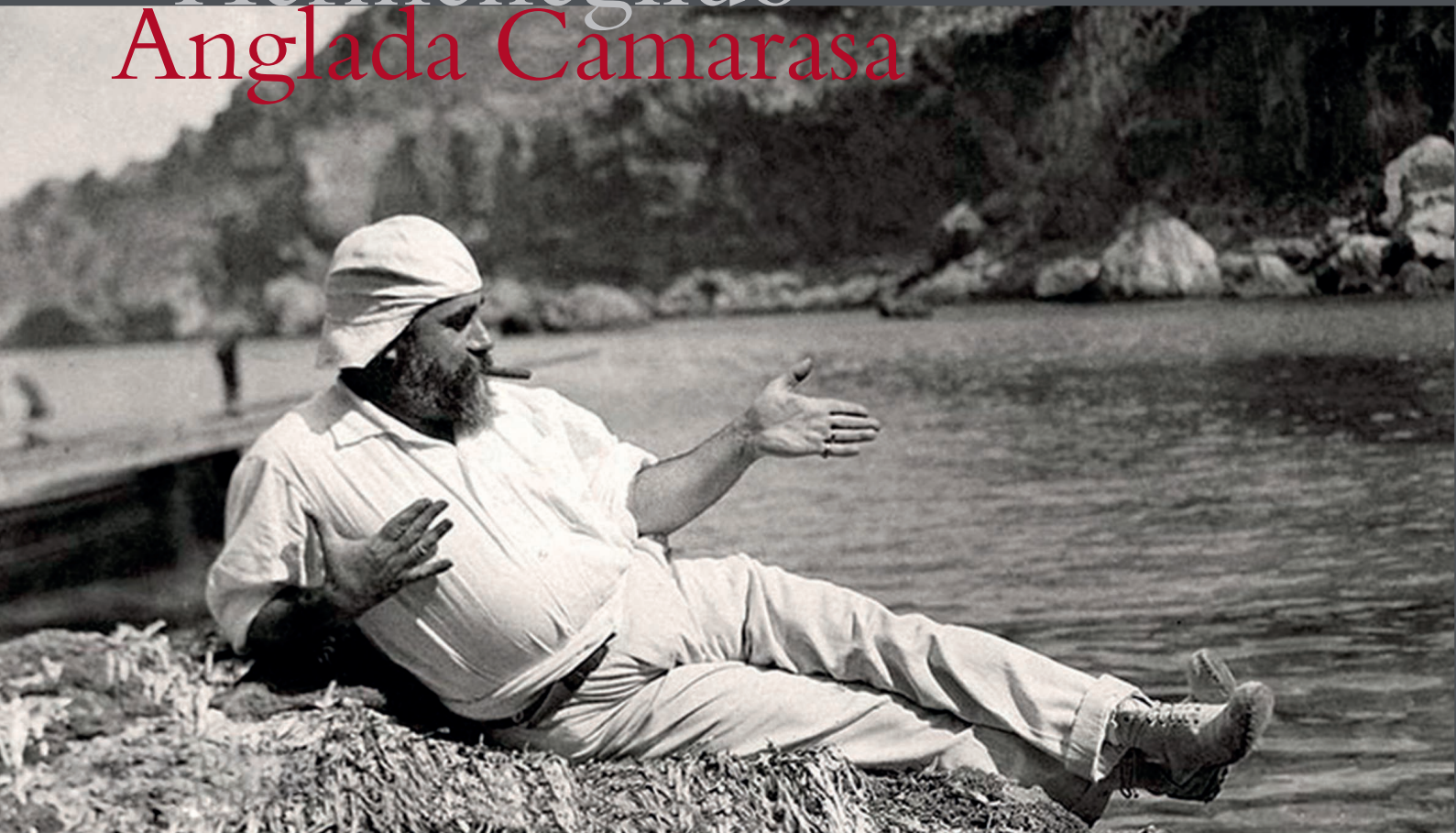
**PROVENANCE:**

Private Collection, Turin.

Acquired from the above by the present owner.



# Hermenegildo Anglada Camarasa



The artist in Puerto Pollensa, Mallorca, *circa* 1913.

The Catalan painter Hermenegildo Anglada-Camarasa began his prolific career at the Escola de Belles Arts de Barcelona, where he studied under Modest Urgell. In 1888, at the young age of seventeen, he participated in the *Exposició Universal* and held his first one-man show just six years later, at the Sala Parés in Barcelona, where he showed realist landscapes.

Drawn by the allure of Paris, which, by the close of the 19th century was the undisputed epicentre of artistic innovation, Anglada-Camarasa moved to the French capital in 1894, studying at the Académie Julian and the Académie Colarossi. Influenced by the emergence of new movements, Anglada-Camarasa began to adopt an almost expressionistic style, painting works such as *The gypsy way of walking* (Museo Nacional Centro de Arte Reina Sofía, Madrid), which were greatly influenced by artists such as Henri de Toulouse-Lautrec. Participating in an increasing number of international exhibitions, Anglada-Camarasa's fame grew, so that by 1912 even a play inspired by his paintings was mounted in St Petersburg.

By 1914 the artist moved to Pollensa, where he dedicated the greater part of his practice to bold, expressive landscapes. As seen in *Nogales y montañas del valle de Boquer Puerto de Pollença, Mallorca* (lot 47-50), it was at this time that Anglada-Camarasa began to use thick, expressive brushstrokes, reducing trees and mountains to bold, rhythmic forms, as in the present lot.





λ47

## Hermenegildo Anglada Camarasa (Spanish, 1872–1959)

*Nogales y montañas del valle de Boquer Puerto  
de Pollença, Mallorca*

oil on panel  
14¾ x 15½ in. (37.5 x 39.4 cm.)

£40,000-60,000

\$61,000-91,000  
€56,000-84,000

**PROVENANCE:**

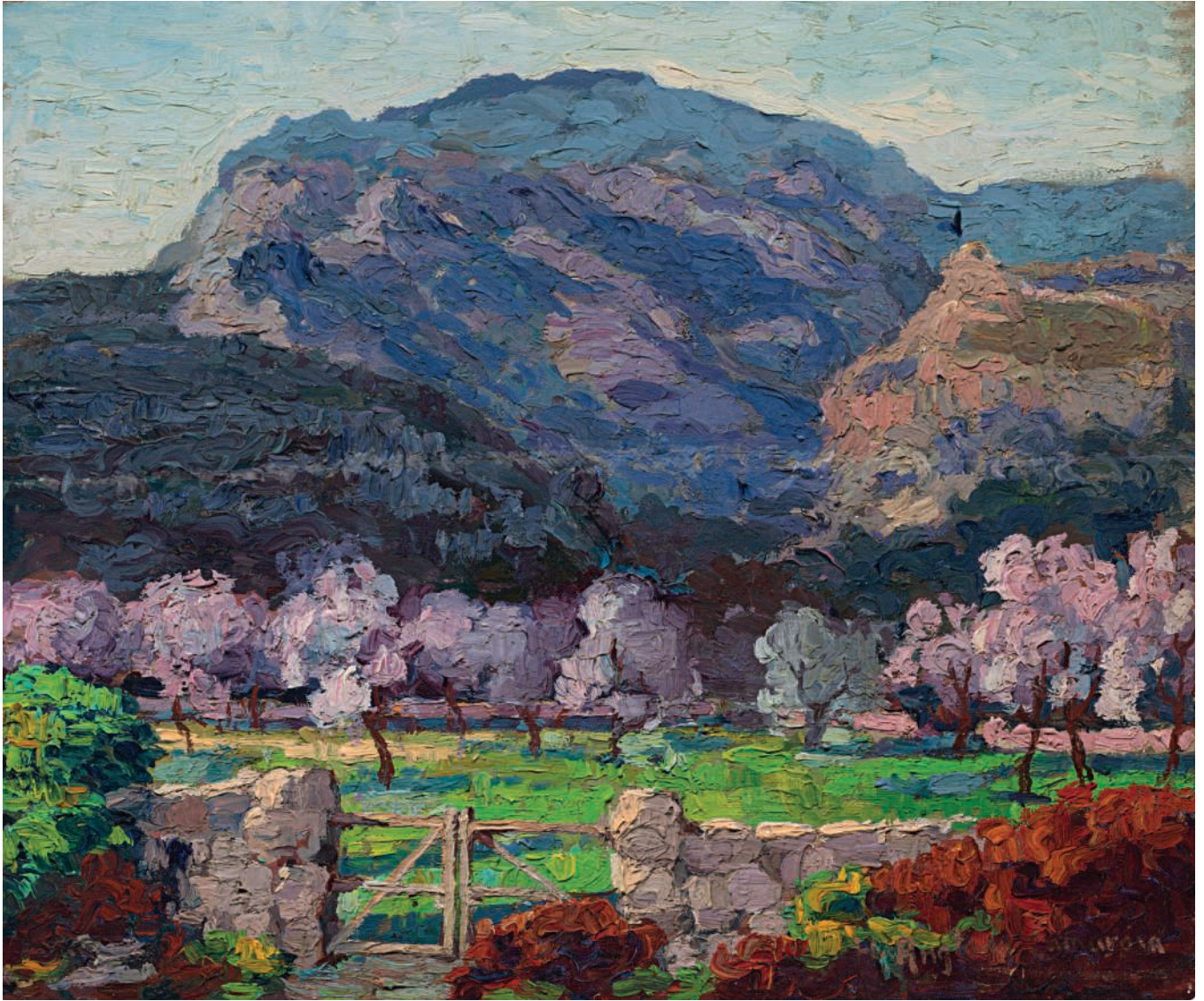
Antonio Cerdá Enseñat.  
Pedro Salas Suau (by 1976).

**LITERATURE:**

*Memoria del año 1975*, Palma de Mallorca.  
F. Fontbona, F. Miralles, *Anglada-Camarasa*, Barcelona, 1981, p. 285, no. Da80  
(illustrated).

The present lot will be sold with a copy of the certificate of the Museo  
H. Anglada Camarasa, Pollensa (dated 27 January 1977).





λ48

Hermenegildo Anglada Camarasa  
(Spanish, 1872–1959)

*La huerta, Pollença, Mallorca*

signed 'H. Anglada Camarasa' (lower right)

oil on panel

12¾ x 15 in. (32.4 x 38.1 cm.)

£35,000-45,000

\$54,000-68,000

€49,000-63,000

The present lot will be sold with a copy of the certificate of the Museo H. Anglada Camarasa, Pollensa (dated 18 March 1979).



λ49

Hermenegildo  
Anglada Camarasa  
(Spanish, 1872–1959)

*Paiaje con árbol, Pollença, Mallorca*

oil on panel  
9¼ x 9¾ in. (23.5 x 24.7 cm.)

£15,000-20,000      \$23,000-30,000  
€21,000-28,000

**PROVENANCE:**

Antonio Cerdá Enseñat.  
Pedro Salas Suau (by 1976).

**LITERATURE:**

*Memoria del año 1975*, Palma de Mallorca.  
F. Fontbona, F. Miralles, *Anglada-Camarasa*, Barcelona,  
1981, p. 285, no. Da79 (illustrated).



λ50

Hermenegildo  
Anglada Camarasa  
(Spanish, 1872–1959)

*Estudio de tronco de higuera*

oil on panel  
8½ x 9½ in. (21.5 x 24 cm.)  
Painted circa 1920-1925.

£8,000-10,000      \$13,000-15,000  
€12,000-14,000

**PROVENANCE:**

Antonio Cerdá Enseñat.  
Pedro Salas Suau (by 1976).

**LITERATURE:**

*Memoria del año 1975*, Palma de Mallorca.  
F. Fontbona, F. Miralles, *Anglada-Camarasa*, Barcelona,  
1981, p. 269, no. D44 (illustrated).





# Count Amadeo Preziosi

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





PROPERTY OF A LADY OF TITLE

51

## Count Amadeo Preziosi (Maltese, 1816–1882)

*Figures gathered in Scutari, Constantinople,  
the Golden Horn beyond*

signed and dated 'Preziosi 1854.' (lower right)

pen and blue ink, black chalk and watercolour, heightened with white, on paper  
16¼ x 23¼ in. (41.3 x 59 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

This lively scene of wealthy families at leisure, enjoying a day out from the city, is situated on the wooded slopes of the hills above Scutari (modern Üsküdar), on the Asian side of the Bosphorus. With his customary gusto and light, humorous touch, Preziosi depicts women and children picnicking (one of the ladies has lowered her flimsy gauze veil to flirt with the viewer), a group of musicians, somewhat down-at-heel, an old man seated by his resting oxen, and another group of women, peering out from beneath the fringed canopy of their *araba*. Behind them is another *araba*, horse-drawn with closed sides, and, beyond, further groups of men and women beneath the trees. The road back to Scutari descends behind them, with, on the shoreline to left, the Selimye Barracks. On the far side of the Bosphorus, the view extends from the Sea of Marmara to Dolmabahçe Sarayı, the brand-new imperial residence. Preziosi here skilfully combines lively foreground incident with an accurately rendered distant panorama, encompassing the old city of Stamboul, the Golden Horn and Pera, the predominantly European district of the city.

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









**PROPERTY OF A LADY OF TITLE**

**52**

**Count Amedeo Preziosi  
(Maltese, 1816–1882)**

*Pasha and maid on a balcony in Pera overlooking  
Constantinople*

signed and dated 'Preziosi 1853.' (lower centre) and signed and dated 'Preziosi/1853' (lower right)

pen and black ink, black chalk and watercolour, heightened with white on paper  
21 x 29¼ in. (53.3 x 74.3 cm.)

£40,000-60,000

\$61,000-91,000

€56,000-84,000

This view of Constantinople is from the terrace of a house in Pera (modern Beyoğlu) looking south across the entrance to the Golden Horn towards the old city of Stamboul; to the left is the Bosphorus and its Asian shore. The large building in the right foreground is the French Embassy, and to the extreme right is the Galata Tower. At the water's edge can be seen Kılıç Ali Paşa Camii, an imperial mosque built by Sinan, and Tophane, the 'Canon House', with its five domes, built by Selim III in 1803.

The house is situated on the Rue Yeni Tscharchi (now Yeniş Caddesi), which runs from the Grande Rue de Pera (İstiklal Caddesi), down the hill to Tophane. Preziosi's studio in Hamalbaş sokak was nearby, on the northern side of the Grande Rue de Pera. The carpets piled up to the right of the terrace suggest that the old man in traditional Ottoman costume might be a carpet dealer. He is about to receive a cup of coffee from a female servant, while reclining under a vine-covered *çardak* or pergola, and enjoying the cool, scented smoke from his *narghile*.

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





**PROPERTY OF A LADY**

**53**

**Alberto Pasini**  
(Italian, 1826–1899)

*Roumeli Hissar Castle, Constantinople*

signed, inscribed and dated 'Roumeli-Hissar. A. Pasini 1869' (lower right)

oil on canvas

11 x 14 in. (27.9 x 35.6 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

**EXHIBITED:**

Galleria Pasini, 1° Catalogo, no. 147, as: *Castello di Roumeli Hissar, Constantinopoli*.

Galleria Pasini, 2° Catalogo, no. 46 (erroneously dated 1868).

Venice, VIII Esposizione Internazionale d'Arte di Venezia, 1909, no. 72.

**LITERATURE:**

Carotti, *Emporium*, Bergamo, 1899, p. 496.

V. Botteri Cardoso, *Pasini*, Genoa, 1991, p. 292, no. 453.2, as: *Rumeli Hissar-Castello della Fame (Costantinopoli)*.

Rumelihisarı (also known as Roumeli Hissar Castle) is a fortress in the Sariyer district of Istanbul, on the European side of the Bosphorus. The complex architectural structure of the castle was strategically built by the Ottoman Sultan Mehmed II between 1451 and 1452 to monitor the traffic in the Bosphorus strait.

Another painting by the artist depicting the same subject is in the Galleria d'Arte Moderna in Genoa.





PROPERTY OF A PRIVATE COLLECTOR

54

## Fausto Zonaro (Italian, 1854–1929)

### *Pontile di Salacak (Scutari) with Seraglio Point beyond*

signed and dated 'F. Zonaro 1901' (lower right)

oil on canvas

17 x 26¾ in. (43.2 x 68 cm.)

£50,000–70,000

\$76,000–110,000  
€70,000–98,000

Zonaro moved to Constantinople in 1891 and was appointed official painter to the Sultan Abdulhamid II in 1896. Upon his arrival in Constantinople, it was reported that the artist was 'awake day and night', eager to capture the essence of the ancient city: the bustle of its busy marketplaces, the fishing boats along the Bosphorus and the unique landscapes from which he gained the optimal views of all the sights of the city.

Zonaro was primarily a painter of modern Turkish life, and his aim was to record the daily activities and traditions of the Turkish people, rendered in the light of Constantinople and the Bosphorus.

Executed with a profoundly Impressionist *plein-air* technique, the present lot is characterised by a palette of bright blues, pinks and creamy tones. The city's main monuments of Seraglio Point can be clearly spotted in the background: Sultan Ahmed Mosque, the Hagia Sophia, the Topkapi Palace and the Galata Tower at far right.

The present lot has been authenticated by Professor Cesare Mario Trevigne, the artist's great-grandson, and is sold with a letter dated 3 April 2015. It will be included in Professor Trevigne's archive under the title *Pontile di Salacak*.



## Alberto Pasini (Italian, 1826–1899)

### *Mercato a Costantinopoli: A busy market in the courtyard of the New Mosque, Constantinople*

signed and dated 'A. Pasini, 1874' (lower left)

oil on canvas

51¼ x 41⅞ in. (130 x 105 cm.)

£700,000-1,000,000

\$1,100,000-1,500,000

€980,000-1,400,000

#### PROVENANCE:

Alberto Baccolini, Milan.

His sale; Galleria Guglielmi, Milan, 5 February 1951, lot 20.

with Galleria Aversa, Turin.

with Galleria Bottega d'Arte Livorno, Montecatini Terme.

Private collection, Italy.

Acquired from the above by the present owner.

#### EXHIBITED:

Paris, *Salon*, 1874, no. 1441.

St. Vincent, *1° Salone di Pittura Italiana dell'800*, 1986, no. 46.

#### LITERATURE:

F. Musso, 'Arte e artisti, A.P.', in *Natura e Arte*, no. 5, no. 1899, p. 358.

V.B. Cardoso, *Pasini*, Genoa, 1991, p. 313, no. 575 (illustrated pl. 114, p. 174).

Alberto Pasini (1826–1899) was born in Busseto in the region of Emilia-Romagna, and later attended the Academy at Parma. Having enjoyed some local success with his lithography, as well as with his painting, he was encouraged to move to Paris. He studied there from 1851 to 1853 under Eugene Cicéri. Pasini then transferred to the studio of M. E. Isabey, and first exhibited at the Salon in 1853. An opportunity came at the time of the Crimean War in 1855, when, on the recommendation of Théodore Chassériau, Pasini went as a replacement for him, as a painter in the entourage of the French Minister, Nicolas Prosper Bourée, leader of the French legation to the Persian Gulf and Tehran. As part of the Minister's suite, Pasini first visited Persia and Turkey in 1855, painting as he went. He travelled to Istanbul between 1868 and 1869, (perhaps encouraged by the fact that Bourée, a supporter of the Turks, had become the French Ambassador to the Ottoman Porte in 1866), and then to Asia Minor and Syria in 1873. Pasini travelled widely in Europe, and from 1878 visited Venice several times. He journeyed with Jean-Léon Gérôme to Spain from 1879 to 1883, producing images of Granada and the Alhambra.

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

The key attraction of Pasini is his lively depictions of ordinary citizens, romanticised to some extent, but full of accurate detail. Markets were a particular favourite of his. He faithfully rendered the clarity and brilliance of the light and colour of the East, contrasted here and there with subtle wisps of smoke or steam, derived from human activity in the crowd, or steam ships at the dock. This became a trade mark of the artist, perhaps his attempt to represent somehow the haze of memory. His pictures are often easy to recognise because of his love of intense blue and turquoise, these often forming the major colour notes in his paintings.



A photograph of the Bazaar at the New Mosque, circa 1885  
(Sebah & Joaillier) © Photo: akg-images









Pasini in his Parisian studio, Rue Chaptal 30.



Pasini, his *carte d'exposant* for the Salon.

Here, in contrast to the austere southern exterior of the mosque called the Yeni Camii, he shows the turmoil of the street market held just outside, at the foot of the steps, partly in the shade of a traditional *çınar*, or Oriental Plane tree. The bravura rendition of the venerable tree, with sky and clouds behind, dominate a large part of the left-hand register of the canvas. The foreground is inhabited by picturesque fruit vendors, selling their wares, some from the traditional portable tripod stand (*sehpa*) and tray (*tabla*) set up under large parasols, to a mixed crowd. The women's faces, in the Istanbul manner, are scarcely concealed by their thin veils, and these assiduous shoppers carry their distinctive and fashionable little parasols. Each figure is carefully observed.

The time in which the scene is set must be mid-summer, as the huge green watermelons (*karpuz*), the smaller, scented melons (*kavun*), and white grapes are shown in abundance. Until recently, a slightly surreal indicator of the season in rural Turkey was seeing the evening streets filled with men, each with a large watermelon under one arm, returning home from the markets with a treat for their families.

Everywhere women are bargaining, some carefully examining the proposed purchase of a watermelon, by tapping it gently to see if it perfectly ripe. On the right, near a Turkoman carpet seller, some particularly hard bargaining is going on between a determined fruit seller and a sceptical woman. Another tradesman seems to be selling loaves of bread. The more exuberant vendors hold aloft their wares, while others wait patiently for a decision to be made. Also to be seen in the crowd is a poultry seller, sitting patiently, with his hens captive at his feet; in front of him is a tinsmith or *tenekeci* with his portable stove and soldering irons, ready to repair, solder, and re-tin copper cooking pots. At the far right, there is an exhausted *hamal* or market porter sleeping with his head resting on his saddle-like carrying pad. To the left of the picture is a kebab seller, knife in hand, with a charcoal stove set up precariously on his *tabla*. In the foreground are the famous street dogs, who were tolerated in the city as scavengers, until the early days of the republic. To the left, an elaborate red-painted carriage is passing, containing perhaps a member of the Imperial family.

The Yeni Valide Camii, whose southern facade Pasini has carefully rendered, is more widely known as the Yeni Cami or new mosque. It is located on the southern bank of the Golden Horn, near the foot of the Galata Bridge,

and was well-known to European travellers, especially after the Crimean war when restrictions on Christians entering certain mosques were lifted. Begun in 1597 by order of Safiye Sultan, the mother of Mehmed III, and designed by Davut Ağa, it was completed more than fifty years later by Turhan Hatice Sultan, the mother of Mehmed IV. Pasini painted it lovingly several times, obviously impressed by its sober, almost neo-classical lines, here contrasting with the ramshackle buildings seen over the wall in the background. However, he always included a colourful knot of human beings to give some life, rather than it remain a dry academic study of architecture. Just out of sight to the south of this scene is the Mısır Çarşısı, or Egyptian Market, a place just as lively, which in 1873 he had also painted and exhibited.

The pleasure in looking at Pasini's work is derived from the obvious fact that he *enjoyed* painting accurately the contrast between the austere and elegant nature of the architectural stonework and the lively colour-filled exuberance of the Sultan's Ottoman subjects and their everyday life.

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



The New Mosque, today.









56

**VARIOUS PROPERTIES**

**56**

**Georges Washington**  
(French, 1827-1910)

*La Chasse au Faucon*

signed 'G. Washington' (lower right)  
oil on canvas  
19¾ x 24 in. (50.2 x 61 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

**PROVENANCE:**

Anonymous sale; Gros & Delettrez, Paris, 5 December 1994, lot 214.

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

**57**

**Henri Emilien Rousseau**  
(French, 1875-1933)

*An Arab Caravan*

signed and dated 'Henri Rousseau 1903' (lower right)  
oil on panel  
18 x 21¾ in. (45.7 x 55.2 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

**58**

**Henri Emilien Rousseau**  
(French, 1875-1933)

*A chieftain riding an Arab stallion*

signed and dated 'Henri Rousseau 28' (lower left)  
oil on canvas  
25¾ x 21¼ in. (65.4 x 54 cm.)

£25,000-35,000

\$38,000-53,000

€35,000-49,000



57









PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

59

## Henri Emilien Rousseau (French, 1875–1933)

### *Resting at the Oasis*

signed and dated 'Henri Rousseau 26' (lower right)

oil on canvas

18¼ x 21¾ in. (46.3 x 55.2 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-42,000





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

60

## Victor Pierre Huguet (French, 1835–1902)

### *The Caravan*

signed 'V. Huguet' (lower left)

oil on canvas

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

£30,000-50,000

\$46,000-76,000

€42,000-70,000

**PROVENANCE:**

with Mathaf Gallery, London.

Acquired from the above by the present owner.





PROPERTY FROM THE ESTATE OF THE LATE JACK LASS

λ61

## Ludwig Blum (Israeli, 1891-1975)

### *Herod's Gate, Jerusalem*

signed, dated and inscribed 'L.Blüm, Jerusalem 1932' (lower left)

oil on canvas

23½ x 31½ in. (59 x 80 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-42,000





PROPERTY OF A FRENCH COLLECTOR

62

## Jean-Joseph-Benjamin Constant (French, 1845 - 1902)

*In the harem*

oil on canvas  
28¾ x 33½ in. (73 x 85 cm.)

£25,000-35,000

\$38,000-53,000  
€35,000-49,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 6 June 2007, lot 21.  
Acquired at the above by the present owner.

Benjamin Constant trained in Toulouse before moving to Paris in 1866. A pupil of Alexandre Cabanel, he debuted at the Salon in 1869. His studies were interrupted by the Franco-Prussian War and the young artist never resumed his formal training. Instead, in the early 1870 he travelled to Spain and then in 1871 to Morocco, together with Charles Tissot, Ambassador of France to Morocco.

Morocco was a revelation to him and would have a fundamental influence on his work throughout the 1870's. The present large sketch depicts the most characteristic and inspiring aspects of the Orientalist genre: beautiful odalisques in a lavish and intimate harem, painted with loose brush strokes and a rich palette. The present work shows the strong influence and inspiration of Eugène Delacroix's *Femmes d'Alger*.

The lady sketched on the left of the present painting can be directly compared with *Odalisque*, by the same artist, in the collection of the Baltimore Museum of Art.





**VARIOUS PROPERTIES**

**63**

**Vincenzo Marinelli**  
**(Italian, 1819-1892)**

*The Transportation of the Mahmal to Mecca*

pencil, pen and brown ink, on silk laid down on paper

34½ x 80 in. (87.1 x 203.2 cm.)

Executed between 1854 and 1869.

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

The Artist's Estate.

Private collection, Naples.

Private Collection, United Kingdom.

**LITERATURE:**

M.A. Fusco, 'L'Illustrazione Italiana', in M.A. Fusco and M. A. Scarpati eds., *Uno sguardo ad Oriente. Il mondo islamico nella grafica italiana dall'età neoclassica al primo Novecento*, Rome, 1997, p. 139.

M.C. Minopoli, *Vincenzo Marinelli (1819-1892) L'avventura intellettuale di un artista romantico*, Naples, 2005, pp. 23-24 and p. 73 (illustrated, pl. IIa).

R. Bossaglia, *Gli Orientalisti Italiani, cento anni di esotismo 1830-1940*, Turin, catalogue of the exhibition held at the Palazzina di Caccia di Stupinigi in 1998, p. 97, no. 30 (illustrated and further reproduced p. 112).

For further information on this lot, please visit [www.christies.com](http://www.christies.com)







## Heywood Hardy (British, 1842–1933)

### *Ahmed ben Avuda and the Holy Lion*

signed and dated 'Heywood Hardy, 1881.' (lower right)  
oil on canvas, unframed  
87 x 60% in. (221 x 153.4 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

#### PROVENANCE:

Sir John Pender, London.  
His sale; Christie's, London, 29 May 1897, lot 42.  
Acquired at the above sale by Thomas Agnew & Sons, London.

#### EXHIBITED:

London, Royal Academy, 1881, no. 213.

#### LITERATURE:

'The One Hundred and Thirteenth Exhibition', in *The Art Journal*, July 1881, p. 213.  
*The Illustrated London News*, vol 78, 14 May 1881, p. 482.  
'A Day at the Royal Academy', in *The Boy's Own Paper*, , 1881, vol. 3, p. 740.  
*The Builder*, 1881, 14 May 1881, pp. 592-593.  
*The Athenaeum*, 1881, p. 628.  
*The Artist and Journal of Home Culture*, 1 June 1881, p. 172.

Sidi Ahmed ben Avuda was a fifteenth-century Muslim teacher and leader, or Marabout, said to have implored God for a sign that his services were regarded with favour. In response, a lion miraculously appeared, telling him 'I am sent by God to do anything you require of me'. This beast, which here stands patiently by the preacher, later proceeded to accompany Avuda wherever he went, even carrying him on its back over long journeys as he preached. After Sidi Ahmed's death, it was said to have appeared at his tomb every year and was led by the grave's attendants through the surrounding provinces collecting alms.

The present lot was exhibited to great acclaim at the 1881 Royal Academy exhibition. Reviews related that the 'splendidly painted' picture was one 'around which an admiring group was always gathered' (*The Boy's Own Paper*, op.cit.). Indeed, the painting is recorded in William Powell Frith's famous, and detailed, representation of *A Private View at the Royal Academy, 1881*. Here the great and the good of late Victorian Society; from politicians to authors, ecclesiastics to artists, are gathered in admiration of the Academicians' work. Hardy's *Ahmed ben Avuda and the Holy Lion*, can be seen on the left, above the heads of Gladstone and Anthony Trollope, alongside submissions by James Sant and J.W. Waterhouse.



William Powell Frith, *A private view at the Royal Academy 1881, 1883*,  
Private collection.













66

65

Georges Antoine Rochegrosse  
(French, 1859–1938)

*In the harem*

signed and dated 'G. Rochegrosse 1908' (lower right)  
oil on canvas  
57½ x 45 in. (144.8 x 114.3 cm.)

£30,000-50,000

\$46,000-76,000  
€42,000-70,000

**PROVENANCE:**

Private collection, Milan.  
Acquired from the above by the present owner.

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

λ66

Fabio Fabbi  
(Italian, 1861–1946)

*Dancing the Raks Baladi on a Terrace, Egypt*

signed 'F. Fabbi' (lower left)  
oil on canvas  
29 x 38¼ in. (73.6 x 97.2 cm.)

£40,000-60,000

\$61,000-91,000  
€56,000-84,000

For further information on this lot, please visit [www.christies.com](http://www.christies.com)





**VARIOUS PROPERTIES**

**67**

Hermann David Solomon Corrodi  
(Italian, 1844-1905)

*The rug merchants*

signed and inscribed 'HCorrodi Roma' (lower left)

oil on canvas

39½ x 25½ in. (100.2 x 65 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

68

## Giulio Rosati (Italian, 1858–1917)

### *The carpet trader*

signed 'Giulio Rosati' (lower left)  
pencil, watercolour and gouache on paper  
21 x 14¼ in. (53.3 x 36.1 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

END OF SALE



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (A) PHONE BIDS

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

### (B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

### (C) WRITTEN BIDS

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol \* 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 £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

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

### 3 ARTIST'S RESALE ROYALTY

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

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

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

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) lots sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 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

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

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

- (a) When you collect the lot; or
- (b) At the end of the seventh 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.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

### 2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the lot is still at our saleroom; or
  - (ii) remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.



## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

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

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the

African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) 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: carpets, 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.

#### (f) Gold

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

#### (g) 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.

#### (h) 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) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a  $\Phi$ . This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

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

## I OUR LIABILITY TO YOU

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

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

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined

to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

### 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type**: means having all capital letters.

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



# VAT SYMBOLS AND EXPLANATION

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

## VAT payable

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

## VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. 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](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.



# SYMBOLS USED IN THIS CATALOGUE

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

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

△

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

◆

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

λ

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

•

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

~

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

ψ

**Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \*, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

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.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◊ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◊◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and 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**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, 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**.

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 at the front of the catalogue.

### EXPLANATION OF CATALOGUING PRACTICE FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

\*"Attributed to ..."

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

\*"Studio of ..." / "Workshop of ..."

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

\*"Circle of ..."

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

\*"Follower of ..."

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

\*"Manner of ..."

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

\*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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



# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,  
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com).

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

## SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or [arttransport\\_london@christies.com](mailto:arttransport_london@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 Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

## PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection.

Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

## POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

## BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

## EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com) for charges and other details.

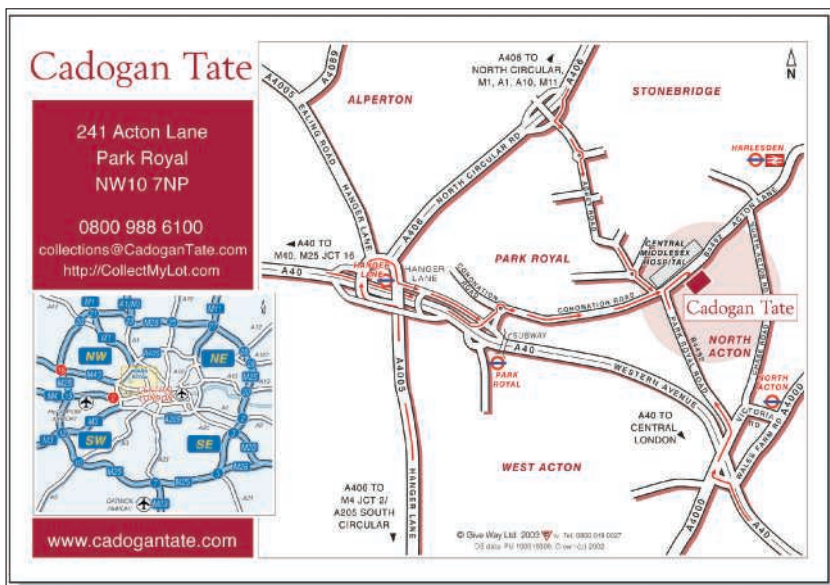
## TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE  
241 Acton Lane,  
Park Royal,  
London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)



# WORLDWIDE SALEROOMS AND OFFICES

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## KEY TO ABBREVIATIONS

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SK:

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A PAIR OF ITALIAN GILTWOOD MIRRORS  
FLORENCE, SECOND QUARTER 18TH CENTURY  
90 x 53 in. (229 x 135 cm.)  
£70,000–100,000



**AN ITALIAN VILLA**  
**Property from an Aristocratic Family**

*London, King Street • 10 December 2015*

**CHRISTIE'S**

**Viewing**  
4-9 December  
8 King Street  
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PROPERTY FROM THE COLLECTION OF LIM SOO MUN J.P.

XU BEIHONG (1895-1953)

*Zhong Kui*

Scroll, mounted and framed, ink and colour on paper

101.5 x 58 cm. (40 x 22 $\frac{3}{4}$  in.)

HK\$4,000,000-5,000,000 (US\$520,000-650,000)



## Fine Chinese Modern Paintings

Hong Kong · 1 December 2015

### Viewing

Grand Hall  
Hong Kong Convention and Exhibition Centre  
No. 1 Expo Drive, Wanchai, Hong Kong

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## Swiss Art Sale

Zurich · 8 December 2015

### Viewing

4-7 December 2015  
Kunsthhaus, Vortragssaal  
Zurich

### Contact

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hkeller@christies.com  
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# CHRISTIE'S

ANTON GRAFF (1736 - 1813)  
*Mrs. Graff with her granddaughter, 1812*  
oil on canvas · 32½ x 25½ in. (82 x 65 cm.)  
SFr.20,000-30,000



SIR EDWARD JOHN POYNTER (1826-1919)

*Zenobia Captive*

signed with monogram and dated 'EJP/M/D/C/C/L/X/V/I/I/I [1878]' (lower right)

oil on canvas · 28½ x 21½ in. (72 x 54.5 cm.)

£250,000 – 350,000



**Victorian, Pre-Raphaelite  
& British Impressionist Art**

*London, King Street · 16 December 2015*

**CHRISTIE'S**

**Viewing**

11-16 December 2015  
8 King Street  
London SW1Y 6QT

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British Drawings &  
Watercolours  
Harriet Drummond  
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PROPERTY FROM A PRIVATE ENGLISH COLLECTION

ALEKSEI BOGOLIUBOV (1824-1896)

*A pair of maritime scenes: A fishing vessel in Holland; and A sailing Yacht near Naples*

oil on canvas · 29¼ x 17¾ in. (74.2 x 44.1 cm.)

£180,000-220,000



## Russian Art

London, King Street · 30 November 2015

### Viewing

27-29 November  
8 King Street  
London SW1Y 6QT

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JEAN-LOUIS-ANDRÉ-THEODORE GERICAULT (ROUEN 1791-1824 PARIS)

*Start of the Race of the Barberi Horses (La Mossa)*  
black chalk, watercolor · 7 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (18.7 x 28.3 cm.)  
\$80,000 – 120,000



**Old Master and British Drawings**

*New York · 27 January 2016*

**CHRISTIE'S**

**Viewing**

23-27 January 2016  
20 Rockefeller Plaza  
New York, NY 10020

**Contact**

Jennifer Wright  
jwright@christies.com  
+1 212 636 2384

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19<sup>TH</sup> CENTURY EUROPEAN  
& ORIENTALIST ART

TUESDAY 15 DECEMBER 2015 AT 2.00 PM

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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg
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K2	Victorian, Sporting & Maritime Pictures	South Kensington	5	71	119	109
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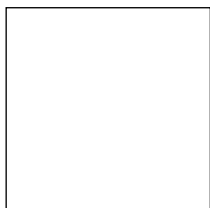
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