

A painting depicting a romantic scene at night. In the foreground, a man and a woman are seated on a stone ledge. The woman is wearing a light-colored, long-sleeved dress and has her hand near her face. The man is wearing a dark coat and a top hat, and is leaning towards her. Behind them is a large, ornate fountain with multiple tiers. Water is cascading down from the tiers, creating a misty atmosphere. The background shows a dark, possibly stone or brick wall with some architectural details. The overall mood is intimate and romantic.

TOPOGRAPHICAL PICTURES

LONDON 14 DECEMBER 2017

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*In Sydney, while many of the first inhabitants had dispersed,
Government House was open to a small number of Aborigines. ...
Possibly at Government House, or Colonel Paterson's, Petit executed
a small portrait-gallery of Aboriginal Australians.*

'Catalogue of Works - Le Havre Collection' in S. Hunt and P. Carter, *Terre Napoléon Australia through French Eyes 1800-1804* (MoS exhibition catalogue), Sydney, 1999, p.82

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NICOLAS-MARTIN PETIT (1777-1804)

Toulgra (Bulldog), Port Jackson, New South Wales, 1802

titled 'TOULGRA' below the image, with inscription 'Toulgra A Native of New South Wales / taken from life by Monsr Petitt [& Péron(?)] 1800 / 1800' on the reverse

pencil and charcoal on laid paper

unframed

10⁷/₈ x 8³/₄in. (27.5 x 21.4cm.)

£70,000-100,000

\$93,000-130,000

€80,000-110,000

PROVENANCE:

Private collection, England.

ENGRAVED:

(the same subject) by Roger, unpublished plate XLIII intended for the *Atlas* of the first edition (1807).

(the same subject) by Roger, in F. Péron, *Voyage de découvertes aux terres australes*, Paris, 1824, *Atlas*, plate 23.

AN UNKNOWN PORTRAIT OF THE ABORIGINE TOULGRA (BULLDOG), TAKEN AT PORT JACKSON, JUNE-NOVEMBER 1802

The present drawing is an important previously unknown and unpublished portrait of an Australian Aborigine by Nicolas-Martin Petit, artist on Baudin's voyage to Australia in 1800-1804. It was discovered in England this year in an album of unrelated artwork. The portrait is all the more remarkable for being a rare early image of an identifiable and famous Aborigine. The drawing was one of a series of portraits of Aborigines of New South Wales drawn by Petit at Port Jackson during the expedition's anchorage at the colony between 20 June and 18 November 1802, their lengthy layover following the rigours of the *Géographe's* survey of the southern coast of Australia. Just a few more than twenty drawings made by Petit at Port Jackson have survived. The subject was one of nine plates of Aborigines of New South Wales engraved after drawings by Petit published in the second edition (1824) of the official account of the voyage.

PETIT'S DRAWINGS AND THE PLATE OF TOULGRA

For Petit's three hitherto known drawings of the sitter (see overleaf, all in the *Muséum d'histoire naturelle du Havre*) to which the present newly discovered drawing can be added, see J. Bonnemains, E. Forsyth and B. Smith (eds), *Baudin in Australian Waters. The Artwork of the French Voyage to the Southern Lands 1800-1804*, Melbourne, 1988, p.178, nos 20043.1-3. The same three drawings in Le Havre are listed by the ethnographer Hamy (E.-T. Hamy, 'L'Oeuvre ethnographique de Nicolas-Martin Petit Dessinateur à bord du "Géographe" 1801-1804', *L'Anthropologie*, 2 (1891), p.613, nos 45-7).

One of Petit's drawings in Le Havre (Bonnemains 20043.1, see overleaf) is the model for the engraved plate of this subject, published in the *Atlas* to the second edition of the official account of the voyage. Less finished than the present sheet, the figure is not clothed and has alterations to the anatomy. It is untitled (perhaps explaining how it came to be mistitled in the plate), inscribed 'Bon à graver ...', and signed off by Péron and Lesueur.

For the engraved plate (p.10) see J. Bonnemains, E. Forsyth and B. Smith (eds), *op. cit.*, no. 20043.4 ('Plate [XLIII] intended for [the first edition, 1807-16] *Atlas* ... but which did not appear at that time. Figure engraved facing the opposite way from the preceding drawings. It appears as plate 23 of [the second edition, 1824] *Atlas*.'). The plate by Roger after Petit is titled 'NOUVELLE-HOLLANDE: NLLLE. GALLES DU SUD / OUROU-MARÉ, dit BULL-DOG par les Anglais, Jeune Guerrier de la Tribu des GWÉA-GAL.'

Petit's depictions of the Aborigines, close to the picture plane, have an immediacy and directness unlike any previous images of them.

Martin Terry



TROULERA

Nicolas-Martin Petit, *Portrait d'un homme d'Australie*
pencil or charcoal on paper, 25 x 19,2cm.
Muséum d'histoire naturelle, Le Havre - 20043-1



Nicolas-Martin Petit, *Portrait d'un homme d'Australie, appelé Toulgra*
brown ink and pencil on paper, 23,4 x 17,7cm.
Muséum d'histoire naturelle, Le Havre - 20043-2



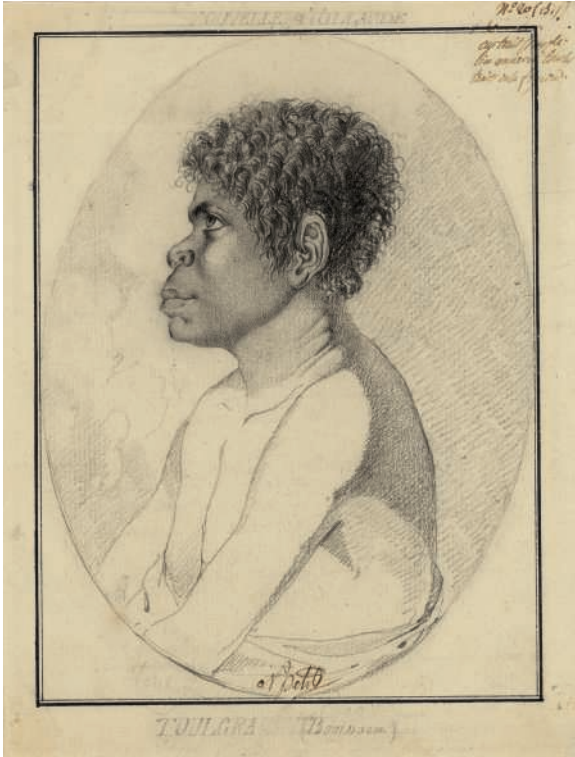
THE IDENTIFICATION OF THE SITTER

As has been noticed elsewhere, the proof, and the subsequent plate included in the second edition of the *Atlas*, are incorrectly titled, the sitter not Ouro-Maré but Toulgra, 'Toulgra, (Bouldogue)', as the sitter is identified by Petit on two of the Le Havre drawings (200.43 and 200.44), and 'Toulgra' as the present version is uniquely titled. The two Aboriginal men, 'Toul-gra' and 'Ourou-Maré' are different individuals, both listed in Péron's *Table II* (where Péron lists the results of his dynamometer measured strength tests on the indigenous mainlanders): here our sitter is described as 'No. 2 TOUL-GRA, dit Boul-dog, 14 à 15 a. ... Assez bien conforme, très vif, spirituel, excellent mime.' (F. Péron, *Voyage de découvertes aux terres australes*, ..., II, Paris, 1824, p.452).

The sitter Toulgra or Toul-gra is one of Petit's Port Jackson subjects who, along with the Broken Bay resistance leader Musquito, Gnung-a Gnung-a, and Bidgee Bidgee, are all related by marriage to Bennelong. Toulgra, aged around 14-15 when drawn by Petit in 1802, would then have been born in or around the year of the arrival of the First Fleet in January 1788. Petit also drew an Aborigine woman titled 'Toulgra (mère)' at Port Jackson (Bonnemains, 20032.1-4), presumably the present sitter's mother, plate 27 in the second edition titling her 'Oui-Ré-Kine, femme sauvage des environs du port Jackson'. She was Wárrgan, a relative of Bennelong, wife of Yeranibe (Euranabie), and had sailed with James Grant on the *Lady Nelson*. She spoke English, probably from her association with William Dawes, who was then attempting to compile an Aboriginal vocabulary.

The identification of the Petit's sitters 'Bulldog' and 'Musquito' with the Aboriginal resistance fighters of the same names was clarified in the 2010 exhibition at the Mitchell Library, for which see the exhibition catalogue *Mari Nawi: Aboriginal Odysseys 1790-1850*, Sydney, 2010, p.14: 'The portrait of 'Y-Erran-Gou-La-Ga', from the *Atlas* in François Péron's *Voyage de découvertes aux terres Australes* (Paris 1811) was engraved from a sketch made by the artist, Nicolas-Martin Petit, in Sydney in 1802, captioned in pencil *mousquéda ou mousquita*. Petit's caption for 'Our-oumare, dit Bulldog par les Anglais' was *Toulgra (Bouldogue)*. These are the men we know as Musquito and Bulldog. In his table of Aboriginal men tested for strength with a device called a Dynamometer, Péron lists No. 2 'Toul-gra, dit Bouldog', who is clearly not the same person as No. 7 'Ou-rou-Maré'. Such errors occurred because Petit and Péron died before 1810. Mousquéda has also been confused with 'Musketer', a Kameygal man from the north shore of Botany Bay who was speared and killed at The Rocks in January 1806. ...'

Nicolas-Martin Petit, *Portrait d'un homme d'Australie, appelé Toulgra*
 black chalk, brown ink and graphite on paper, 24.8 x 19.2cm.
 Muséum d'histoire naturelle, Le Havre - 20043-3



The present lot



TOULGRA AND MUSQUITO - THE FIRST ABORIGINAL CONVICTS AND TRANSPORTEES

Just three years after being portrayed by Petit, Toulgra was exiled with his compatriot Musquito to Norfolk Island by Governor King for actions against the colonists at the Hawkesbury River. The two Aboriginal warriors thus became the first Aboriginal convicts and transportees:

'[King] exiled them to one of the colony's harshest penal settlements, Norfolk Island, where the least desirable officers and worst of the convict offenders were being shipped from New South Wales. Convict labour on the island produced food to supply Sydney, which struggled to feed itself in its early years. In a letter dated 8 August 1805 to Acting Commandant John Piper, the Governor wrote:

The two Natives Bull Dog and Musquito having been given up by the other Natives as principals in their late Outrages are sent to Norfolk Island where they are to be kept, and if they can be brought to Labour will earn their Food - but as they must not be let to starve for want of subsistence - they are to be victualled from the Stores.

'Musquito and Bull Dog arrived at Norfolk Island on 5 September 1805 where they spent more than seven years relegated to the lowest ranks of convicts, labouring as assistants to a charcoal burner. ... In 1806 the colonial administration decided to close Norfolk Island because it was expensive to administer, difficult to communicate with, and awkward to approach safely by water. Over several years, numerous convicts from Norfolk Island were shipped to Port Dalrymple in the north of Van Diemen's Land. On 20 January 1813, Musquito boarded the *Minstrel II* to be relocated. Sometime after August 1812, Bull Dog (also known as Roy Bull) seems to have been returned to Port Jackson along with another aboriginal convict, Jackson.' (K. Harman, *Aboriginal Convicts*, Sydney, 2012, pp.13-14)

K. Willey reported Bull Dog dead by 1813 (K. Willey, *When the Sky fell down, The Destruction of the Tribes of the Sydney Region 1788-1850s*, Sydney, 1979, p.180). Musquito worked as a tracker for Governor Davey in Van Diemen's Land before being sentenced to death for various murders and hung at Hobart gaol in February 1825.

PETIT'S PORTRAITS OF AUSTRALIAN ABORIGINES

There are no portraits of Aborigines from western Australia in 1801 (nor on the return to Shark Bay in 1803) where 'imprudent Petit' was almost taken by a shark and where the Aborigines were nervous and hostile. In contrast the encounters on the south-eastern Tasmanian coast in January and February

The two Natives Bull Dog and Musquito having been given up by the other Natives as principals in their late Outrages are sent to Norfolk Island ...

1802 were generally friendly (in spite of Petit's life being unexpectedly threatened at one encounter) and resulted in the most significant body of anthropological work made on the voyage, including a fine series of drawings of the Tasmanians by Petit. The circumstances surrounding Petit's portraits of Aboriginal sitters at Port Jackson differed from the fraught conditions under which he made drawings in western Australia and on the Tasmanian coast, for the Aboriginal population here had lived alongside the British settlers since 1788: 'In Sydney, opportunities for carrying out ethnographic work in depth were readily available. Despite the ravages of smallpox on the Aboriginal population in the first few years of British settlement, reasonably tolerant relations had been set up between the two peoples. ... Aborigines wandered through the streets and camped outside houses. they casually used items of British clothing, ate bread, drank alcohol when they had access to it, and there was a great deal of social intercourse, albeit some in the form of casual prostitution and with a generally condescending attitude of the whites towards the blacks. ... The artists Lesueur and Petit ... were able to avail themselves of the opportunities for making detailed and leisurely observations not only of various artefacts but also of individual people, some of whom might have sat for formal posing sessions. ... [Petit's] portraits [at Port Jackson] are beautiful drawings, with individual personalities sensitively depicted. They were obviously posed, under conditions that allowed the artist scope for his skill, and they represent one of the best series of portraits ever done of Australian Aboriginal people ...'. (R. Jones, 'Images of Natural Man', in J. Bonnemaïn, E. Forsyth and B. Smith (eds), *op. cit.*, pp.57-63).

ART IN THE SERVICE OF SCIENCE

At Port Jackson Petit was able to work in a more controlled environment that allowed him to supply the closely observed portraiture which met the demands of the new science of anthropology as formulated by *La Société des Observateurs de l'Homme* founded by Jauffret in 1799. The Society's members included the naturalist Georges Cuvier who had addressed detailed instructions regarding the study of mankind to the expedition's artists: 'If specimens of the race are not able to be brought back ('Les hommes eux-mêmes, rassemblés vivants, seraient sans doute les meilleurs matériaux pour une comparaison exacte des diverses variétés de l'espèce humaine; ...' from Cuvier's *Note Instructive sur les recherches à faire* ... quoted in G. Baglione and C. Blanckaert, *L'Autre, les Naturels vus par l'Occident*, Muséum d'histoire naturelle du Havre exhibition catalogue, Le Havre, 2008, pp.128-9), then portraits are the next best thing: 'Des portraits vrais et nombreux et des préparations anatomiques, voilà donc tout ce que nous pouvons espérer des voyageurs. Si ces objets sont accompagnés d'observations faites avec esprit et avec soin sur les lieux, ils suffiront à nos travaux. Il faut des études particulières pour le genre de portraits que nous exigeons: il doit réunir au mérite des portraits ordinaires celui d'une précision géométrique qu'on ne peut obtenir que dans certaines positions de la tête, mais qui doit être rigoureuse. Ainsi il faut toujours que le profil soit joint au portrait de face.' The sitters are to be portrayed without their clothes and markings: 'Les costumes, les marques par lesquelles la plupart des sauvages se défigurent, et que les voyageurs ordinaires ont tant de soin de nous transmettre, ne servent qu'à masquer le véritable caractère de la physionomie ... Tous les ornements étrangers, les bagues, les pendants, le tatouage, doivent être supprimés.' The requirement is for anatomical drawings, stripped back to record nothing but the particular characteristics of the race, to serve as specimens, and to determine differences between races, as might skulls and skeletons ('Des squelettes entiers seraient infiniment précieux.') – the drawings are simply required to relay data for the new science.

We know the naturalist Péron not only selected the sitters for Petit ('[M. Petit] 's'occupait à dessiner celui d'entre eux que j'ai dit nous avoir le plus frappé par la régularité de ses traits, le développement de ses formes et l'expression de sa physionomie, ...'), but, from his inscriptions on many of Petit's drawings, carefully policed their creation and later presentation to ensure they carried the anthropological value required. The inscription on the reverse of the present sheet even suggests he was considered its co-creator. Péron's input extended to the supervision of the artwork for publication, which he shared with Lesueur and Jacques Milbert, the official artist who had quit the voyage at Mauritius but returned to supervise the direction of the plates.

EDITING THE IMAGES FOR PUBLICATION

The present drawing adds a fourth original drawing of Toulgra by Petit to the series of three original portraits of the sitter in Le Havre, and comparison of the four portraits together in Le Havre in July 2017, along with the engraved plate of the sitter, showed the extent to which the portrait was transformed from Petit's original vital likeness of an individual to the final lifeless plate of a specimen. The difference between this beautiful breathing image and the plate (with its actual distortions of physiognomy due to a prevalent scientific bias) shows how the artistic accomplishment of Petit's original work was diminished for a perceived greater good. The present portrait is the most finished and accomplished of the series, without Péron's adulterations, and so captures the vitality of the sitter: 'Possibly because Petit was one of the few really skilled artists to work in Australia, his drawings, and the subsequent engravings, are some of the few images to depict something Aboriginal people were rarely allowed: a personality. Yet the process of translation - from drawing to engraving and colouring - could de-sensitise the image.' (R. Neville, *A rage for curiosity, Visualising Australia 1788-1830*, Sydney, 1997, p.49)

[Petit's] portraits [at Port Jackson] are beautiful drawings, with individual personalities sensitively depicted. They were obviously posed, under conditions that allowed the artist scope for his skill, and they represent one of the best series of portraits ever done of Australian Aboriginal people ...

For recent discussions of the processing of the original artwork ahead of publication, of these 'Serial Representations' and 'Composite Images' from the voyage, which 'give an indication of how the observed reality was reconstructed' for publication, see G. Baglione and C. Crémère in J. Fornasiero, L. Lawton and J. West-Sooby, *the Art of Science Nicolas Baudin's voyagers 1800-1804*, Adelaide, 2016, pp. 28-33, and M. Sankey, *op. cit.*, pp.154-57. For the selection of the voyage images for publication see G. Baglione, 'Au retour: l'élaboration des images' in *Terres Australes* (Muséum d'histoire naturelle du Havre exhibition catalogue), Le Havre, 2007, pp.117-9 ('La variété des thèmes est manifeste, mais les dessins choisis pour les illustrer, peu nombreux, figent une image nécessairement réductrice. La richesse des dessins et des manuscrits conservés par ailleurs met en relief l'aspect parcellaire de l'information donnée par les gravures.')

BAUDIN'S VOYAGE OF DISCOVERY TO AUSTRALIA

Baudin sailed from Le Havre in October 1800 with a complement of twenty-two scientists, ranging from hydrographers, geographers and astronomers to zoologists, botanists and *artiste-peintres*. They were charged to explore the three-quarters of the coast of Australia not examined by Cook and to study, record and recover specimens for the National Museum of Natural History. In spite of a number of defections and desertions at Mauritius, the voyage continued on to the west coast of Australia, sighting Cape Leeuwin on 27 May 1801, and, after provisioning at Timor, on to Van Diemen's Land in 1802. The French then ran into Flinders on the south coast of New Holland (at Encounter Bay) in April 1802, only to discover that the Englishman had already surveyed a large part of the unknown coastline. After scurvy cut short their survey of the southern coast, they headed up to Port Jackson in June to recover and re-provision. Hamelin's *Naturaliste*, which had lost contact with the *Géographe* on the east coast of Van Diemen's Land, had been at Port Jackson since April. Hamelin sailed for France from Port Jackson, leaving Baudin's *Géographe* and the sloop *Casuarina*, now under the command of Louis Freycinet, to continue the expedition. Baudin and Freycinet sailed around the southern and western coasts of Australia and back up to Timor and on to Mauritius (where Baudin died, and Milius assumed command) before arriving back in France in March 1804.

NICOLAS-MARTIN PETIT

Petit, the son of a Parisian fan-maker and described as an *élève de David*, joined Baudin's voyage of discovery, nominally as gunner's mate. After the three government artists on the scientific staff (Milbert, Lebrun, and Garnier) left the voyage at Mauritius, Nicolas-Martin Petit and Charles-Alexandre Lesueur, who had already produced drawings for their commander on the voyage out, were instated as official artists in their place, Petit as *peintre de genre* ('officiellement chargé de dessiner tout de qui peut offrir quelque intérêt pour l'histoire de l'homme.') and Lesueur, who had embarked as 'private artist to the Commander', as *peintre d'histoire naturelle*. The expedition, ill-fated in many aspects, returned to L'Orient on 25 March 1804 without its commander, who had died at Mauritius on 16 September 1803, but with an unprecedented cargo of over one hundred thousand natural history specimens, 960 paintings or drawings by Lesueur, and Petit's 'large portfolio of drawings'.

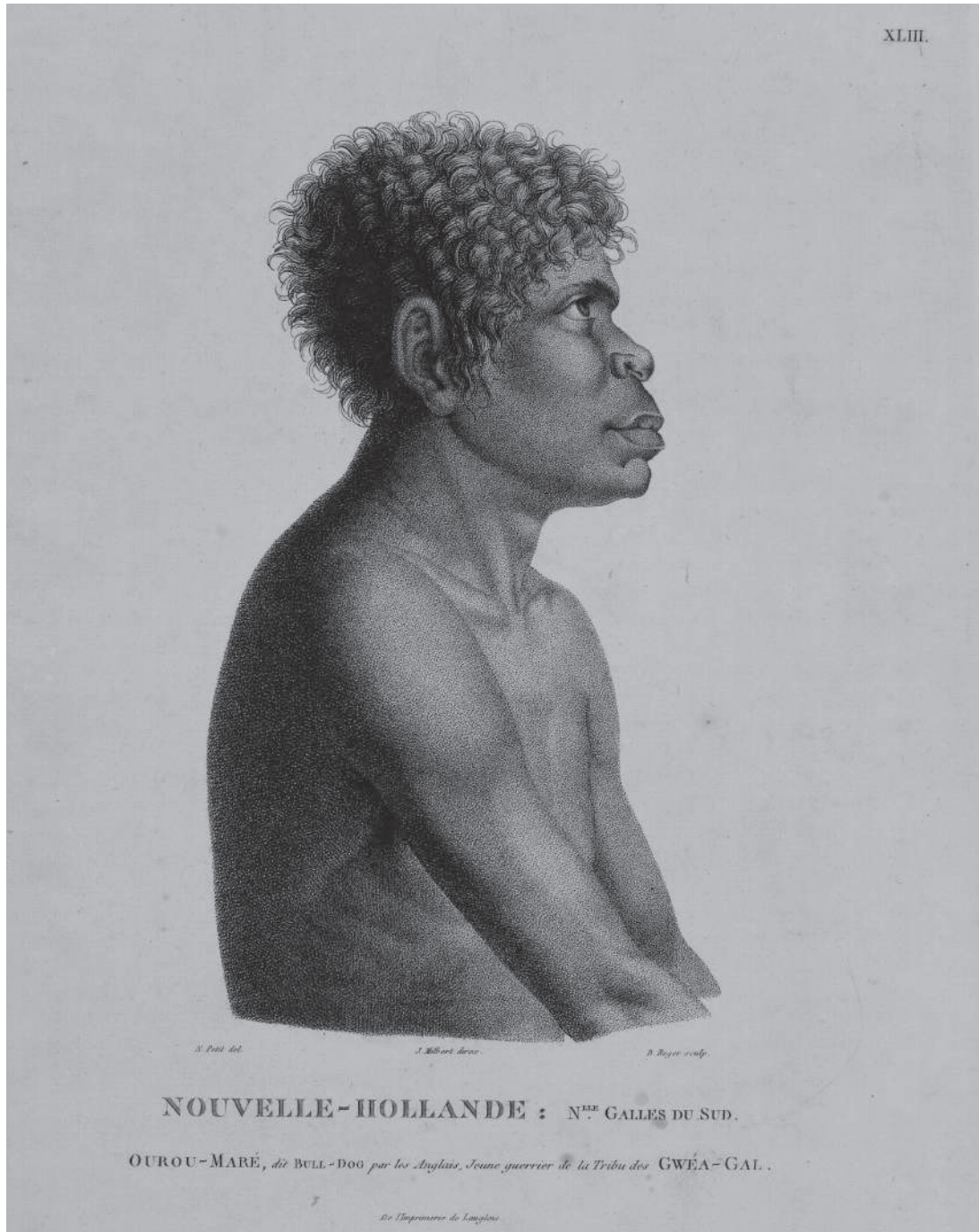
Petit was granted permission to spend a year perfecting his drawings and recovering his health (he had been ill with scurvy three times on the voyage) but died following a road accident on 21 October 1804. His brother retrieved a portfolio of voyage artwork, containing 120 drawings, which were deposited at the time in the library of the Muséum d'histoire naturelle, Paris. The majority of the artwork from the voyage by Petit and Lesueur is now in the Muséum d'histoire naturelle du Havre but, due to the difficult circumstances surrounding the preparation of the official account of the voyage, took a circuitous route there, described by Hamy in 1891 and Bonnemaïn in 1988. There are also drawings in the Archives nationales and Muséum d'histoire naturelle, Paris and in private collections, the latter including the sheets which illustrated Milius's journal (Christie's London, 26 Oct. 1988, lot 80), and the artwork retained by Louis-Claude de Saulces de Freycinet who completed and augmented the official account of Baudin's voyage after Péron's death (for which, see for examples, Christie's London, 16 July 1993, lots 59-66, and the cartographic drawings included in The Freycinet Collection, Christie's London, 26 Sept. 2002, lots 5-6 and 10-11).

Several drawings of Port Jackson Aborigines by Petit were known to have gone to England with Surgeon James Thomson, who took passage home on Hamelin's *Naturaliste* in November 1802. Four of these 'were first published by George Riley in August 1803 as high quality coloured stipple engravings. In 1804 two of the drawings, *Mackabarang* and *Kilpiera*, joined William Granger's accumulation of the curious in his *The Wonderful Museum and extraordinary magazine* (1804).' (R. Neville, *op. cit.*, Sydney, 1997, p.49). The titling of the portraits in these first engraved images (i.e. 'Mackabarang, A Native of New South Wales And known in the Colony as Broken Bay Jack From a Drawing by Monsr le Petit in the possession of Jas Thomson Esq', and the four together as 'Natives of New South Wales' is similar to the titling on the reverse of the present drawing ('Toulgra A Native of New South Wales ...'). The similarly styled English title might suggest the present portrait is one of Thomson's 'several' portraits taken to England on the *Naturaliste* in 1802-3.

Une grande expedition se prépare ... Des Savans de toute espèce vont aller au-delà du tropique du Capricorne, dans des climats presque entièrement inconnus encore, cueillir une ample moisson d'observations utiles.

François Péron, *Observations ...*

peintre de genre ... chargé de dessiner tout de qui peut offrir quelque intérêt pour l'histoire de l'homme.



XLIII.

After Nicolas-Martin Petit, *Orouu-Maré, dit Bull-dog par les anglais, jeune guerrier de la tribu des Gwéa-Gal*, by Milbert engraving, 35 x 24,5cm. Muséum d'histoire naturelle, Le Havre - 20043-4

La variété des thèmes est manifeste, mais les dessins choisis pour les illustrer, peu nombreux, figent une image nécessairement réductrice. La richesse des dessins et des manuscrits conservés par ailleurs met en relief l'aspect parcellaire de l'information donnée par les gravures.

Gabrielle Baglione



The present lot (in monochrome)

Possibly because Petit was one of the few really skilled artists to work in Australia, his drawings, and the subsequent engravings, are some of the few images to depict something Aboriginal people were rarely allowed: a personality. Yet the process of translation - from drawing to engraving and colouring - could de-sensitise the image.

Richard Neville



'April 1802 – We were completely astonished at the flourishing state in which we found this singular and distant establishment. The beauty of the port at first attracted our whole attention. From an entrance, says Commodore Phillip ..., of not more than two miles across, Port Jackson gradually opens up till it forms a spacious harbour, with sufficient depth of water for the largest ships ...Towards the middle of this magnificent port, and on its southern bank, in one of the principal creeks, rises Sydney town, the capital of the county of Cumberland, and of all the English colonies in this part of the world. Seated at the base of two hills – they are contiguous to each other – and having the advantage of a rivulet which runs completely through it, this infant town affords a view at once agreeable and picturesque.'

François Péron, *A Voyage of Discovery to the Southern Hemisphere*, London, 1809

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FRENCH SCHOOL, CIRCA 1802

A view of the West side of Sydney Cove, Port Jackson

pen and ink and grey wash on paper

unframed

20 x 26¾in. (50.9 x 68cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Pierre-Bernard, Baron Milius (1773-1829), lieutenant commander and second in command on Hamelin's *Naturaliste*, Baudin's expedition to Australia, 1801-3.

AN IMPORTANT UNRECORDED EARLY VIEW OF SYDNEY

The present drawing was originally part of a group of drawings and maps of French Guiana executed for Baron Milius during his governorship of that colony in 1823-25 (for which see Christie's New York, *Fine Printed Books and Manuscripts*, 5 December 2017, lot 48). The present previously unpublished view is by an unknown hand, but the Milius provenance ties it to the Baudin expedition and that in turn dates the view to 1802, when Baudin's ships were at Port Jackson (Hamelin's *Naturaliste* 24 April-18 November and Baudin's *Géographe* 20 June-17 November 1802). There is a pair to this sheet (and the same brown stains on each indicate these two sheets were together) showing the view continuing from Hospital Wharf to Dawes Battery Point in the National Library of Australia (RNK Accn. T 1997), similarly unsigned and undated, but which can now be given to this same French hand. Tim McCormick published the NLA sheet with a tentative date of 1802-3 and remarking it was 'Stylistically quite unlike any other drawing of Sydney from this period.' in his *First Views of Australia, 1788-1825*, Sydney, 1987, p.108, pl.74). The two drawings together make a panorama of the west side of the cove (see overleaf).



The present view extends from the distinctive Norfolk Pine in Government House's garden on the extreme left, to the Government Dry Store just beyond Government Wharf, the Magazine and Military Barracks above the store, the three-storey Granary to the right, the classically proportioned Orphan School (previously Lieutenant William Kent's house) with its fenced grounds running down to the shore of the cove, the 'Place d'Armes' with soldiers parading just behind and to the right, the tower for the new church above the parade ground (the old church burned down in 1798, and the new church would be built in 1804). On top of the hill the Second Government Windmill, and the new gaol building behind its long low wall on the shoreline below. Bass's 'chaloupe' to the right of the gaol, and Isaac Nichols' house behind, with the start of Hospital Wharf and HM Dockyard on the shore at the extreme right.

The view is taken from the east side of the cove, from the site of the French encampment, broadly sharing the viewpoint of Lesueur's drawing ('Panorama de Port-Jackson', Museum d'histoire naturelle du Havre, Collection Lesueur du Havre, 16063-1). Lesueur's drawing the model for the plate in the official account of the voyage (F. Péron, *Voyage de découvertes aux Terres Australes ... Historique ... Atlas*, Paris, 1807, pl.38 (*Vue de la partie méridionale de la Ville de Sydney Capitale des Colonies Anglaises aux Terres Australes, et de l'Embouchure de la riviere de Parramatta*).



[Sydney Harbour], grey wash on paper, c.1803, 45.5 x 63cm. National Library of Australia, nla.obj-135176501



Charles-Alexandre Lesueur (1778-1846) and Charles-Pierre Boullanger (1772-1813), *Plan of the town of Sydney* (July-November 1802), pen and ink and watercolour on paper, 42.1 x 56cm. (detail) Christie's London (The Freycinet Collection), 26 Sept. 2002, lot 5.

PROPERTY FROM THE COLLECTION OF THE LATE JAMES O. FAIRFAX AC (LOTS 103, 104 AND 161)



James Oswald Fairfax AC (1933-2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures and continents. The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom.

The great-grandson of the founder of the *Sydney Morning Herald* and Chairman, from 1977 to 1987, of publishers John Fairfax Ltd., James was educated in Sydney, Melbourne and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries, were important works by Rubens, Ingres, Canaletto and Watteau, given to the Art Gallery of New South Wales, the National Gallery of Australia, the National Gallery of Victoria, Gallery of Modern Art, Brisbane, and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.

* 103

JACQUES BARRABAND (1767-1809)

Male Rainbow Lorikeet (Trichoglossus haematodus)

signed 'Barraband f.' (lower centre)
pencil, watercolour and bodycolour on paper
20¾ x 15in. (51.8 x 38.1cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Marcel Jeanson (1885-1942); sale ('Bibliothèque Marcel Jeanson Deuxième Partie Ornithologie'), Sotheby's, Monaco, 16 June 1988, lot 172.

ENGRAVED:

by Langlois in F. Levaillant, *Histoire naturelle des Perroquets*, Paris, 1801[-05], vol. I, pl. 24 ('La Perruche à tête bleue, Le Mâle').

The rainbow lorikeet was the first Australian bird to be painted, Moses Griffith's bodycolour on vellum of 1772 (National Library of Australia) taken from a specimen from Cook's first voyage, captured while the *Endeavour* was in Botany Bay and probably brought back by Joseph Banks.





* 104

JACQUES BARRABAND (1767-1809)

Electus Parrot (Electus roratus)

signed 'Barraband.' (lower centre)

pencil, watercolour and bodycolour on paper
20 $\frac{3}{8}$ x 15 $\frac{1}{8}$ in. (52.4 x 38.3cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Marcel Jeanson (1885-1942); sale ('Bibliothèque Marcel Jeanson Deuxième Partie Ornithologie'),
Sotheby's, Monaco, 16 June 1988, lot 176 (illustrated in colour on the catalogue cover).

ENGRAVED:

by Langlois in F. Levaillant, *Histoire naturelle des Perrôquets*, Paris, 1801[-05], vol. II, pl. 126 ('Le Perroquet
grand Lori, mâle').

The parrot is a native of north-eastern Australia and the red and purple plumage indicates the female
rather than male parrot (as incorrectly titled by Levaillant) which has predominantly green plumage.



VARIOUS PROPERTIES

105

CHARLES RODIUS (1802-1860)

A harbour scene with fishermen

signed and dated 'C. Rodius. / 1829' (lower right)

pencil and watercolour on paper

8 x 12½in. (20.3 x 31.7cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

with El Greco Art Galleries, London.

A native of Cologne, Rodius came to England from Paris in 1827. He was arrested in February 1829 at the Royal Opera house for theft, was convicted at Middlesex Quarter Session on 3 April 1829 and sentenced to transportation for seven years. He was transported on the the convict ship *Sarah*, which sailed from Portsmouth in August 1829 and landed at Port Jackson on 7 December 1829. The present work, dated 1829, appears to depict an English harbour and was presumably painted before his arrest and transportation.



106

WILLIAM RODOLPH THOMAS (1822-1880)

Camping out

with inscription 'Camping out. / W.R.Thomas' on a label on the frame
pen and sepia and black ink on paper
6 x 8½in. (15.3 x 21.6cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

Thomas was a sketcher active in South Australia from around 1848 to 1865, and resident in Ballarat from the late 1860s until his death there in 1880.



107

JAMES ALFRED TURNER (1850-1908)

'Undecided'; and 'Equal shares': a swagman and his dog in the bush

both signed and dated 'J.A.Turner / 1887' (lower left)

oil on canvas

12 x 10in. (30.5 x 25.4cm.)

£4,000–6,000

(2)

\$5,300–7,900

€4,600–6,800

PROVENANCE:

with Rudolph Ackermann, London.





Some of the pictures I shall have to take standing in hot water.

Charles Blomfield at Rotomahana, 1885

108

CHARLES BLOMFIELD (1848-1926)

The White Terrace, Lake Rotomahana, New Zealand

signed 'C BLOMFIELD' (lower left)

oil on canvas

15 x 25in. (38 x 63.2cm.)

£10,000-15,000

\$14,000-20,000

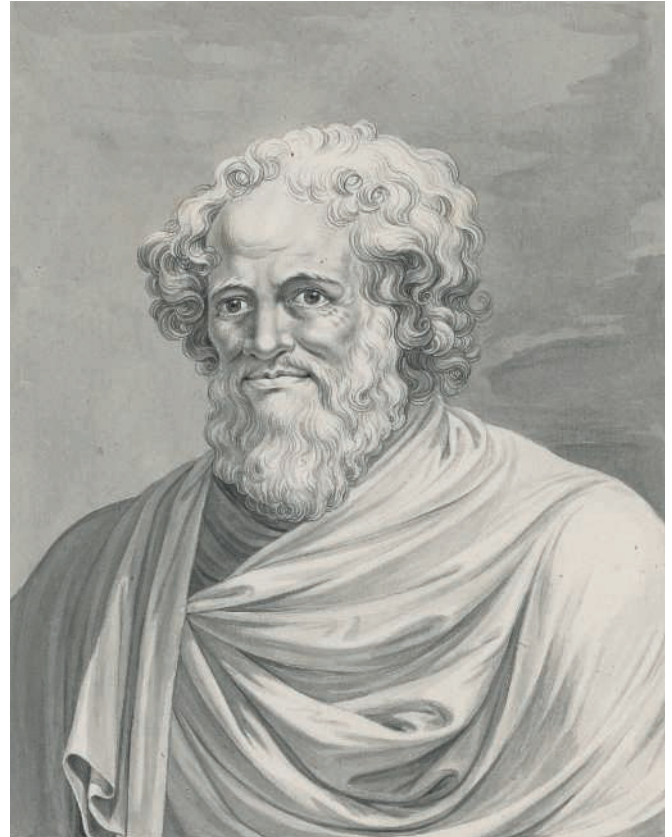
€12,000-17,000

'The weird grandeur of the Hot Lake district and the exquisite beauty of the terraces are fast becoming known as "the sight of the world", and anything tending to bring the unique scenery of our island home under the notice of people at home and on the Continent will help to bring about this desirable result ... There is no doubt Mr Blomfield in a quiet way is doing a great deal to advertise New Zealand as a favourite resort for the tourist and the traveller. His pictures are intensely realistic and true in form and colour, and to people at home give an accurate idea of the Lake scenery. These pictures are already well distributed, orders having been received and executed from tourists hailing from London, France, Germany, America, Australia, and other places.' (*New Zealand Herald*, 21 Sept. 1885)

Blomfield first visited and sketched at the Pink and White Terraces at Rotomahana in the summer of 1875-6. He returned to paint there early in 1883 and exhibited Rotomahana subjects at the Society of Arts in April 1883. He spent eight weeks in the summer of 1884 camped at the terraces with his daughter working on a series of twelve canvases. He exhibited seven of these works painted on the spot at the Society of Arts in Auckland and

had fourteen Rotomahana subjects included in London's *Indian and Colonial Exhibition* in 1886, shown at the moment when Mt Tarewara erupted, destroying the terraces. The subject had proved popular from the outset and Blomfield's 'Picture Sales' record over eighty Rotomahana subjects sold before the eruption of the site in 1886, and two hundred in the decade before 1892, the majority duplicates of works painted on the spot. For his work on the Terraces, which made his name, see M. Williams, *Charles Blomfield, His Life and Times*, Auckland 1979, pp.66-85, and R. Blackley, 'Blomfield's Terraces', *The Turnbull Library Record*, XX, Number 1, May 1987, pp.9-16.

Access to the geothermal terraces on New Zealand's North Island was policed by Maori of Te Wairoa and Blomfield had to get their permission to camp and paint at the site without an escort. The Maori acted as guides and brought tourists and victims of rheumatism to the lake, and Blomfield has included a Maori and European figure here, negotiating the hot thermal waters. The artist had similarly to negotiate the waters of the White Terrace to take the view: 'I am getting on very well but slowly. I have finished four pictures as well as a number of small sketches. I have not finished with the Pink Terrace yet, but shall do so perhaps by the middle of next week, then I shall move the tent and things over to the White Terrace and camp there. I expect I shall be longer over that side as there are so many fine views to be taken there. I have been sketching on the White Terrace twice. It is very awkward when the hot water is running over. I don't quite know how I shall manage. Some of the pictures I shall have to take standing in hot water.' (Charles Blomfield in a letter to his wife from Lake Rotomahana, 1885)



109

GERMAN SCHOOL(?), LATE 18TH CENTURY

An Old Man of Tahiti?; Portrait of a Man of New Caledonia

the first inscribed 'recht gut nach der Vorl (?) Forster's Hilff (?) [rather good after the model Forster's assistance] 1792' in pencil in the lower margin, numbered '6a' in the margin upper left, numbered '13' on the reverse; the second inscribed 'aus Hawkesworth nach G. Forsters Angaben verbessert [from Hawkesworth, corrected according to G. Forster's directions] G' in pencil in the lower margin, numbered '8' in the margin upper left, numbered '10' on the reverse

grey wash on paper
 12¼ x 8½in. (30.9 x 20.8cm.)
 11½ x 8½in. (29.6 x 21.6cm.)

£6,000–8,000

(2)

\$7,900–11,000
 €6,800–9,100

PROVENANCE:

with N. Sinelnikov of the Orion Bookshop, between 1936 and 1957 (according to Hartnoll and Eyre in 1976).
 with Hartnoll and Eyre, London, 1976.

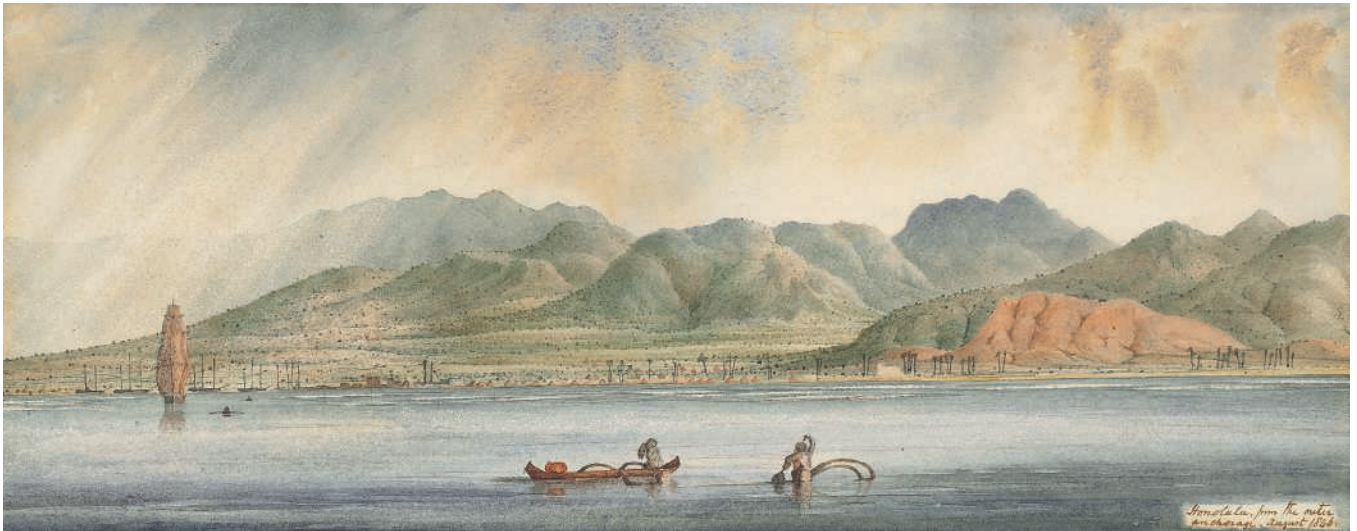
EXHIBITED:

London, Hartnoll & Eyre, *Drawings from Captain Cook's Voyages: An unrecorded collection of fourteen ethnographical and natural history drawings relating to the second and third voyages*, 13 Sept.-1 Oct. 1976, nos. 6a and 8.

LITERATURE:

R. Joppien and B. Smith, *The Art of Captain Cook's Voyages, II, The Voyage of the 'Resolution' & 'Adventure' 1772-1775*, New Haven and London, 1985, pp.257-8, 2.M7 and 2.M10.

The present two drawings were included in a collection of drawings associated with George Forster relating to Cook's second and third voyages sold by Hartnoll & Eyre in 1976. The collection consisted of fourteen drawings by George Forster (2), John Webber (7) and copies after Webber (1) and Hodges (4). Their exhibition at Hartnoll & Eyre in 1976 was accompanied by a catalogue with commentary by Dr Rüdiger Joppien which discussed all of the drawings in great detail. They were subsequently included in the second volume of Joppien and Smith's *The Art of Captain Cook's Voyages* (1985) as by an unidentified copyist. The first drawing is thought to be of an old man of Tahiti and probably after a lost drawing by Hodges. The sitter is thought to be the chieftain O-Rettee, from descriptions of him by George Forster ('a fine grey-headed man but very healthy and vigorous') and the second a man from New Caledonia based on engravings in Cook's *A Voyage towards the South Pole and Round the World*, London, 1777, II, pls XX (hat) and XXXIX (head).



110

CAPTAIN HENRY BYAM MARTIN, R.N. (1804-1865)

Honolulu from the outer anchorage, August 1846

inscribed and dated 'Honolulu, from the outer / anchorage. August 1846' (lower right)

watercolour with scratching out on paper

unframed

6 $\frac{5}{8}$ x 16 $\frac{3}{4}$ in. (16.8 x 42.5cm.)

£6,000–8,000

\$7,900–11,000

€6,800–9,100

Byam Martin was in command of the 50-gun ship *Grampus* which arrived in the Sandwich Islands (Hawaii) on 13 August 1836. He described the present scene in his journal entry for the 15 August 1846: 'I am delighted with the view from the anchorage. The volcanic formation of the island of Woahoo is particularly striking in the hills round and behind Honolulu. They remind me a little of the coast of Sicily near Mt. Etna; their outline is sharp and peaked & the colours at a certain hour of the day beautiful. I am agreeably impressed for I was not prepared for pretty scenery. ... All day I was occupied in reading the Admiral's letter books - I dined with him and afterward landed to attend Madame Dudoit's party, where I saw some of the ladies of Honolulu. ... In a wretched hole called the Commercial Hotel I stretched my weary limbs on a bed. Sleep knew not. I was devoured by flies, fleas - bugs - mosquitoes - ants - earwigs & cockroaches. ... Honolulu is, as I have before said, a scattered rambling village. The houses (or rather the huts) are sufficiently primitive; being wooden frames - lighter or stouter according to the size & thatched from the ground upward, with a door at the gable end and *sometimes* a window at the side. Those of the chiefs are generally somewhat larger and with a number of smaller ones, are usually enclosed by a wide brick wall. The look like a group of haystacks. ... The canoes of Oahoo are wretched things -

merely trees hollowed out generally from 20 to 30 feet in length & capable of holding from 2 to 8 persons - they seldom exceed 1½ foot in breadth & to give them stability 2 spars are rigged out on one side, with a third across. They are frequently upset but the people are almost amphibious & care little for such accidents.'

Byam Martin was briefed at Hawaii by Admiral Sir George Seymour on his ultimate destination, the Society Islands (Tahiti), and sailed to Tahiti at the end of the month to observe the French and their newly declared Protectorate ('He gives me a difficult and uncompromising task to execute, and if I go to work in the temper which he exhibits toward M. Bruat and the French authorities - a quarrel is inevitable.')

Byam Martin's journal is in the British Museum, and the Polynesian portion was published, illustrated with watercolours by the author, by the Peabody Museum of Salem (Peabody Essex Museum), Salem, Massachusetts, in 1981 (*The Polynesian Journal of Captain Henry Byam Martin, R.N. In command of H.M.S. Grampus - 50 guns at Hawaii and on station in Tahiti and the Society Islands August 1846 to August 1847*).

That we might go out with every help that could serve to make the result of our voyage entertaining to the generality of readers, as well as instructive to the sailor and scholar, Mr Webber was pitched upon, and engaged to embark with me, for the express purpose of supplying the unavoidable imperfections of written accounts, by enabling us to preserve, and to bring home, such drawings of the most memorable scenes of our transactions, as could be executed by a professional and skilful artist.

James Cook

* 111

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

A View in Nootka Sound

signed and dated 'J. Webber . del 1784.' (lower left), with inscription 'Webber / 814' on the mount, with Sir Bruce Ingram's collector's stamp on the reverse of the mount
pencil, pen and ink and watercolour on paper
22½ x 18¼in. (56.3 x 46.3cm.)

£200,000–300,000

\$270,000–390,000

€230,000–340,000

PROVENANCE:

with Francis Edwards, 1929 (unnumbered catalogue no 6: 'A fine spirited picture of a view on the Coast of Kamschatka, showing natives in a canoe, others by the side of a stream, with hills and mountains raising up in the rear.').

James Edge-Partington (1854-1930).

with Francis Edwards (*Catalogue of the Australasian Collection of Books and Pictures formed by the late James Edge-Partington*, London, 1934, 169 (2539 'Original Water-Colour Drawing of a View in Kamschatka, painted by J. Webber from a Sketch made during Cook's Third Voyage, size 22 by 18 in., signed and dated 1784 £28')

Sir Bruce S. Ingram, OBE, MC (1877-1963).

Dr Carl Schaefer Dentzel, Northridge, California (1913-1980).

Mrs Carl Schaefer Dentzel, Northridge, California.

Private collection, California.

EXHIBITED:

(possibly) London, Royal Academy, 1785, no.491 ('View in Nootka; Drawing:').

LITERATURE:

F. Edwards, *Catalogue of the Australasian Collection of Books and Pictures formed by the late James Edge-Partington*, London, 1934, 169 (2539).

R. Joppin and B. Smith, *The Art of Captain Cook's Voyages, Volume Three Catalogue, The Voyage of the "Resolution" and "Discovery" 1776-1780*, pp.247, 453, 3.214.

In search of a watering place, Cook arrived off Nootka Sound at the end of March 1778, and was met by the Mowachtaht and Muchalaht First Nation who went out in boats to greet the visitors, their chief calling out a phrase 'nu.tka.ʔičim', meaning 'sail around', which the expedition mistook for the place name, and so they named the Sound. After two days they moored in Ship Cove (now known as Resolution Cove), on the southeast side of Bligh Island. Cook anchored here for the duration of their stay, his launches making excursions to explore the Sound. Cook and his crew were the first Europeans to land here, going ashore to visit three villages, Cook taking Webber to Yuquot on 22 April to record the inhabitants, the buildings and their interiors.

Webber made numerous drawings of the expedition's anchorage, the rocky coastal landscape, the inhabitants and their villages, fulfilling his Admiralty instructions 'to make Drawings and Paintings of such places in the countries you may touch at in the course of the said Voyage as may be proper to give a more perfect Idea thereof than can be formed by written description only.' His work, as was intended, complemented and amplified the many written accounts (thirty logs from the voyage are recorded), including Cook's, which were intended for publication.





John Webber, R. A., *Figures in King George's Sound, Drawing, Nuuchah-nulth, 1778*, pen and black and grey ink with grey wash and watercolour on paper, 51.3 x 36.8cm.
© The Trustees of the British Museum



John Webber, R. A., *View in Nootka Sound, 1783*, oil on canvas, 127.3 x 96.7cm.
Yale University Art Gallery, The William Robertson Coe Collection of Western Americana, Yale University Library

Joppien and Smith record thirty-two drawings and watercolours and one oil by Webber which relate to the visit to the Sound (R. Joppien and B. Smith, *op. cit.*, pp.433-469). There is a smaller pen, wash and watercolour of this subject dated 1778, painted on the voyage (3.212, British Museum, Department of Prints and Drawings, 1859-7-9-102) and an oil painting dated 1783, probably the picture exhibited at the Royal Academy in 1785 (3.213, Yale University Art Gallery, New Haven, 1946.323). The present sheet is one of a number of later more highly finished re-workings of his voyage images painted for exhibition at the Royal Academy between 1784 and 1791. The central figure of a hunter holding a bow appears again in Webber's drawings in the Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts, in Library and Archives Canada, Ottawa, and in the National Library of Australia, Canberra (Joppien and Smith, 3.215-7).

Cook spent four weeks at Nootka Sound (King George's Sound), Vancouver Island, on the northwest coast of America between 29 March and 26 April 1778. He had sailed for the northwest coast of America from the Society Islands (Tahitian islands) in the South Pacific at the end of 1777, only to discover the Hawaiian islands en route, in January 1778. He left the Hawaiian islands for the American continent on 2 February, and Nootka Sound was his first and necessary landfall for fresh water and repairs to the *Resolution's* foremast, before he sailed north in search of the northwest Passage. 'The expedition anchored in Nootka Sound on the Pacific side of Vancouver Island in late March 1778, where they would remain for about a month, Cook's visit constituted the first lengthy meeting between European whites and the inhabitants of the region. For Cook and Webber, the changes in climate, protocol, and topography were as radical as they were remarkable: several accounts note the desolation of the rocky coast line, and Cook recorded days of incessant rain, cold and fog, all the more notable after almost two years in the Southern Hemisphere.' (W. Hauptman, *John Webber 1751-1793*

Pacific Voyager and Landscape Artist, Bern, 1996, p.151). Hauptman goes on to discuss this same scene (referring to the watercolour in the British Museum): 'This sharply defined landscape, in which Webber relies heavily on the definition of forms through the use of the pen, is one of his most accomplished studies from this portion of the trip. Although a hint of the harshness of this area is recorded in his earlier view of the *Resolution* and the *Discovery* at dock, this study confirms the literary descriptions of the area by Cook's crew as severe and inhospitable. All noted that the high precipices and chasms descending directly to the shore line created an especially jagged flow to the land that gave it "a melancholy appearance." The turbulent weather was also commented on repeatedly, with descriptions of fallen trees "mutilated by the rough Gales," which duly appear in Webber's drawing, emphasizing the stark contrast to the placid tropical scenes he painted only months before. The rudeness of the climate even in the spring is also indicated in the garments of the figures which Cook described in detail.' (W. Hauptman, *op. cit.*, p.154)

The scene depicted by Webber here was identified by Richard Inglis in his chapter 'Encounters. View of the Indigenous People of Nootka Sound from the Cook Expedition Records' in J. K. Barnett and D.L. Nicandri (eds), *Arctic Ambitions Captain Cook and the Northwest Passage*, Seattle and London, 2015, p.134: 'This image [referring to the British Museum watercolour] likely depicts the waterfront on the southwest side of Ship Cove. The figure is shown kneeling and filling a cup from the stream that was known as the watering place [in the plans of Indian Cove drawn by Thomas Edger, the master of *Discovery*, National Archives, Kew, ADM 55/21 f.153] ... In a later painting, Webber completely changed the ensemble of the people, replacing the man with the spear with a figure wearing a chief's hat and carrying a bow and a quiver for arrows. The rugged, rocky, and pine-covered landscape in late winter would have been a massive shock to the senses of the explorers who had spent the previous year in Polynesia.'



Cook described the visit in his journal:

'Sunday 29th. At length at 9 o'clock in the Morning of the 29th as we were standing to the NE we again saw the land ... The Country had a very different aspect to what we had before seen, it was full of high Mountains whose summits were covered with snow; but the Vallies between them and the land on the sea Coast, high as well as low, was cloathed with wood. ... As we drew nearer the Coast we perceived the appearance of two inlets one in the NW and the other in the NE corner of the bay. As I could not fetch the first I bore up for the latter ... We no sooner drew near the inlet than we found the coast to be inhabited and the people came off to the Ships in Canoes without shewing the least mark of fear or distrust. We had at one time thirty two Canoes filled with people about us, and a groupe of ten or a dozen remained along side the Resolution most part of the night. ... A great many Canoes filled with the Natives were about the Ships all day, and a trade commenced betwixt us and them, which was carried out with Strictest honisty on boath sides. Their articles were the Skins of various animals, such as Bears, Wolfs, Foxes, Deer, Rackoons, Polecats, Martins and in particular the Sea Beaver, the same that is found on the coast of Kamtchatka. Cloathing is made of these skins and a nother sort made, either of the bark of a tree or some plant like hemp; Weapons, such as Bows and Arrows, Spears, Fish hooks and Instruments of various kinds, pieces of carved work and even human sculs and hands, and a variety of little articles too tedious to mention. For these things they took in exchange, Knives, chissels, pieces of iron & Tin, Nails, Buttons, or any kind of metal. ... The inlet I honoured with the name of King George's Sound, but its name, with the Natives, is Nookka. ... The Cove in which we lay is on the East side of the Sound, and on the East side of Great Island; it is covered from the Sea but has little else to recommend it, being exposed to the SE winds which we found to blow with great Violence and the devastation they sometimes make was apparent in many places. The land

boardering upon the Sea coast is of middling height and level, but about the Sound it consi[s]ts of high hills and deep Vallies, for the most part cloathed with large timber, such as Spruce fir and white Cedar.

'I can form no estimate of the number of Inhabitants that may be in this Sound, they however appeared to be pretty numerous. ... Their Cloaths are made of the Skins of land and Sea animals, in the making of which there is very little of either art or trouble, besides that of dressing the Skins and Sewing them together for they do no more than form them into a kind of Cloak which is tied over the shoulders with a string and reaches as low as the knees. Besides these skin dresses which are chiefly worn by the men, they have others made of two or three kinds of cloth one of which is made of the bark of the Pine tree which they have a method of preparing so as to look like Coarse hemp ... For a head dress they have a strong straw hat which is shaped like a flower-pot and is a good a covering for the head as can possibly be invented. ... Both men and women paint their faces, their colours are black red and white and seemed to be a kind of ochre mixed with oil ... Their weapons are bows and Arrows, Slings, Spears, short truncheons made either of wood stone or bone ... The spear has generally a long bone point, some of the arrows were pointed with iron but in general the points were of indented bone.'

J.C. Beaglehole (ed.), *The Journals of Captain James Cook on his voyages of discovery. The voyage of the Resolution and Discovery 1776-1780*, Woodbridge, 1999, III, part one, pp.294-320.



112

SIR WILLIAM STRICKLAND, 5TH BT. (1753-1834)

Greenland Dove

titled 'Greenland Dove' on the reverse

watercolour on paper

unframed

11¼ x 18in. (28.6 X 45.7cm.)

£2,500–3,500

\$3,300–4,600

€2,900–4,000

William Strickland sailed on the *Fair American* at Hull for New York on 19 July 1794, arriving on 19 September, and the present drawing may date to the voyage, although he makes no mention of it in his American journal. 'Strickland was the eldest son of Sir George Strickland, a Yorkshire agriculturist who introduced new methods of crop rotation and new types of farm machinery. A naturalist and honorary member of the British Board of Agriculture, Strickland established his own farm at Welburn in York before succeeding his father as the sixth baron of Boynton in 1808. He toured the United States in 1794 and 1795 collecting information on American farming practices for the Board that he later used as the basis for a critical assessment in *Observations on the Agriculture of the United States of America* (London, 1801). ... During Strickland's visit to Monticello from 14 to 16 May 1795, T[homas J[efferson] gave him drawings and a small model of his moldboard plow, which the Englishman praised as an invention "formed upon the truest and most mechanical principle of any I had seen." Strickland's 1798 paper "On the Use of the Thermometer in Navigation" was read by Jonathan Williams at a meeting of the American Philosophical Society in 1800 and published in the Society's *Transactions* two years later. TJ's subsequent correspondence with Strickland—marked by exchanges of publications, seeds, and information on agriculture and natural history—continued until 1805 (J.E. Strickland (ed.) *William Strickland, Journal of a Tour in the United States of America, 1794–1795*, New York, 1971, xi–xii, 22–3n) (Jefferson's *Notes on conversations with William Strickland* sourced online at <http://founders.archives.gov/documents/Jefferson/01-28-02-0281>)

For an album of watercolours of British birds (mostly waterbirds and waders) by Strickland see Christie's, London, 8 Nov. 2000, lot 161, and for the Strickland family's natural history drawings see P. Connelly, *Landed Society and the pursuit of Nature the Strickland family artists of nature* (East Yorkshire Local History Society), Hull, 2015.



113

HIPPOLYTE VICTOR VALENTIN SEBRON (1801-1879)

The Niagara Falls in winter

signed 'H Sebron' (lower right)

oil on canvas

29¼ x 42½in. (74.3 x 107.9cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Private collection, England.

A pupil of Louis Daguerre, the diorama, architecture and view painter Hippolyte Sebron was in America between 1849 and 1855, visiting New York and Louisiana. Another winter view of Niagara by Sebron, with Native Americans hunting ('Chutes du Niagara en hiver', 1857) is in the Musée des Beaux-Arts, Rouen (880.2.2), and his 'Table Rock, Niagara' is in the Sigmund Samuel Gallery of Canada in the Royal Ontario Museum, Toronto. Two fine views of Niagara Falls were published as a pair of large lithographs by Goupil, Paris in 1852.

GERARD EDEMA,

Was a Landskip-Painter, born at Amsterdam, and Disciple of Everdine, whose Manner he at first follow'd. He came into England about the Year 1670, and became very famous for Landskip. His Manner was afterwards broad and bold in Imitation of some Italians. His Pictures commonly afford a Scene of Cliffs, Cascades and Views (as the Learned Dr. Burnet in his Theory calls it) of a broken World. He chose a Country uncultivated, full of Rocks, and Falls of Water, the latter of which he never fail'd to express well, dispersing a gentle warmth throughout the whole, to make amends for the Horror of the Prospect, which generally represents Norway or Newfound-Land, ...

B. Buckeridge, 'An Essay towards the English-School', in Roger de Piles, *Art of Painting*, 1706, p.416.

PROPERTY FROM A PRIVATE COLLECTION, LONDON

114

GERARD VAN EDEMA (C.1652-IN OR BEFORE 1707)

Fishing station, thought to be in Newfoundland, 1679

oil on canvas

30 x 52in. (76.2 x 132.1cm.)

in a carved gilt frame with plaque inscribed 'GERARD EDEMA 1679'

£300,000–400,000

\$400,000–530,000

€340,000–450,000

A similar view by Gerard van Edema, signed, and ascribed the title 'Fishing Station, Placentia Bay, Newfoundland' (oil on canvas, 32 x 39in.) is in the Royal Ontario Museum (ROM), gift of the Sigmund Samuel Endowment Fund. It is of a fishery and a number of the figures in the two paintings (the staffage probably the work of Jan Wyck) are closely similar. No other Canadian views by van Edema are recorded extant, although early commentators such as Buckeridge remarked that the artist appears to have been commissioned to paint other Newfoundland views. Russell Harper made more claims for his Newfoundland visit in 1966, without referencing his sources:

'One prominent painter visited Newfoundland briefly about 1690. Gerard Edema had been born in Holland where he studied under a painter of mountain scenery, A. Van Everdingen. He emigrated to England when he was eighteen, and quickly became successful by catering to the English merchants who liked to have landscapes of the countries where they traded. He sailed with their merchant ships to foreign parts like Norway and there made his sketches. He became a painter of the "first rank" in England and his canvases even entered the Hampton Court collection before his unfortunate early death at Richmond, attributed to "an inordinate love of the bottle." He earned himself the title of "Salvator Rosa of the North."

'Edema's chief patrons were the Duke of St. Albans and Cornish and Devon merchants like Sir Richard Edgcumbe, a "worthy" knight, who lived in the English homeports of the Newfoundland fishermen. During one season Edema accompanied the Grand Banks fishing fleets to America at Edgcumbe's suggestion. The summer was spent in wandering about Newfoundland, sketching rocky landscapes, waterfalls, and views "full of the fantasy of the unknown" in which he delighted. These Newfoundland canvases of fishing stations with men in dories, storage barns, and racks of drying cod were expanded into larger canvases after he returned home and sold "at a first price to merchants" connected with the various establishments which he had visited. Edema's figure painting was bad, so a friend, Van Wyck, added the workmen. Looking at such straightforward representations now, we find it difficult to accept the term "fantasy" for them, but it must be remembered that the very distance of the scene in itself probably did much to stir the imagination. No Edema paintings were on the American continent until recent years and this artist contributed no part to the Canadian art tradition, except that he painted the first landscapes of Newfoundland.' (J. Russell Harper, *Painting in Canada, A History*, Toronto, 1966, p.31)





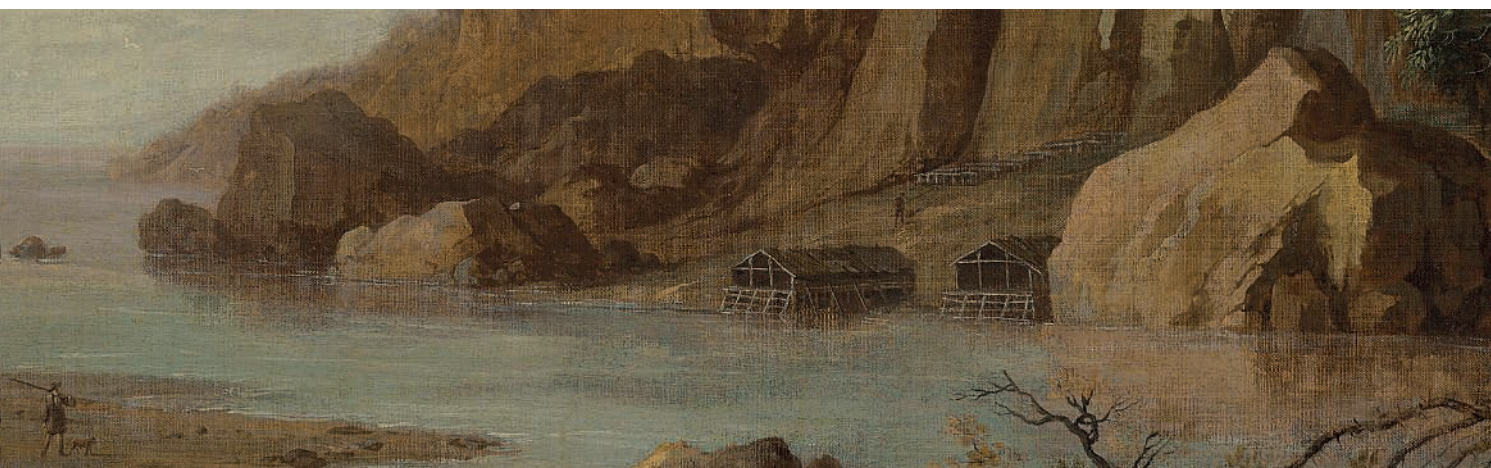




The Toronto picture is currently under investigation. The title of the picture was communicated to Sigmund Samuel by the vendor, apparently based on circumstantial evidence. An early ROM catalogue entry remarks that 'the painting is believed to have been in the collection of William Blathwayt [1649-1717], the British Commissioner of Trade from 1696 to 1706 whose portfolio included fishing in Newfoundland. He was also a collector of Dutch art.' This provenance seems to be confirmed by the recent identification of the ROM painting with lot 1 ('American School, Landscape with a settlement of wooden huts on a river estuary and trappers drying skins, 32 x 39in.') in the Blathwayt sale (Old Master Paintings the Property of J.R.W. Blathwayt Esq.) at Sotheby's, London, 29 February 1956. What is probably the same picture, more accurately described, is the unattributed work listed in the Blaythwayt inventory of 1901 (Gloucestershire Archives): 'Billiard Room, A barren landscape with cottages, and figures curing fish.'

Blathwayt was a colonial bureaucrat who had professional connections with the Americas, and who clearly flourished in his role. He was assistant secretary of trade and plantations 1675-9, and secretary from 1679-96, and surveyor and auditor general of plantations from 1680: 'Blathwayt's greatest sphere of independent initiative was in colonial administration, afforded through his office as secretary to the Privy Council committee for trade and plantations, and as auditor of plantation revenues. He was not averse to accepting sizable gratuities from colonial assemblies, and was involved in many colonial disputes. He became rich from his several salaries and the emoluments of office, and in 1686 married the heiress of the Dyrham Park estate in Gloucestershire, 'a very great fortune' (historyofparliamentonline.org). The auctioneer, Thomas Joye, took four days to sell his 'valuable Collection of Pictures' in the early 19th century, the lots including two van Edemas, lots 23 and 24, and other works which betrayed his transatlantic interests: lot 21 on the second day, a view of Bridgetown, Barbados, and lot 23 on the fourth day 'A long Picture, being a view of a Summer-house, Plants . in America'.

If research on the Toronto picture may be able to confirm Harper's suggested provenance, the present lot's early provenance is not known. It may have once been a companion to the Toronto picture, although is of different size, and descriptions in early auction catalogues (such as Thomas Joye's 'A fine Landscape by Edema', and 'Ditto its Companion') are too summary to help with identification. Harper's claim that Edema's patron Sir Richard Edgcumbe (1640-1688) suggested the artist join the Grand Banks fishing fleet has yet to be corroborated. Edgcumbe's pair of views of his Cornish seat ('View of Mount Edgcumbe', and 'View of Mount Wise from Mount Edgcumbe') are now in the Plymouth City Museum and Art Gallery, and, painted on linen, are notable for having underdrawing, as does the Toronto canvas. The Edgcumbe sale at Sotheby's on 24-5 July 1941 ('The valuable contents of 47 Belgrave Square, S.W.1 The Property of the Rt. Hon. The Earl of Mount Edgcumbe') included a van Edema from the staircase, lot 166, 'Landscape with a river, boats, and buildings', signed and dated 1680, oil on canvas, 28½ x 39½in. The same picture reappeared on the market soon after, at Christie's on 5 Dec. 1941, lot 170 ('An inlet on the Coast, with fishermen and cottage'), 10gns to Wade, and again, at Christie's on 6 March 1942, lot 98 ('An Inlet on the coast of Norway, with fishermen and cottage'). The Edgcumbe picture is smaller (28½ x 39½in.) than the present work (30 x 52in.), although the subject (fishery) and dates ('1679' and 1680) suggest these may be companions of sorts.



There may be no proof as yet that van Edema travelled to Newfoundland, but the present canvas, depicting an extensive fishery in an inlet or harbour whose topography resembles that of St John's, the site of the main English fishery in Newfoundland, looking out from the harbour towards the Narrows, where a large fleet is half lost in the mist. Thornton's map of St John's in 1689 shows the 'planters' or settlers along the north shore of the harbour at that time, Oxford, Downing, Bennet and others, with the one planter's establishment 'Denys Loney's', located on the opposite south bank.

St John's, close to the richest fishing grounds of the New World, was the site of a migratory fishery from the early 1500s. A large and almost landlocked natural harbour, with fresh water running into the coves along the north shore, and wooded hills (to furnish the fish flakes, stages and wharves), made it the ideal "station" for the fishery. English, Portuguese and French crews fished here in the summer months from April to September, and houses began to be built and settlers began to overwinter from the early 1600s. Not long before van Edema's painting, West Country fishermen who wanted to monopolise the trade had been attacking the settlers or 'colonists'. The latter petitioned for their rights in 1679 requesting 'that a Government may be settled to defend them and the Country especially against the French, who are very powerfull there, and against some West Country Merchants whom they have long groaned under.' ('Proposals of Wm. Downing and Thomas Oxford on behalf of the Inhabitants', 29 April 1679). In 1679, before any such government existed in St John's, law and order was kept by the navy, HMS *Reverse* (Captain Wright).



St John's, Newfoundland



VARIOUS PROPERTIES

* 115

CONTINENTAL OR AMERICAN SCHOOL, CIRCA 1850

Niagara Falls

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

oil on canvas

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

\$12,000–16,000

\$16,000–21,000

€14,000–18,000

PROVENANCE:

Private collection, Adelaide.

A fine panorama of the Falls from the Canadian side, showing, from right to left, the Horseshoe Falls, Terrapin Tower (built 1833 and blown up in 1873) Goat Island and Bridal Veil Falls with one of the short-lived towers on Prospect Point, flying the Union flag.

For a similar view by P. Le Bihan, active c.1850 (to whom the present picture might be attributed) see J.E.Adamson, *Niagara Two Centuries of Changing Attitudes, 1697-1901*, Washington, DC, 1985, p.134, cat. no. 37.







116



117

116

LIEUTENANT PHILIP JOHN BAINBRIGGE (1817-1881)

Quebec from Point Levi

watercolour with scratching out on paper
9¼ x 13½in. (23.6 x 34.2cm.)

£3,000–4,000

\$4,000–5,300
€3,400–4,500

Bainbrigge, who entered the army as a lieutenant in the Royal Engineers, was posted to Canada during the Rebellion of 1837-8. He sketched on his Canadian tour of duty (1837-1840s), and was in Quebec in 1837 and in Ontario (see lot 117) in 1840-41. Library and Archives Canada have a large collection of his Canadian sketches.

117

LIEUTENANT PHILIP JOHN BAINBRIGGE (1817-1881)

Fort Henry, Point Frederick and Tete du Pont Barracks, Kingston, from the old redoubt

indistinctly inscribed as titled on the reverse
watercolour on paper
unframed
6¾ x 10in. (17.2 x 25.4cm.)

£1,500–2,000

\$2,000–2,600
€1,700–2,300

There is another version of this view by Bainbrigge of similar size, dated August, 1841, in Library and Archives Canada (online MIKAN no. 2836296).





François Mathurin Adalbert, Baron de Courcy



St Régis village d'Iroquois sur le St Laurent

**BARON DE COURCY'S TOUR OF THE AMERICAS, 1831-33:
THE CANADIAN AND AMERICAN VIEWS (LOTS 118 AND 119)**

The following two lots comprise the Canadian and American watercolours and sketches from Baron de Courcy's travels in the New World in the early 1830s. Little is known about this minor French aristocrat other than his sketches, which were first exhibited in Mexico in 1996 with an accompanying catalogue by Pablo Diener and Kathleen Manthorne (*Barón de Courcy ilustraciones de un viaje, 1831-32*, Palacio Virreinal, Mexico City, 1996). From New York where he had arrived from France in the spring of 1831, de Courcy travelled north to

Canada in August-September 1831 via the great American waterways, the Hudson, Erie Canal, Passaic, Mohawk and St Lawrence, up to the Great Lakes, Niagara, Montreal and Quebec. From Upper Canada, de Courcy heads south back into the United States and down the eastern seaboard in 1832, on the Ohio and Mississippi, before sailing for a tour of Mexico and the Caribbean. The Canadian views include fine prospects of Montreal and Quebec, and the American watercolours and drawings include a notable view of New York from Long Island and rare early sketches taken in the Southern states.

118

**FRANÇOIS MATHURIN ADALBERT, BARON DE COURCY
(FL.1830s)**

Vues dessinés d'après Nature dans mon voyage aux Etats-unis de l'Amerique du Nord en 1831. – Canada

all titled on the mounts, the majority titled and dated on the reverse
six watercolour, two brown wash, one pencil and wash heightened with white,
three pencil, all on paper

unframed

8⁷/₈ x 11¹/₄in. (22.5 x 28.6cm.) and smaller

(12)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

EXHIBITED:

Mexico City, Palacio Virreinal, *Barón de Courcy ilustraciones de un viaje, 1831-32*, 1996.

The twelve views are titled by the artist as follows:

Quebec (2eme partie. Quebec. 7bre 1831)

Place de la boucherie et des embarcations pour traverser le fleuve, à Quebec

(Entrée du marché de la basse ville de Quebec. Ft à Quebec 7bre 1831)

Rue de la basse ville à Quebec (grande rue de la basse ville de Quebec

terminé à Quebec 7bre 1831)

Le St Laurent, Pointe de l'Isle d'Orleans Indiens Hurons. (entrée de la rade de

Quebec pointe de l'isle d'Orleans. Ft. à Quebec 7bre 1831)

Le Saint Laurent, devant Quebec à Canada

Cascade de Montmorenci Canada

Chute de Ste Anne. (ft. à Quebec, 7bre 1831)

St Régis village d'Iroquois sur le St Laurent (fait à Montreal aout 1831)

Partie du Port de Prescott sur le St. Laurent.

Montreal, au Canada

Vue de Montreal prise de la prairie Canada

Monument élevé au Gal Brok [General Brock] cours du Niagara à l'Ontario.

Canada



Le St Laurent, Pointe de l'Isle d'Orleans Indiens Hurons



Place de la boucherie et des embarcations pour traverser le fleuve, à Quebec (Entrée du marché de la basse ville de Quebec ...)

FRANÇOIS MATHURIN ADALBERT, BARON DE COURCY (FL.1830s)

Vues dessinés d'après Nature dans mon voyage aux Etats-unis de l'Amerique du Nord en 1831. – Etats-Unis

the majority titled and dated 1831-2

twenty-five watercolour, nine brown wash, seven pencil and brown wash, nineteen pencil, all on paper

8½ x 11in. (21.6 x 27.9cm.) and similar, and smaller

(60)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

EXHIBITED:

Mexico City, Palacio Virreinal, *Barón de Courcy ilustraciones de un viaje, 1831-32, 1996.*

The sixty American views are titled by the artist as follows:

Bourrasque du 15 mars.

Rencontres de batiment à bord du paquebot l'Erie dans notre traverse du havre à New-York.

Bateau pecheur à bord de l'Erie

Coup de vent que nous eumes le 23 mai

Le même que le précédent [Coup de vent que nous eumes le 23 mai]

Petits briques-schooners à la voile (à bord de l'Erie, rencontre de batiments.)

Brouillard sur le banc de terre-neuve (effet de brouillard à bord de l'Erie)

Rencontre d'une goélette Américaine la nuit à 27 Milles des cotes (Rencontre de batiments la nuit près de New York à 25 Milles en mer)

Pointe de Sandy-hook. (Sandy-hook a l'entrée de l'avant bay de new york)

Entrée de la baie de New-york – etats unis.

Une partie de New-york et Castel Garden pris de long-Island. (... juin 1831)

Moulins a Scier sur le Mohawk.

Ancien aqueduc sur le Mohawk. Etats-unis.

Une vue du Mohawk etats-unis

Vue de l'Hudson prise de Cold Spring – etats unis

.... sur les bords de l'Hudson

Sur la Route de New-York à Passaic (sur le chemin de Passaic pres new-york.

Otbre[?] 1831)

Chute de Passaic (passaics.falls ...)

Cascade de Passaic. – etats unis.

West point, ecole militaire. etats unis

Rochers à Katskill etats unis

Cascade de Katskill

Roger's slide sur lac Georges.

Ruines du fort George sur le lac George.

Tombeau de Kosciusko, cours de l'Hudson. à West-Point.

Fort Putnam. Hotel de West-point. (une partie du fort Putnam hotel de west-

point.)

Entrée du port d'Oswego. Sur le lac Ontario

Grande chute de Trenton (tné a Montreal, aout 1831)

Chute de Genessé à Rochester (té au Niagara aout 1831)

Grand chute de Preston etats unis.

Village de little-falls sur le Mohawk. (partie du village de little falls juillet 1831)

Vue de l'Aqueduc de little falls et du Mohawk (pont ou aqueduc de little falls

aout 1831)

Lac Erie Phare de Buffalo. (farre de Buffalo lac erie té. au Niagara aout 1831)

Indiens dans les forests près de Buffalo. (Indiens de Buffalo. té. A Montreal aout 1831)

Chute du Niagara (Sault du Niagara té. au Niagara aout 1831)

Niagara (Sault du Niagara te. au Niagara, aout 1831)

Niagara (Sault du Niagara aout 1831.)

Niagara. (Sault du Niagara te. au Niagara aout. 1831. ...)

Vue de ma chambre au Niagara. Etats-unis.

Canal de Buffalo. Etats-unis.

Le Niagara vu du pied de la Cascade

Franklin Street à Boston

Washington (Washington prise d'Alexandria)

Tombeau de Washington en Virginie. etats-unis

Route dans les Allegani, de Baltimore a Pittsburg.

(route dans les allegani près)

Baltimore

Entrée de la baie de Baltimore (entrée de la bay de Baltimore octobre 1831)

Une vue de l'Ohio. (vue de l'ohio arks. fin de novembre)

Forest des Criques. Dans la Géorgie (forests des Creeks Indians dans

l'Alabama au mois de mars)

Mississippi, partie du port de la Nvlle. Orleans bateau remorqueur.

Fort du port de Charleston

Une partie de la ville de Savannah. Caroline du Sud – etats-unis

Vue de la Savannah fort moore – Géorgie – etats unis (une vue sur la

Savanna fort moore Caroline du Sud)

Lac Champlain près de Nelle Orleans

Souvenir du Mississippi. etats unis

Maison de Bucheron sur le bord du Mississippi.

[Waterfall with two figures in the foreground]

Arbre sur laquelle oeuil de Faucon, tua l'Indien. Dans le dernier des Mohicans

Caverne de l'Volson ou se retira le Cte Duncan avec ses deux aimables

compagnons de voyage sous la protection de la longue carabine et du Grand-

Serpent

Tombeau de Scipion l'Africain près Tarragon. Espagne.

[Title page]



Entrée de la baie de New-york



Une partie de New-york et Castel Garden pris de long-Island



Baltimore



Sur la Route de New-York à Passaic



Fort Putnam. Hotel de West-point



Une partie de la ville de Savannah. Caroline du Sud



Lot:119 (part) Forest des Criques. Dans la Géorgie





Montmorenci Fall Canada E. 1847

* 120

LIEUTENANT EDMUND GILLING HALLEWELL (1822-1869)

Sketches from Nature. "Foreign". Canada, 1847-49: an album of forty-two watercolours

the watercolours mounted recto and verso on 19 album leaves, several signed with initials 'EGH', five signed 'Hallwell', one signed and dated 'Hallewell 1847', one signed 'E Hallewell' on the reverse, the majority titled and dated on the mounts, several titled and dated in the sheet pencil and watercolour on paper the majority of sheets 10 $\frac{1}{8}$ x 14 $\frac{3}{8}$ in. (25.6 x 36.5cm.), some smaller one panorama on two joined sheets, 10 $\frac{1}{4}$ x 28 $\frac{3}{8}$ in. (26 x 73cm.) one panorama on three joined sheets, 10 $\frac{1}{4}$ x 43in. (26 x 109.2cm.) in half calf folio album (515 x 390mm.) with marbled paper covered boards, in blue morocco backed box (560 x 430 x 55mm.)

£60,000-80,000

\$79,000-110,000

€68,000-91,000

This is the largest surviving collection of Hallewell's Canadian views dating to his posting to Canada from 1847-49, and includes fine panoramas of Quebec as well as sketches which trace his movements around Canada from Nova Scotia to Ontario. 'Following a tour of duty in Bermuda from November 1841, Hallewell, then lieutenant and adjutant in the 1st battalion of the 20th Regiment, arrived at the Halifax station on board HMS *Vengeance* on May 5, 1847. He departed for Quebec on September 8 on board HMS *Belleisle*. Upon his arrival on September 21, Hallewell obtained a leave of absence until October 10 for his private affairs. By November he had rejoined the 1st battalion, then stationed at Kingston and Fort Henry, with which he continued to serve until April 1849. In March of that year, he was transferred to the reserve battalion of the 20th, which he joined at London by May. Hallewell was assigned to accompany invalids to England; he departed Quebec on September 26, 1849, on board the freightship *Elizabeth* for Portsmouth.' (W. M. E. Cooke, *W.H. Coverdale Collection of Canadiana*, Ottawa, 1983, p.100).

The views comprise:

Halifax N.S. from the Point Pleasant road;
Near Halifax N.S. 1847;
York Redoubt - Halifax - "Sunday" - 1847;
N.W. Arm - Halifax N.S. "Sunday" 1847;
York Redoubt. Halifax N.S. 1847;
Cape Arignole from H.M.S. "Belleisle" lying in the St Lawrence N.W.;
St Lawrence Looking out 13 miles below Quebec;
Quebec - 1847 from H.M.S. "Belleisle". 25 Sept 1847 (*panorama*);
Looking over the fall of Montmorenci from the bridge (west point of Orleans island) 1847;
Quebec from Montmorenci;
Montreal ... General Fielder's house Montreal - Canada - 1847;
At Halifax - 1847;
From Halifax 1847;
Looking across St Lawrence towards heights of Abraham - 1847;
Montreal from St Helens 1849;
Camp of the 19th Regiment at St Helens 1849;
Wolfe's redoubt Part of the citadel of Quebec;
[The monument Quebec];
Wolfe's Cove Quebec from the heights of Abraham looking up the river;
Montmorenci Fall Canada E. 1847;
Kingston Barracks (Tete de Pont) Canada. W. 1848.;
Quebec from Montmorenci 1847;
Quebec from road to Montmorenci - 1847;
Quebec from above Point Levi 1847 (*panorama*);
Losky's Bridge, W. London - Canada 1849;
Niagara Fr The Suspension Bridge 1849;
At London - Canada W - 1849;
On the Thames - near London - C.W. 1849;
On the Thames at London. Canada W. 1849 -;
The evening gun 1848;
Kingston Canada West - from Barrowfield 1848.;
Catarqui Bridge Kingston - Canada W. 1848;
On Lake Ontario - 1848;
Horse shoe fall - Niagara from under Goat Island;
Near Kingston - Lake Ontario 1848;
[Looking over the fall of Montmorenci from the Bridge 1847];
From The Rice Lake - off Lake Ontario - 1848;
Fall of St Mary - 20 miles from London - Canada W. 1849;
Pr. Hammond Grenadier Compy XX R - Winter Dress - 1848;
On the Thames - London Canada W. 1849;
[Loretto. W. Montreal Canada];
The Northern Lights - this sketch was made when we were going up the river Saint Lawrence in H.M.S. "Belleisle" in September 1847.



Halifax, Nova Scotia



Montreal from St Helen's, 1849



York Redoubt. Halifax N.S. 1847



Entrance to Castle Harbour, Bermuda. ruins of old works and Battery of Fort Southampton taken from Kings Castle ruins - looking East. 1846

* 121

LIEUTENANT EDMUND GILLING HALLEWELL (1822-1869)

Sketches from Nature. "Foreign". Bermuda and the Caribbean: an album of forty-two watercolours and drawings

the watercolours and drawings mounted recto and verso on eleven album leaves, one of the Bermuda subjects signed 'E. G. Hallewell', eleven signed with initials 'EHH', the majority titled and dated in the sheets or on the mounts

pencil and watercolour with scratching out on paper

the majority of the sheets 10½ x 14½in. (26.6 x 36.8cm.)

one panorama (Bermuda) on three sheets 7¾ x 32½in. (19.8 x 82.5cm.)

one panorama (Bermuda) on two sheets 7 x 20in. (70.8 x 50.8cm.)

in half calf folio album (525 x 393mm) with marbled paper covered boards, with original red morocco label titled in gilt affixed to upper cover, in blue morocco backed box (568 x 430 x 37mm) (48)

£50,000-70,000

\$66,000-92,000

€57,000-79,000

Hallewell arrived in Bermuda with the 20th (East Devon) Regiment of Foot in November 1841 and was stationed there until his posting to Canada in 1847. He was promoted lieutenant in 1842 and adjutant in of the regiment in 1844, and served as private secretary to the governor, Col. William Reid. Hallewell's series of commanding panoramic views of Bermuda painted in 1846 (Foreign and Commonwealth Office Library, London) were the basis of a set of lithographs published in London in 1848 (thirteen plates forming three panoramas), all presumably encouraged by Reid who was responsible for the development of the islands' economy and system of fortifications, and had forwarded Hallewell's 'sketches' to the Colonial Office. The present watercolours include eighteen rare views of Bermuda which were retained by the artist, the majority dating to his service in the islands between 1841 and 1846, along with twenty-four views taken in the Caribbean (the majority at Barbados, St Lucia, Nevis and Tobago) dating to his departure from Bermuda for Canada (for which see lot 120) in 1847. For his work in Bermuda see the exhibition catalogue *Through British Eyes: Images of Bermuda 1815-1860* (the Pierpoint Morgan Library, New York, and Bermuda National Gallery, Hamilton), New York, 1996, pp.15-18.



The views comprise:

Bermuda:

Entrance to Castle Harbour, Bermuda. ruins of old works and Battery of Fort Southamton taken from Kings Castle ruins - looking East. 1846 [*panorama*];
 Hamilton Bermuda from Signal Post Port's island 13 June 1846;
 Looking S.W. View of Hamilton Harbour Bermuda. March;
 From Brackish Pond Bay Bermuda looking E 1848;
 Bermuda 1852;
 A Slaver taken by American Navy Bermuda;
 Fort Catherine Bermuda from the Naval Tanks 1843 [*panorama*];
 Pembroke Church Bermuda - 1842;
 At Bermuda 1844;
 Pembroke church Bermuda - 1843;
 Ireland Island Bermuda. from Spanish point 1845;
 St George's Bermuda - looking N.W.;
 Stokes Point & Ferry Saint George 1844;
 Ireland Id. Bermuda from ... 1843;
 Grave Yard. Ireland Id Bermuda;
 Ireland's Id. from near Port's Id. 1846;
 from Port's ... June 13th 1846;
 [Bermuda].

The Caribbean:

Passing Deseada. on the voyage from Bermuda to Barbados. [four coastal profiles], 6th Dec. 1846;

Govt. House Barbados Garden Front 1847;
 Queen's House - Barbados 1847;
 Highlands Sugar Works Tobago 1846;
 Govt. House Tobago 1846;
 Saint Lucia The small Piton 1847;
 The Little Piton. St. Lucia - 1847;
 Large Piton - Little Piton - St Lucia 1847;
 Saint Lucia. The small Piton from Souffriere 1847;
 "Diamond" Rock off Martinique SW½W dist: 3 Miles 1847;
 Little Piton & Mr. Goodman's House - 1847;
 Gros islet Saint Lucia 1847;
 Scarbro' Bay & Town, Tobago 1847;
 Barbados 1847;
 St Johns - Barbados - 1847;
 Hackletons Cliff Barbados. 1847;
 Burnt District - Bridge Town Barbados 1847;
 Sugar works, Barbados 1847;
 Post office at Courland Bay Tobago 1846;
 Fontabelle [Barbados] 1847 (with a view of Fontabelle on the reverse);
 Highland Waterfall Tobago 1846;
 Capt Hutchinson's grave Barbados - 1847;
 Nevis [on two sheets, unjoined]



Pembroke Church Bermuda - 1842



Hamilton Bermuda from Signal Post Port's island 13 June 1846



122

FRENCH SCHOOL, LATE 18TH CENTURY

A free woman of colour wearing a tignon, her pet saffron toucanet perched on her right hand

oil on panel

oval

15¾ x 12¼in. (40 x 31cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

123

AUGUSTIN BRUNIAS (1730-1796)

Free women of Dominica washing clothes in a stream

oil on canvas

11½ x 9in. (29.2 x 22.9cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000





124

MICHEL JEAN CAZABON (1813-1888)

Figures bathing in a pool, plantation houses beyond, Trinidad

signed 'Cazabon' (lower left)

watercolour, bodycolour and scratching out on paper
10½ x 13¾in. (26.8 x 35cm.)

£6,000–8,000

\$7,900–11,000

€6,800–9,100

125

HIPPOLYTE JEAN-BAPTISTE GARNERAY (1787-1858)

A scene in the Antilles

signed 'Hypte Garneray' (lower left)

watercolour on paper
unframed
7½ x 5½in. (18.2 x 14.4cm.)

£3,000–4,000

\$4,000–5,300

€3,400–4,500

PROVENANCE:

Purchased in the 1960s by the parents of the present owner.





126

FRITZ SIGFRIED GEORGE MELBYE (1826-1896)

Sunset on the Venezuelan coast with a hunting party around a fire

signed and dated 'F.G. Melbye 1867.' (lower right)

oil on board

15¼ x 19in. (38.7 x 48.3cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,700



127

SPANISH COLONIAL SCHOOL, EARLY 19TH CENTURY

A Wedding Party, Ecuador

inscribed 'MATRIMONIO Y FUNCION DE INDIOS (ECUADOR)' (lower right)

oil on canvas

22½ x 31in. (57 x 78.7cm.)

£5,000–8,000

\$6,600–11,000

€5,700–9,100

PROVENANCE:

Private Collection, Spain.





* 128

LIEUTENANT WILLIAM M. HUNTER (D.1849)

Rio de Janeiro from the Ilha das Cobras; and Rio de Janeiro from the terrace of the church Nossa Senhora da Glória

numbered '2688' and '2689' respectively in the right-hand margins pen and ink and wash on paper, one watermarked 'HATMAN W. BALSTON & CO.'

unframed

12 x 17⁷/₁₆in. (30.5 x 44.8cm.) and similar

with two coastal profiles, one at Rio de Janeiro, by the same hand, numbered '2690' and '2691' respectively (4)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

Hunter was First Lieutenant on the ship of the line USS *Franklin* (Commander Charles Stewart) and sketched on the *Franklin's* extended Pacific cruise with the *Dolphin* in 1821-4. The American Navy squadron's duties were primarily to protect American merchant shipping and commercial interests, at a time when wars of independence were rife in South America. The ship's ports-of-call included Rio de Janeiro, the Juan Fernández Islands, Valparaíso, Callao, and Arica. Eleven of his drawings are in his log book and shipboard journal of the voyage (Huntington Library, California) and two of his Valparaíso views follow as lot 132. The USS *Franklin* was in Rio de Janeiro harbour from 30 November-10 December 1821, at a most historic time, on the eve of the regent Don Pedro's declaration of Brazilian Independence.

129

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

Rio de Janeiro da Ilha das Cobras

handcoloured lithograph, published by Lemerciere, Paris S.21 x 30¹/₂in. (53.2 x 77.5cm.)

£1,500–2,500

\$2,000–3,300

€1,700–2,800





PROPERTY FROM A CORPORATE COLLECTION, LONDON

130

JOHANN ADOLF HOFFLER (1825-1898)

Brazilian Indian camp beside a river in the rainforest

signed and dated 'A. Hoeffler 1868' (lower left)

oil on canvas

25½ x 36¾in. (63.8 x 93.4cm.)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Hermann Souchay.

Anon. sale, Christie's London, 15 July 1994, lot 38 (as A. Hieffler), where purchased by the present owner.



131

ALFRED DE GAULT (19TH CENTURY)

The Sugar Loaf and Botafogo Bay, Rio de Janeiro, looking over the church of Nossa Senhora da Glória from the Tijuca waterfall

indistinctly signed and dated 'A Gault / 1881' (lower left)

oil on canvas

21 x 25in. (53.3 x 63.4cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

PROVENANCE:

Dr Edgar Joseph Munhall (1933-2016), first curator of the Frick Collection, New York.



*** 132**

LIEUTENANT WILLIAM M. HUNTER (D.1849)

Valparaíso - two panoramic views of the Chilean port

one numbered '2692' in the right margin

pen and ink and wash on paper, one watermarked 'HATMAN W. BALSTON & CO.'

unframed

12¼ x 17½in. (31 x 44.8cm.) and similar

(2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

For Hunter and the USS *Franklin's* Pacific cruise of 1821-4 see the note to lot 128. The American squadron was at Valparaíso for three months in early 1822.





THE PROPERTY OF A GENTLEMAN

133

JOHANN MORITZ RUGENDAS (1802-1858)

The beach of El Membrillo, Valparaíso

oil on canvas

16½ x 25½in. (42 x 64.7cm.)

£70,000-100,000

\$93,000-130,000

€80,000-110,000

PROVENANCE:

Acquired by the present owner's family in Valparaíso in the 19th century.

Private collection, England.

This picture is not listed in Diener's *catalogue raisonné* (P. Diener, *Rugendas*, Augsburg, 1997). For variants see Diener, CH-O-11, -12 and -13. A larger variant from an English collection which emerged in 2015, is now in a private collection, Chile and Pablo Diener has kindly provided the following updated information on this series of views of the Chilean port, prompted by the appearance of the larger version, but prior to knowledge of the present (sixth) version:

'Esta vista fue objeto de varias composiciones pictóricas en la obra del artista viajero Juan Mauricio Rugendas. Cronológicamente la primera es una tela de formato menor (34.3 x 44.9cm.), firmada y fechada en 1838 (Col. Mandiola Solar). En 1842 el pintor retomó este motivo y lo ejecutó en el formato de aproximadamente 60 x 90cm. (Col. Phelps de Cisneros). Dos años más tarde, en 1844, Rugendas volvió a pintar esta vista de Valparaíso, esta vez en el formato menor (ex. Col. Livermore); y es probable que en ese mismo año pintara la otra versión en gran tamaño (ex Col. Baring Brothers). Esas cuatro versiones muestran un paisaje coincidente, utilizado siempre como escenario para la ejecución de retratos de grupo.

'En todas esas composiciones el punto de observación está localizado en un promontorio de rocas junto al mar; la mirada se dirige primero a la playa de El Membrillo y a continuación aparece la fortaleza de piedra, donde ondea la bandera chilena. Detrás de la fortaleza se divisa la ciudad y a la izquierda se abre la vista hacia la bahía, en unos casos con más en otros con menos navíos. En dos versiones ha sido posible identificar la presencia de Guillermo Wheelwright ... , de quien Rugendas dejó un retrato a lápiz (v. Cat. núm. R-D-73) y cuya fisonomía voluminosa es inconfundible; por lo demás, se trata de una personalidad importante para la vida del artista a inicios de la década de 1840. Las demás identificaciones han sido siempre tentativas y difíciles de comprobar. ...

'Rugendas se propuso representar un puerto donde estuvo establecido por algunos años durante su periplo americano. No es un lugar cansino, sino un puerto importante, con grandes navíos de diversa nacionalidad –además del francés hay también uno peruano y otro identificado con la bandera chilena-, con lo cual mostraba que su escenario era del gran mundo de ultramar. Para cumplir con este propósito utilizó todos sus recursos de que disponía: altera la fisonomía del paisaje, pinta fielmente los navíos a partir de sus apuntes y compone los grupos de figuras, unas veces a partir de la combinación de varios dibujos individuales, como en el grupo de los elegantes varones, otras encajando en el cuadro chileno un motivo costumbrista de origen peruano. Y entre el grupo de hombres de aspecto circunspecto y las mujeres, que aparecen ensimismadas entre ellas sin prestar mayor atención al espacio en que se encuentran, el pintor incluye también aquí como en las otras pinturas, algunas figuras populares que contribuyen a darle un sabor local a la composición.' (private communication, 27 October 2017)

Diener identifies the figures in the foreground of the variant, CH-O-11, as the family of Carlos Álvarez Condarco (or Condarcos) to the left and the Brown family to the right, with Messrs Ward and Wheelwright. Rugendas fell in love with one of the Condarco daughters, Clara, and began an affair with her after he separated from his lover Carmen Arriagada. He would later flee Valparaíso and her disapproving parents for Peru, financed by Wheelwright's patronage. Rugendas's many friends in Valparaíso included Berkemeyer, the German consul from Hamburg, the businessman Beyerbach the painters Juan Smith and Carlos Wood, and the families of Browne Aliaga, Ossa Browne, and William (Guillermo) Wheelwright, an English entrepreneur, president of the steamship company and one of the artist's patrons. Rugendas shuttled between Valparaíso and Santiago in his first years in Chile, and, finding more work in the cosmopolitan Valparaíso than in Santiago, settled in the port permanently from May 1838 until his departure for Peru in November 1842.

The larger variant, and the composition the most closely similar of this series to the present picture, Diener's 'ex Col. Baring Brothers' (Diener, CH-O-12) sold Christie's, London, 15 Dec. 2016, lot 146 (£557,000) (see right).



Johann Moritz Rugendas (1802-1858), *The beach of El Membrillo, Valparaíso*, oil on canvas, 25 x 36in. (63.5 x 91.4cm.) sold Christie's, London, 15 Dec. 2016, lot 146, £557,000



IMPORTANT PICTURES BY JOHANN MORITZ RUGENDAS FROM A PRIVATE COLLECTION, CHILE

wundervoll Rugendas

Pablo Diener

The paintings 'El Rapto' and 'Huasos Maulinos' were conceived by Rugendas as a pair of paintings. To date, two versions of this pair of paintings were known, one in the collection of the Princes of Thurn and Taxis, in Regensburg (Germany), and one in the collection of Eugenio Irrázaval, in Santiago, Chile. ... The three versions of 'El Rapto' and 'Huasos Maulinos' are, in fact, very similar, but, by virtue of the differences, should be considered as versions and not as replicas, that is, independent compositions although they were worked up from common pencil studies. These are two emblematic Chilean paintings by Rugendas, both concentrating on the local people, one with ethnographic focus, the other *costumbrista*.

Pablo Diener, private communication, August 2013, translated from the Spanish

134

JOHANN MORITZ RUGENDAS (1802-1858)

El rapto (El Malón)

signed with initials 'MR' and inscribed and dated 'Arauco / 1834' (lower right)

oil on canvas

17 x 20in. (43.2 x 50.8cm.)

£60,000–80,000

\$79,000–110,000

€68,000–91,000

PROVENANCE:

Señora Dolores Igualt de Alamos and thence by descent to the present owners.

Private collection, Santiago de Chile.

El tema del malón fue una verdadera obsesión en el ideario artístico de Rugendas. Conocer la naturaleza y el hombre aborigen fueron quizá los motivos primeros que le indujeron a la gran aventura americana.

Bonifacio del Carril



El Rapto

El cuadro representa una batalla campal entre araucanos, por un lado, y soldados y campesinos chilenos, por otro. En el primer plano de la composición aparece un jinete indígena montado en un caballo al galope, llevando una mujer blanca como botín, mientras es perseguido por un campesino con un machete en la derecha; a los pies del jinete en fuga yace otro campesino caído de espaldas.

La escena tiene un tenor altamente dramático. A la derecha se identifica otro episodio de un asalto a una mujer que intenta zafarse despavorida de las manos de su captor, en tanto un niño intenta desaparecer de ese momento de horror cubriéndose los ojos y está a punto de tropezar con la cabeza de un caballo derribado. En el segundo plano se desarrolla la batalla en la que los indios simultáneamente arrear ganado y luchan contra los soldados. Y al fondo se vislumbran otros grupos de indios a caballo, ya en fuga, dejando atrás un poblado.

El episodio tiene lugar en un valle con vegetación baja, que está delimitado al fondo por una cadena de montañas, que termina en un bosque, y a cuyo pie se yergue el poblado. En la pequeña aldea de casitas blancas se destaca la silueta de la torre de una iglesia. La línea del horizonte está parcialmente cubierta por nubes de humo, probablemente originadas por las devastaciones provocadas por el asalto de los araucanos al poblado chileno y sus cultivos.

El tema de la población araucana en general y, en particular, de los asaltos indígenas a los poblados chilenos fue objeto de interés de Rugendas desde su llegada a Chile, en julio de 1834. Es probable, incluso, que haya sido el deseo de trabar contacto con esos pueblos la principal razón que lo impulsó a viajar a este país del Cono Sur del continente. Sabemos que, debido a circunstancias políticas y por el terremoto de febrero de 1835, el artista sólo pudo emprender un viaje de Santiago a la región de la Frontera en diciembre de 1835, y realizó un periplo que lo llevó hasta la cuenca del río Biobío. Ahí pudo ver y dibujó individuos de la nación araucana. Posteriormente, ya de retorno en Santiago, se familiarizó con los problemas de la guerra entre araucanos y chilenos, y particularmente con el drama que provocaban entre los chilenos las persistentes *razzias* que los araucanos emprendían contra los pueblos y caseríos chilenos en zonas limítrofes. Inspirado en relatos que corrían de boca en boca y, después, tomando el poema épico *La Cautiva* del argentino Esteban Echeverría, el artista viajero concibió una serie de composiciones, tanto en dibujos como en pinturas al óleo.

El cuadro que se describe aquí pertenece a la primera etapa de esta área temática del trabajo del artista, un motivo que seguirá reelaborando por más de dos décadas.

Hasta hoy, de hecho, habían sido localizadas dos versiones al óleo de esta composición inaugural de *El Rapto*: una – la versión 1 (cat. núm. AC-O-1, en Diener, 1998) – que se conserva en la colección de los Príncipes de Thurn und Taxis, en Ratisbona (Alemania), y otra – la versión 2 (cat. núm. AC-O-2, en Diener, 1998) – en la colección particular de Eugenio Irrázaval, en Santiago de Chile. Esta tercera versión llega a completar este conjunto de trabajos, permitiendo elucidar mejor el propio proceso creativo del pintor. Las tres versiones remiten inequívocamente a dos dibujos, en los que el asunto aparece esbozado en hojas que pueden considerarse croquis de composición (cat. núm. AC-D-8 y AC-D-28, en Diener, 1998).

La versión de Ratisbona es de pinceladas rápidas y bastante afín con la técnica del estudio al óleo que Rugendas practicó en México. En esa composición, el rapto tiene lugar en las faldas de la montaña y la escena se concentra en el episodio central del araucano huyendo con una cautiva, sin una continuación narrativa en los planos medio y de fondo. En el cuadro de la Colección Irrázaval, el artista ya compone un episodio más complejo, que coincide a grandes rasgos con la versión que comentamos aquí. Al examinar detalladamente las dos versiones santiaguinas, constatamos que, si bien las dos versiones son coincidentes en la narrativa del episodio, esta tercera versión, que se aborda aquí, representa la culminación compositiva, donde la construcción dramática es más convincente, la figuras poseen un movimiento bien plausible y la organización pictórica es más elaborada. ...

El conjunto de estas tres versiones de *El Rapto* pertenece a una secuencia en el proceso creativo de Rugendas; las tres obras tienen casi las mismas dimensiones, con mínimas diferencias de más o menos 1 cm, y en las tres encontramos aproximadamente los mismos elementos. No obstante, esta tercera versión es la construcción más depurada que necesariamente presupone la precedencia de las otras dos.

Así pues, afirmo que la versión descrita aquí del cuadro *El Rapto* es una de las obras culminantes de J.M. Rugendas en Chile y representa la versión más acabada de este tema, en lo que se refiere a las versiones pintadas en Chile. Posteriormente, ya en Argentina, el artista viajero retomó este tema y lo sometió a nuevos lenguajes formales.

Pablo Diener, private communication, August 2013



135

JOHANN MORITZ RUGENDAS (1802-1858)

Huasos Maulinos (Chilean horsemen)

signed and inscribed 'M. Rugendas / Talca' (lower right)

oil on canvas

17 x 20in. (43.2 x 50.8cm.)

£60,000–80,000

\$79,000–110,000

€68,000–91,000

PROVENANCE:

Señora Dolores Iguait de Alamos and thence by descent to the present owners.

Private collection, Santiago de Chile.

Huasos Maulinos

El cuadro representa a un grupo de siete campesinos, en primer plano, tres acomodados a nivel de la tierra formando un círculo, uno de pie apoyado en un caballo y tres montados a caballo; junto al grupo aparece un perro y dos carneros. Detrás de ellos se observa un movimiento de carretas, jinetes y ganado y todo induce a pensar que ahí próximamente tendrá lugar una competición campestre, sea de carreras ecuestres, de topeo o un rodeo.

La escena se localiza en un valle amplio, con la Cordillera de los Andes al fondo. El lugar exacto de la escena fue identificado como los Llanos de la Mariposa, al interior de Talca (T. Lago, *Rugendas, pintor romántico de Chile*. Santiago de Chile, 1998, p.110). La obra está basada en un estudio a lápiz, al que Rugendas dio un título descriptivo: *Campesinos durante una parada en el camino* (cat. núm. CHC-D-178, Diener, 1998). A partir de ese dibujo, el artista pintó una versión al óleo que envió a sus mecenas, los Príncipes de Thurn und Taxis en Ratisbona, en cuya colección entró en 1838, equivocadamente llamada de *Gauchos argentinos junto a un vivaque* (cat. núm. CH-O-34, Diener, 1998). Otra versión al óleo de este mismo motivo quedó en Chile, y pertenece actualmente a la colección de Eugenio Irrarrázaval, y ha pasado a ser conocida en publicaciones y exposiciones como *Huasos Maulinos* (cat. núm. CH-O-33, Diener, 1998). El cuadro que se comenta aquí representa la tercera versión de este tema.

La similitud entre estos tres cuadros salta a la vista, inclusive en el formato y las dimensiones, que no difieren en más de un centímetro entre uno y otro. No obstante, un examen detallado pone en evidencia diferencias que merecen atención para una evaluación precisa de esta tercera versión. Aquí, la descripción del lugar es coincidente con la versión de Ratisbona, con una representación bien próxima de la cordillera, destacando su monumentalidad; en la versión de la colección Irrarrázaval, en cambio, la vista es más abierta, a mayor distancia de los Andes. En lo que se refiere a los campesinos en primer plano, las versiones de Thurn und Taxis e Irrarrázaval representan al grupo sentado en torno de un fuego y haciendo circular un mate; aquí, en cambio, no hay fogata y, en vez de mate, las dos figuras sentadas parecen tener objetos de comida en las manos.

Esta composición en sus tres versiones al óleo constituye la obra más elaborada de tema costumbrista que Rugendas pintó en Chile, uno de los asuntos a los que el artista dedicó más atención durante su estada en este país. Hay un claro énfasis en individualizar los tipos populares, tanto en la fisionomía y en los atuendos, como en los enseres de uso cotidiano y las cabalgaduras. De hecho, este cuidadoso registro de los personajes populares chilenos está ampliamente documentado en la obra de dibujos a lápiz del artista y, particularmente en la versión que se comenta aquí, constatamos la presencia de diversas citas a estudios de figuras singulares. Ese conjunto de estudios puntuales está organizado en este cuadro en forma de una animada composición narrativa y enmarcada en un paisaje característico de la región central de Chile.

Con base en las observaciones precedentes afirmo que la versión de los *Huasos Maulinos* analizada aquí representa la tercera y más elaborada pintura que J.M. Rugendas dedicó a este motivo.

Pablo Diener, private communication, August 2013

THIS LOT MAY BE VIEWED BY APPOINTMENT AT CHRISTIE'S CHILE OFFICE

Pallièrè ... el historiador gráfico de toda una época argentina.

VARIOUS PROPERTIES

136

JEAN LEON PALLIÈRE (1823-1887)

A caravan of travellers, Argentina

signed 'Pallièrè' (lower right)

oil on card laid down on canvas

9½ x 17¾in. (24 x 44.2cm.)

£50,000–80,000

\$66,000–110,000

€57,000–91,000

PROVENANCE:

Purchased in Argentina (early 20th century), and thence by descent to the present owner.

Born in Rio de Janeiro, the son of the expatriate French artist in Brazil, Armand Julien Pallièrè, Jean Leon was schooled in Paris before returning to South America, aged 25, in 1848. He returned to Rio de Janeiro, via Buenos Aires, and studied under Felix-Émile Taunay at the Academia Imperial de Bellas Artes, before continuing his studies in Europe in 1849. He returned to South America again in late 1855, and lived and worked in Argentina between 1855 and 1866, during which time he illustrated Argentine subjects for publications in England and France, providing a graphic record of life in mid-nineteenth century Argentina both for the curious in Europe, and for posterity: 'Pallièrè se fue así transformando en el historiador gráfico de toda una época argentina.' (www.revisionistas.com.ar)

In 1858 Pallièrè embarked on a major journey into the interior, accompanied by Wilhelm, Duke of Mecklenburg-Schwerin and Baron Georg von Brackenheim. His travels in the interior were recorded in his *Album Pallièrè. Escenas Americanas* featuring 52 lithographs printed in black and sepia after his drawings, watercolours and paintings, published in Buenos Aires between April 1864 and August 1865 (the subjects include scenes in Argentina (44), Uruguay (1), Brazil (4), Chile (2) and Bolivia (1)), and in his journal, written in French and published in Spanish translation in Buenos Aires in 1945 (*Leon Pallièrè Diario de Viaje por la America del Sud*).

For a recent Argentine subject by the artist, see Christie's, London, 30 October 2014, lot 62 ('A caravan of gauchos and their wagons crossing the Pampas, Argentina', sold for £146,500).





Blanes dejó así para la posteridad una visión pictórica de este personaje que tenía un concepto de libertad total.

Alicia Haber

137

JUAN MANUEL BLANES (1830-1901)

A Gaucho, at dawn

oil on canvas
12 x 10⁷/₁₆ in. (30.4 x 25.8cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Private collection, England.

For two smaller variants of this subject see the untitled oil on panel in a private collection, Buenos Aires (A. Haber, E.J. Sullivan and K.E. Manthorne, *El Arte de Juan Manuel Blanes*, Buenos Aires, 1994, pl.131, p.203) and the oil on panel 'Gaucho en el palenque' offered at Sotheby's New York, 23 Nov. 1999, lot 24.

Juan Manuel Blanes and Juan Leon Pallière's paintings of life on the Argentine and Uruguayan plains in the mid- to late-19th century capture a way of life that was soon to vanish, as the modern world approached at century's end. The present canvas, which has emerged seemingly quite untouched over the years from an English collection, is an unpublished work, presumably brought back from South America by an English visitor in the 19th century. It is from a series of modestly sized studies of gauchos which have helped to define this national symbol, the series discussed at some length by Katherine Manthorne in 1994: 'Les escenas de los gauchos de Blanes pertenecen a dos categorías distintas; figuras estáticas - que generalmente representan un hombre solo (algunas veces en compañía de su "china"), quien cobra mucha importancia en el ambiente del paisaje ... - e imágenes activas de gauchos a caballo, ya sea rodeando el ganado, ... o domando un potro. Estos dos grupos, por lo general sin fecha pero probablemente realizados uno a continuación del otro, encuentran analogías en dos fases distintas de la representación del Oeste americano. ... Los gauchos cumplían una variedad de funciones, pero la más importante era la de actuar en la tierra de nadie como una "frontera natural" entre la "civilización" de Buenos Aires o Montevideo y el "salvajismo" de las praderas. ... Generalmente las figuras estáticas de Blanes representan el gaucho a la hora del amanecer o del crepúsculo, parado pensativo en el paisaje que él preside. Con frecuencia, el gaucho pasaba las horas intermedias con luz diurna sobre la montura atravesando las grandes extensiones.' (Katherine E. Manthorne, ' "Hermanos del alma" Los gauchos de Blanes y la delineación de los tipos fronterizos del Oeste americano' in A. Haber, E.J. Sullivan and K.E. Manthorne, *op. cit.*, pp. 156-64)

The series of studies of gauchos, which isolate the single figure, occasionally, as here, with his steed, and often, as here, at sunrise or sunset, creates an icon. The gaucho or cowboy, the man of action, is painted by Blanes quite still, in a moment of repose at day's beginning or end, his distinctive costume (hat and poncho) and simple props (hitching rail, grassy plain, horse, and low horizon) beautifully detailed and providing a rudimentary alphabet to which Blanes returns again and again to spell out this most eloquent and heroic image: 'Cuando Juan Manuel Blanes se alejaba de la solemnidad de las pinturas históricas dejaba traslucir acentos románticos y espontáneos. Un testimonio elocuente es su serie "los gauchitos", en donde logró alturas estéticas especiales que descubren sus vetas más vibrantes. Aunque la pintura histórica constituye un capítulo fundamental de su obra, Blanes en "Los gauchitos" logró también transmitir el espíritu nacional. Al hacer del gaucho una figura dominante, Blanes lo transformó en un personaje de gran poder simbólico que convoca el orgullo criollo. En estas obras de pequeña dimension Blanes demuestra atención entrañable al arquetipo humano propio de esas llanuras; están destinadas a plasmar un tipo humano de innegable originalidad; el gaucho habitante rural nómada y sin tierras que vivió en las zonas ganaderas de Uruguay, Argentina (provincias de Buenos Aires, Entre Ríos, Corrientes y Santa Fe) y del Brasil meridional. Este singular personaje nació en la Banda Oriental en el siglo XVIII, y se generalizó en ambos márgenes del Río de la Plata y en el sur de Brasil en el siglo XIX. So vio favorecido por la abundancia de carne y de caballos, un clima relativamente benigno, campos sin barreras (las estancias cimarronas o salvajes), y población escasa. Blanes dejó así para la posteridad una visión pictórica de este personaje que tenía un concepto de libertad total.' (Alicia Haber, 'Los Gauchitos La imagen del gaucho como ícono nacional' in A. Haber, E.J. Sullivan, and K.E. Manthorne, *op. cit.*, pp.81)

Juan Manuel Blanes was a chronicler of his time, depicting his social and political environment in history paintings of Uruguay's battle for independence, and genre scenes of rural life on the plains of Uruguay and Argentina. Blanes's paintings of the mestizo population of gauchos conveyed their independent, rebellious, and roaming lifestyle, and became a national icon of freedom and heroism for post-civil-war Uruguayans.

Alana Hernandez



Über seinen ganzen Arbeit aus Lima liegt ein hauch kultivierter Grazie.

G. Richert

138

JOHANN MORITZ RUGENDAS (1802-1858)

A lovers' tryst by moonlight, Plaza Mayor, Lima

signed, inscribed and dated 'Mauro Rugendas / Lima 1844.' (lower right)

oil on canvas

14½ x 12in. (36.9 x 30.5cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

Private collection, Germany.

For a sketch for the present picture (the picture itself not in Diener as it only emerged since 1998) see P. Diener, *Rugendas*, Augsburg, 1998, p.350, P-O-22, illustrated p.110.

In extreme financial difficulties, but funded by the sale of canvases painted for his friend William Wheelwright, the English entrepreneur in Valparaíso, Rugendas took passage on one of Wheelwright's steamers for Callao in November 1842 and stayed in Lima for the following nineteen months. He had been encouraged to visit Peru by his friend Juan Espinosa who was then living in Arequipa. If it had been his interest in the population, and particularly the Araucanian Indians in Chile, that had attracted him to South America on this second 'Gran Viaje' to the Americas, Peru, with its extraordinarily diverse population, ranging from the women of Lima in their mysterious dress (the covered ones or 'tapadas'), to the Indians of the Peruvian and Bolivian highlands, saw Rugendas quickly to work once again, portraying the viceroys and sketching the population and the rich culture of this ancient baroque relic of colonial America. He would return to Valparaíso in 1844 with over 500 'costumbrista' drawings taken in Lima and its surroundings.

Rugendas here paints a woman of Lima in her typical dress, wearing the *saya de manto*, bringing anonymity to her romantic liaison: 'The *saya de manto* was unique to Lima to the extent that, according to Ricardo Palma, it was not even worn in Callao. Moorish in origin, the *manto* allowed women to circulate freely around the city without fear of molestation. Yet if it was initially an emblem of female modesty, it came to serve a quite different purpose, functioning as a disguise that freed women from social constraints and allowed them to engage in playful flirting or to conduct secret liaisons, as Max Radiguet noted in the 1840s: 'The *saya de manto*, a costume which was originally designed to serve ideas of chastity and jealousy, has come through one of life's contradictions to act as cover for diametrically opposed customs; its uniformity makes the city one vast salon of intrigues and ingenious manoeuvres that mock the vigilances of the fiercest Othellos.' ... (J. Higgins, *Lima: A Cultural History*, Oxford, 2005, pp.85-7)



JOSEPH CARTWRIGHT (1789-1829)

Views in the Ionian Islands: The Town, Citadel, and the Harbour of Corfu, from the Island of Vido Town; The Sanita, or Health Office, at Santa Maura; View of the Town and Harbour of Vathi, in Ithaca; and The Piazza of Saint Mark, in Zante

the first indistinctly signed and dated 'J. Cartwright / 1820' (lower right), the second signed and dated 'J Cartwright / 1821' (lower right), the third signed and dated 'J. Cartwright 1821.-' (lower left), the fourth signed and indistinctly dated 'J. Cartwright 18..' (lower right), the last inscribed 'View of the Place of Saint Mark / at Zante / [...] the Ionia to Bristol/ from thence by Coach / to (Mr) John Nettleship / 361 Foreign Packet office / Strand London' on the reverse, all inscribed 'Views in the Ionian Islands by Joseph Cartwright who was paymaster general of the British forces at Corfu 1814-1822. The Ionian Islands were captured by the British 1810-14. Sir Thomas Maitland (King Tom) was first Lord High Commissioner.' on labels on the reverse (all now detached)

pencil and watercolour heightened with white and scratching out on paper

15¼ x 23¾in. (38.7 x 60.4cm.)

15% x 23½in. (39 x 59.7cm.)

15% x 23¾in. (39 x 60.4cm.)

15¼ x 23½in. (38.7 x 59.7cm.)

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

Lieutenant General, The Right Hon. Sir Thomas Maitland, GCB, GCH (1760-1824) ('King Tom'), Lord High Commissioner for the Ionian Islands, and thence by descent to his brother The Hon. General William Mordaunt Maitland (1764-1841) and thence to his son Admiral Thomas Maitland 3 February (1803-1878) and thence to his daughter Lady Mary Jane Brabazon (née Maitland) (1847-1918), and thence to her daughter The Hon. Mary Florence Holt (née Brabazon) (1877-1957), and thence to her son Geoffrey Brabazon Holt (1912-2008) and thence to his step-daughter Susie Cummings (née Millard-Thompson), until 2017.

ENGRAVED:

by R. Havell in J. Cartwright, *Views in the Ionian Islands*, London 1821, pls I, VII, VIII and XI.

Four of the original drawings of Corfu, Lefkas (Lefkados), Ithaca (Ithaki), and Zante (Zakynthos) by Cartwright for his *Views of the Ionian Islands* dedicated to Sir Thomas Maitland and published in 1821. The Ionian Islands, which became important naval bases for the British in the mid-19th century, lie off the west coast of Greece, Corfu the northernmost of the group. They were long under Venetian rule and so uniquely, among Greek territories, had escaped Ottoman rule. The islands' Italian ties are evidenced in their Renaissance, classical and baroque architecture. They were finally transferred back to Greece by the British in 1864. Cartwright was paymaster-general of British Forces at Corfu after the Ionian Islands became a British protectorate (1815-1862) following the Treaty of Paris in 1815.

He bestrode the Mediterranean like a Colossus

W. F. Lord on Maitland's service in the Mediterranean

Maitland was appointed first Governor of Malta in 1813 and Lord High Commissioner of the Ionian Islands during the British protectorate, 1815-1823, the seat of the islands' administration at Corfu. Maitland was commander-in-chief in the Mediterranean, excluding Gibraltar, at a period when the British dominated the Mediterranean in the aftermath of the Napoleonic Wars: '... capable and hard-working, but also arrogant, imperious, querulous, bad-tempered, and ill-mannered.' (*DNB*) Maitland, in poor health after years in tropical service, died at Valetta from a stroke in 1824: 'Commemorative services were held in Ionian churches and at one the eulogy by Count Spiridian Bulgaris praised him as like 'a guardian angel', just, humane, and generous, causing 'the progressive improvement of all useful institutions' and entitled to 'the lasting veneration of the Ionian people' He was commemorated by a small Ionic rotunda at the Esplanade, Corfu town.' (*DNB*) Given the Maitland family provenance of these four watercolours, the artist presumably presented his original artwork for the twelve plates to Sir Thomas, the dedicatee of the published *Views*.

Cartwright, a marine painter from Devon, employed by the navy in a civilian role, returned from his posting to Corfu in 1821 and published his *Ionian Views* in the same year, and another plate book based on his recent travels, *Selections of the Costume of Albania and Greece with Explanatory Quotations from the Poems of Lord Byron and Gally Knight*, in 1822. He subsequently concentrated on marine painting, and exhibited regularly at the Royal Academy, Society of British Artists and British Institution. He was elected a member of the Society of British Artists in 1825, and was appointed marine painter to H.R.H. the Duke of Clarence, Lord High Admiral of England (and future King William IV), in 1828.

Four of the original drawings of Corfu, Lefkas (Lefkados), Ithaca (Ithaki), and Zante (Zakynthos) by Cartwright for his Views of the Ionian Islands dedicated to Sir Thomas Maitland and published in 1821.



The Town, Citadel, and the Harbour of Corfu, from the Island of Vido.



The Sanita, or Health Office, at Santa Maura. [Lefkas]

Cartwright's accompanying text for these four plates as published in the *Views* are as follows:

Plate I.

The Town, Citadel, and the Harbour of Corfu, from the Island of Vido.

The fore-ground on the left of the picture, is formed by the landing place and the market boat, with a group of English Soldiers, at the Island of Vido; above which, on the horizon, is Santa Maura, and nearer the low land of Lefchimo. In the middle distance, is the Citadel of Corfu, and between it and Vido, are two Paranzella fishing boats, who have just got the morning breeze. In the centre, and to the right, are a party of Health Office people, with Albanians and a British Sentry, superintending the landing of Cattle, from one of their boats in Quarantine; this practice of immersing the animals in the water, and allowing them to swim on shore, is adopted as a plague preventative; - above the groups, is the Glasgow Frigate, and the Town, from the Citadel-bridge to the Custom-house; at the back of which is New-fort, and part of the mountain of Santa Decca.

Plate VII.

The Sanita, or Health Office, at Santa Maura. [Lefkas]

This view of a Quarantine Office is selected, to show the method of examining persons coming from countries suspected of plague. The group in the fore ground consists of an Albanian Captain of Banditti, and a Suliote with his Wife, under the inspection of the Health Officer, previous to their being sent into the lazarett; to the right is seen another group, occupied in fumigating a letter, and at the window of the house, is a traveller lounging away his irksome quarantine. The Figure looking in at the railing, in a white Capote, is an Acarnanian Shepherd; the remaining figures are Peasantry of the Island. In the distance, to the left, is seen part of the Island of Meganisi, and to the right the ancient Leucas. The boats under the yellow Flag, are the sort of Craft used in that part of the Channel.

Plate VIII.

View of the Town and Harbour of Vathi, in Ithaca.

This view is taken from the place where the people of the Island transact their commercial affairs, and bring down vegetables and other provision, for those who are in Quarantine. To the left of the picture is an Idriot Polacre Ship, shooting corn into a Trebacolo; and part of her crew, under the yellow flag, are seen delivering a letter, for fumigation, to the Health Officer. The Man of War is the Albion, Rear Admiral Sir Charles Penrose. Behind, is the town of Vathi; on the right of the picture, is the Lazarett, and upon the steep hills, may be traced the remains of the Old City.

Plate XI.

The Piazza of Saint Mark, in Zante.

Immediately over the Health Office is seen the sea, and in the extreme distance, the western extremity of Mount Scopo. On the left of the picture, under the grape-vine, is the English main-guard room. Near the group of soldiers are merchants of the Morea, in their Greek dress, and Frank hat; and the remainder of the costumes are those of inhabitants of the Island. On the right of the picture is an Officer of the "Monte di Pietà," selling unredeemed pledges by auction. Some of the windows of the houses in this piazza, are seen blocked up by lattice work, called "*gelosie*," the use of which is to prevent the females from been seen by persons in the street. Since the arrival however of the English in the Island, several Greek families have mixed in their society, and many of these prison-like gratings have altogether disappeared.



View of the Town and Harbour of Vathi, in Ithaca.



The Piazza of Saint Mark, in Zante.



140

CAPTAIN WILLIAM ANDREW LUDLOW (1803-1853)

Bengal Troops on the line of March. A Panoramic Sketch by an Officer of that Army (Abbey Life 530)

signed with initials 'WAL' in the title plate and plate no. 9, the lithographs mounted recto and verso on album leaves

18 handcoloured lithographs, published by Day & Haghe, London, (no date but c.1835), with large illustrated title plate and lithographic page of text explaining the order of the line of march the title plate 8¼ x 11¼in. (21 x 28.5cm.)

each plate approx. 4½ x 20in. (11.5 x 50.8cm.) and similar the panorama approx. 346½in. (880.6cm.) long overall in a folio album (565 x 380mm)

£3,000-5,000

\$4,000-6,600
€3,400-5,700

PROVENANCE:

The Hon. Mr Justice H. D. Cornish, Madras (bookplate on front pastedown).

This rare, finely observed panorama forms an affectionate but realistic view of the trials involved in the movement of any large body of troops in India. Captain Andrew Ludlow is listed in the East India Register and Directory as being on furlough from the Twelfth Regiment Bengal Native Infantry in 1835. In the descriptive text accompanying the panorama, he describes putting together the sketches for publication on the long sea voyage home: 'This hasty sketch, put together on board Ship, was originally undertaken as much for the purpose of breaking the monotony of a long sea voyage, as to give to a numerous acquaintance at home a better idea of Troops moving in the East, than the Designer could convey in conversation. Their favourable notice has induced him to publish it, in its original rough state-a 'Sketch' and nothing more. In the Upper Provinces of the Residency of Fort William where the greatest portion of his fourteen years service has been passed, the scenes and figures he has here attempted to depict have from time to time been put on Paper.'



141

RICHARD CATON WOODVILLE JR (1856-1927)

The Duke of Clarence on his Indian tour, 1889-1890

pen and ink, black and grey wash heightened with bodycolour on canvas
16¼ x 28¼in. (41.2 x 71.8cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,700

The son of the battle painter, Richard Caton Woodville Jnr was brought up in St Petersburg, studied in Germany and lived in Paris before settling in London in 1875 and beginning to work almost at once for the *Illustrated London News*.



142

GEORGE CHINNERY (1774-1852)

Portrait of a lady, seated half length, wearing a blue sash

oil on canvas

11½ x 8¾in. (28.3 x 21.9cm.)

£6,000–8,000

\$7,900–11,000

€6,800–9,100

A portrait which probably dates to Chinnery's residence in India from 1802 to 1825. Chinnery had applied to the Court of Directors of the East India Company 'to leave to proceed to Madras to follow his profession as a Portrait Painter' in May 1802, was refused but a second application was complied with and Chinnery disembarked in Madras on 21 December 1802 after a six and a half month's passage. 'It is his female portraits which most strongly suggest the influence of Sir Thomas Lawrence, who during Chinnery's student years in London was already regarded as the leading exponent of society portraiture. Ever since his early works Chinnery showed a fondness for translucent effects and lacy trimmings in shawls and bonnets, collars and sleeves. ... 'With women, Draperies of all kinds can & do assist us - Laces, shawls Gauzes come in so as to alter even the attitude - certainly so as to make quite a different thing of the Picture to what it would be without them. [George Chinnery, letter of 1 August 1814]' (P. Conner, *George Chinnery 1774-1852 Artist of India and the China Coast*, Woodbridge, 1993, p.121)



SOLD ON BEHALF OF THE ESTATE OF THE LATE LADY BIRTHE CRADOCK (1928-2016),
WIDOW OF SIR PERCY CRADOCK (1923-2010), TO BENEFIT ST JOHN'S COLLEGE, CAMBRIDGE

143

CIRCLE OF GEORGE CHINNERY (1774-1852)

The Praya Grande, Macao

pen and ink and watercolour on card

7 $\frac{5}{8}$ x 10 $\frac{7}{8}$ in. (19.4 x 27.6cm.)

with a pencil sketch of the A-Ma (Ma Kok) Temple, Macao, and figure studies by George Chinnery, of
similar size, inscribed in the artist's shorthand (2)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

with The Parker Gallery, London.
Sir Percy Cradock (1923-2010).



THE PROPERTY OF A LADY

144

CHINESE SCHOOL, CIRCA 1800

The waterfront at Canton with the Danish, Spanish, American, Swedish, British and Dutch factories

with inscription 'East India Company's Factory Canton' on the stretcher

oil on canvas

7½ x 10⅝in. (19.1 x 27cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

PROVENANCE:

Private collection, England



145

CHINESE SCHOOL, CIRCA 1800

Macao from the southwest, with merchantmen at anchor in the Inner Harbour

with inscription 'Macao' on the stretcher

oil on canvas

7 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (18.7 x 27cm.)

£6,000–8,000

\$7,900–11,000

€6,800–9,100

PROVENANCE:

Private collection, England.

To an expatriate community which was very largely male, the image of the Tanka woman was a female symbol of the China coast.

P. Conner

THE PROPERTY OF A LADY OF TITLE

146

GEORGE CHINNERY (1774-1852)

A Chinese woman seated, wearing flowers in her hair, jade earrings and blue nankeen dress, holding a feather fan, before a 'moon gateway', with a view to a Chinese coastal landscape beyond

oil on canvas

17 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in. (45.4 x 38.7cm.)

£70,000-100,000

\$93,000-130,000

€80,000-110,000

PROVENANCE:

John Quilter, Esq., Dock House, Woodbridge, Suffolk; Christie's London, 18 March 1977, lot 134 (£22,000). Private collection, London.

There is a variant by Chinnery in the Hongkong and Shanghai Bank collection, for which see exhibition catalogue *Chinnery & the China Coast*, Hong Kong, 1990, no.22 where attributed to the artist and describing the sitter as 'Eurasian'. The work subsequently accepted as autograph and the sitter Chinese. The sitter here most probably a Tanka girl at Macao: 'Chinnery's paintings and drawings of the boatwomen (to use his own word) range from portraits in oils to near abstract sketches, ... Their faces often appear more western than Chinese, and some have been mistaken for Eurasians or Parsees; this is not entirely attributable to the preconceptions of the artist, for it seems that the Tanka women were indeed markedly different from the Cantonese.' (P. Conner, *George Chinnery 1774-1852 Artist of India and the China Coast*, Woodbridge, 1993, p.202). For another portrait in similar format, of a Chinese woman seated before a circular window, see Christie's, 26 June 1981, lot 101 (and the dust-jacket of Patrick Conner's monograph on the artist published in 1993). These portraits of Chinese women are among Chinnery's most attractive work on the China coast. The more formal, such as the present portrait, can be compared to Chinnery's interior portraits of the Hong merchants, in particular the series of portraits of Mowqua, similarly sat before a circular window, with his symbols of status, Chinnery's favoured device of a view to a local landscape beyond.



George Chinnery. *A Chinese woman with fan and birdcage*, by a 'moon gateway', oil on canvas, 25 x 19in. Christie's, 26 June 1981, lot 101 (£65,000)



George Chinnery. *A Chinese woman seated holding a feather fan*, by a 'moon gateway', oil on canvas, 17 $\frac{3}{4}$ x 14 $\frac{1}{4}$ in. Corporate collection





VARIOUS PROPERTIES

147

LAMQUA (FL.1820-1860)

Tanka boats and ferry off a quayside

oil on canvas

17¼ x 23¾in. (45.1 x 60.3cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000





148

MAJOR-GENERAL SIR GEORGE CHARLES D'AGUILAR (1784-1855)

Sketches of foreign travel: an album and portfolio containing sketches taken in Hong Kong and Macao (approximately 59), Ceylon (3), Egypt (approximately 40), Spain (15), Switzerland (5), Jersey (1), England (8), and miscellaneous others (11)

variously inscribed, some titled on the mounts

approximately 142

pencil, pen and sepia ink and watercolour on paper

the Chinese subjects 8¾ x 12½in. (22.2 x 31.7cm.) and smaller

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

General D'Aguilar, Field Green, Hawkhurst, Kent.

Mrs R. W. B. Lacon, Norris Castle, East Cowes, Isle of Wight.

George Charles D'Aguilar, appointed Lieutenant Governor of Hong Kong in 1843, was a career soldier, joining the army in 1799 as an ensign in the 86th (Royal County Down) Regiment of Foot. He served in the East Indies and India, in Europe and the Mediterranean, before going on half pay in 1817. He commanded the troops in China, and went to Hong Kong to take command of the division left there on its annexation, and of the troops at Chusan (Zhoushan) and Amoy (Xiamen).

The Chinese views, which date to D'Aguilar's Chinese years from 1843-1847, include sketches of junks, Tanka boats and other rivercraft, Chinese tradesmen and other figures, Hong Kong and Macao scenery. The Middle-Eastern views include 'The Temple of Dendera on the Nile', 'Temple of Ombos on the Nile', the Colossi of Memnon near Thebes, and 'Phyle on the Nile'. European scenery includes views taken at Interlaken, the Jungfrau, 'near Toledo [Spain]', Brighton and Wales. His watercolours show the influence of George Chinnery at Macao and a letter in the collection of the Hong Kong Shanghai Banking Corporation (HSBC) published by Robin Hutcheon in 1972 acknowledges the friendship between the elderly artist and the Governor General, both of whom shared a Dublin heritage: 'I beg to have the opportunity of conveying to Genl. D'Aguilar my high respects, as well as to Mrs D'Aguilar on your arrival home. To your Brother I will ask the Favour of presenting him with my very kind respects and regards! I shall not forget, you may be assured the Honour he did me while in China of very often coming to see me, ... nor the friendly conversations we held on Art in the atelier - In his travels in Europe I hope he has continued to cultivate his talent for the pencil and for modelling which held out so much promise ...' (R. Hutcheon, *Chinnery the man and the legend*, Hong Kong, 1972, p.160)





* 149

COMPANY SCHOOL (MID-19TH CENTURY)

Singapore, from the East Side of Government Hill, c.1852

with title on the stretcher
oil on canvas
19¾ x 30in. (50.2 x 76.2cm.)

£20,000–30,000

\$27,000–39,000
€23,000–34,000

ENGRAVED:

(the subject) by William Spreat (lith.) after Charles Walter Kinloch, in *De Zieke Reiziger; Or, Rambles in Java and the Straits in 1852* by a *Bengal Civilian*, London, 1853 ('Singapore from the East Side of Government Hill').

In his anonymously published *Rambles in Java and the Straits*, Kinloch writes of this view of Singapore, 'The best view of the town and the surrounding country is to be had from the summit of the Government Hill; from this point, there is an extensive panoramic view, which comprises the whole of the town and shipping, and several of the adjacent hills'. This view shows the Padang, Raffles Institution and St Andrew's Church, with Coleman Street running to the right of the church. Bastin and Brommer suggest that 'the plates are presumably after drawings by Kinloch himself.'; The present picture probably by a local artist following Kinloch's design, although it has also been suggested that the present painting may be the original design for the print.



150

ENGLISH SCHOOL, CIRCA 1850

Singapore from the roadstead with Government Hill and flagstaff, Malay sampans and trading proas in the foreground

oil on canvas

23 x 41½ in. (58.5 x 105.4 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–68,000

This early panorama, unusually taken off the Malay rather than the European town, stretches from the fishing village on the left, taking in Telok Ayer fish market on the shore directly below Government House, to the Esplanade and the spires of the Catholic and Armenian Church on the far right.



151

JUSTINIANO ASUNCIÓN (1816-1896)

Tipos del Pais - two studies of Filipino women

both indistinctly inscribed in pencil on the reverse
watercolour heightened with white, gold and gum arabic on paper
12 x 9⁷/₁₆in. (30.5 x 25.2cm.) and similar

£5,000-7,000

(2)

\$6,600-9,200

€5,700-7,900



*** 152**

JOSÉ HONORATO LOZANO (1821-1885)

Tipos del Pais - three studies of Filipinos

watercolour and bodycolour on paper
unframed

11½ x 8¾in. (29.3 x 22cm.) (two)

8¾ x 11½in. (22 x 29.3cm.) (one)

£6,000–8,000

(3)

\$7,900–11,000

€6,800–9,100

PROVENANCE:

Private collection, USA.







153

CHARLES W. ANDREWS, OR ANDREWES (FL. 1850s-1860s)

Sketch in the Philippines

signed 'C.W. Andrewes.' on the mount, with title 'No 2. / Sketch in the Philippines. / C. W. Andrewes. / .Hong Kong. / & Carne House / Dorchester' on a label retained from the old backing board
watercolour on paper

8 x 4¼in. (20.3 x 10.8cm.)

with three other smaller watercolours by the artist of a cock-fight in the Philippines, a banana-carrier and a boat-woman, in a common mount (4)

£3,000–5,000

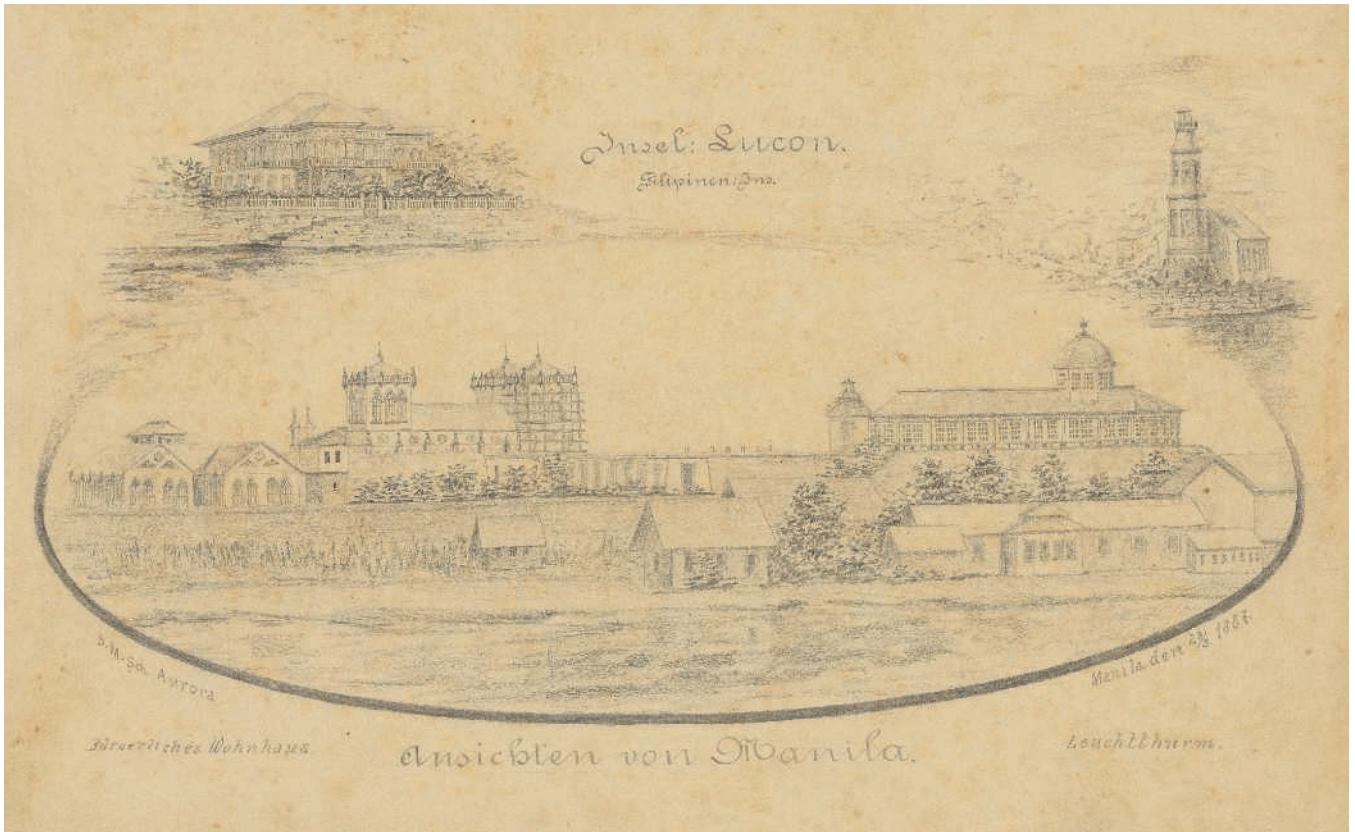
\$4,000–6,600

€3,400–5,700

PROVENANCE:

By descent from the artist to the present owner.

After working as a portrait and miniature painter in Sydney from 1853, Andrews worked for the press in Hong Kong and the Philippines from 1857 into the 1860s, and was the main artist for the short-lived *La Ilustración Filipina* in Manila in 1859-60. For his work in Asia, see the large view of the Parade Ground, Hong Kong, sold in these rooms, 26-7 Sept. 2007, lot 532 (£38,900) and for his more common Filipino subjects, see for example Christie's South Kensington, 8 May 2003, lot 200 ('Manila cathedral after the earthquake, 1863', £2,585), Christie's, 25 April 2012, lot 187 ('Laguna de Bay, Philippines', £3,250), 29 Oct. 2015, lot 17 ('Three studies of Filipinas', £10,000).



154

AUSTRIAN SCHOOL, LATE 19TH CENTURY

The Voyage of SMS "Aurora" 1886-1889 - a portfolio of thirty-seven sheets of sketches of scenery in China, Japan, South East Asia, Suez and Aden

the majority titled and dated 1886-8
 pencil, pen and black ink and grey wash on card
 11 x 15 3/4 in. (27.9 x 40cm.) and similar

£4,000-6,000

\$5,300-7,900
 €4,600-6,800

The subjects include the Philippines (3, Manila, Mindanao and Puerto Isabella, Sulu Island), Vietnam (3, Saigon), Malaysia (3, Penang and Malacca), Japan (2), Sri Lanka (2, Point de Galle), China (12, including Shanghai and Hong Kong), Indonesia (9, including Java and Bali), Nicobar Islands (1), Aden (1) and Suez (1). The *Aurora* spent three years in east Asia studying the feasibility of extending Austro-Hungarian shipping lines beyond their terminus at Hong Kong.

PROPERTY FROM A SPANISH COLLECTION

155

FÉLIX RESURRECCIÓN HIDALGO Y PADILLA (1855-1913)

Portrait of a Filipina

signed 'FR [in monogram] Hidalgo / Paris' (centre left)

oil on canvas

13⁷/₈ x 10⁵/₈in. (35.3 x 27cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

From the collection of a Spanish administrator in Manila in the late 19th century.

Private collection, Spain.

Born in Binondo, Manila, Félix Hidalgo studied law but was enrolled simultaneously at the *Escuela de Dibujo y Pintura* in Manila. A pupil of the Spanish expatriate Agustín Saéz, his early works included landscapes around Manila. After some success exhibiting his work in Manila in 1876-8, Hidalgo left the Philippines for Spain in 1879 as a *pensionado* in Fine Arts of the Ayuntamiento of Manila. In Spain, he won a silver medal in the 1884 *Madrid Exhibition of Fine Arts*, which, with Juan Luna's gold medal in the same exhibition, inspired the *ilustrados* of the Propaganda or Philippine Reform Movement. He concentrated on genre and history painting for the rest of his career, moving from Madrid to Rome and then settling in Paris for his last twenty years, from which time the present portrait dates. He returned to Manila only once, in 1912, for just six months. His *Barca de Aqueronte* (1887, Museo Nacional de Pintura, Madrid), included in the *Exposición General de las Islas Filipinas* in Madrid in 1887, went on to win gold and silver medals in Barcelona, Paris and Madrid, and is representative of his later work.



A. didaloo
1891

VARIOUS PROPERTIES

156

FÉLIX RESURRECCIÓN HIDALGO Y PADILLA (1855-1913)

The water-carrier

signed 'FR [in monogram] Hidalgo' (lower left)

oil on canvas

26½ x 19½in. (67.3 x 49.5cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

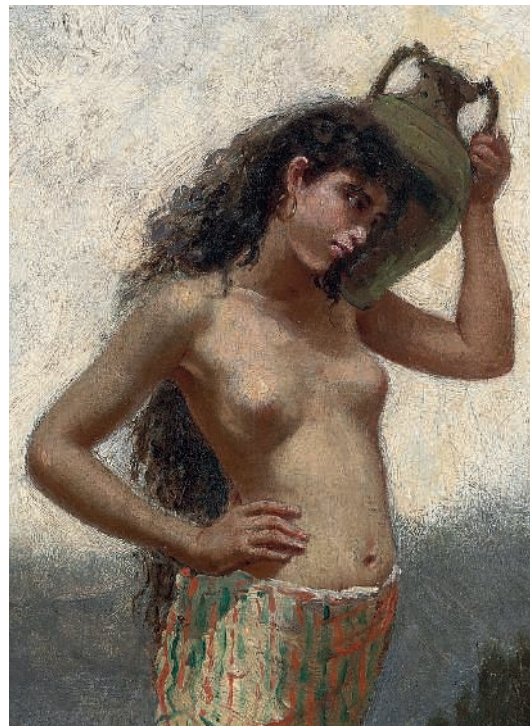
PROVENANCE:

Private collection, Spain.

For Hidalgo's comparable work in Madrid, see the draped nude ('Joven Filipina', 1890) in The Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú, the museum now part of the National Art Museum of Catalonia.



Félix Resurrección Hidalgo y Padilla (1855–1913), *Joven Filipina*, 1890, The Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú





R. Hidalgo



157

CHARLES WIRGMAN (1832-1891)

Two portraits of Japanese women

both signed 'C. Wirgman' (lower right)

pencil and watercolour on paper

15⁷/₈ x 11¹/₂in. (40.4 x 28.5cm.)

£5,000–7,000

(2)

\$6,600–9,200

€5,700–7,900

PROVENANCE:

with Grundy & Smith, Manchester (labels on the backing boards).

After spending four years in Hong Kong as an illustrator for the *Illustrated London News*, Wirgman travelled north to Japan in 1861 and remained there for the rest of his life, marrying a Japanese woman and witnessing the opening up of the country to westerners at the beginning of the Meiji era. He taught Japanese students to draw and paint in the western manner, founded the humorous monthly *Japan Punch* in 1862 and worked sporadically for the *Illustrated London News* until 1887.



158

ENGLISH SCHOOL, MID-19TH CENTURY

Mauritius, Réunion and the Seychelles

seventeen watercolours mounted on album leaves, titled and dated on the mounts, several titled and dated on the reverse, the views including Bamboo Mountain (The Cat and Kittens), Peter Botte [Pieter Both], Baie du Cap, Mount Barabant [Le Morne Brabant], Grande Rivière, Soliac [Souillac] (Mauritius), Bourbon (Réunion), and Mahé (Seychelles)

pencil, watercolour and bodycolour on paper

the sheets 7 x 9³/₁₆in. (17.8 x 23.8cm.)

in half morocco oblong quarto album (234 x 295mm), titled in gilt on upper cover and spine

£4,000–6,000

\$5,300–7,900

€4,600–6,800

159 No Lot



PROPERTY FROM A CORPORATE COLLECTION, LONDON

160

THOMAS BAINES (1820-1875)

St George's Church Burial Ground, Cape Town

signed, inscribed and dated 'ST GEORGE'S CHURCH BURIAL / GROUND / CAPE TOWN / TBAINES / CAPE TOWN / MAY 20 / 1847' on the reverse

oil on canvas

18 x 25in. (45.7 x 63.5cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

PROVENANCE:

(probably) Frederick Logier (1801-1867), Cape Town.
Corporate collection, London.

EXHIBITED:

King's Lynn, King's Lynn Museum, *Thomas Baines 1820-1875 King's Lynn traveller and pictureman*, July-August 1975 (travelling exhibition to Southampton Art Gallery, Sept. 1875 and Fine Art Society, London Oct. 1875), no. 4.

Possibly one of the 'half a dozen pictures' commissioned by Frederick Logier, the organist at St George's Church, from Baines in Cape Town c.1846-47. Logier's was the artist's first commission and changed the course of his career.

Baines, an 'ornamental painter' from King's Lynn, had arrived in Cape Town in November 1842 on the schooner *Olivia*. He spent three years in Cape Town doing menial jobs and latterly as a coach painter, with, as he described in his journal, enough materials to dabble in landscapes: 'The windows of the upper store commanded on one side the whole extent of the Bay, and on the other of the town and mountains, and the colours necessary to the decoration of a coach supplied me with the means of transferring to canvas much of the picturesque scenery I daily witnessed. After about three years of poverty and hard though not incessant toil, a friend, the son of the late eminent musician Bernard Logier, enforcing his arguments by a commission for half a dozen pictures, persuaded me to profess myself an artist and trust entirely to my pencil for support; and, nothing loth though somewhat fearful for the result, I complied with his advice and soon found that I had no reason to repent the step that I had taken.' (R.F. Kennedy (ed.), *Journal of Residence in Africa 1842-1853 by Thomas Baines*, vol. I (1842-1849), Cape Town, 1961, p.8). The Cape of Good Hope Almanac lists Baines as a 'marine portrait painter, 1 dixon-street' in 1846 and as 'marine painter, 140 long-street' in 1847 and 1848.

This is one of Baines's first canvases painted in Cape Town. At this early stage in his career, Baines's materials are very rudimentary: the thin 'canvas' support here appears cannibalised, and the bituminous paints probably from his coach builder employer's supplies.

St George's was Cape Town's Anglican church and later cathedral, built, after designs for the neo-Greek St Pancras Church, on a site at the lower end of the Dutch East India Company's gardens at the corner of Government Avenue and Wale Street. The foundation stone laid in 1832 and services commenced on 21 December 1834. Bishop Robert Gray was ordained bishop of the newly created diocese of Cape Town in 1847, and his installation at St George's transformed it from a modest parish church to Cape Town's Anglican cathedral. The original church burial ground, long gone, was to the left of the church on the lower slopes of Signal Hill, the site now a parking lot, the Anglican church offices and a nursery school. If this is the site, then Baines's viewpoint looks over the burial ground to the waters of Table Bay below, with Robben Island glimpsed on the horizon beyond.

Baines attended the church from the time of his arrival in 1842: 'Fortunately perhaps for me when I first arrived in Cape Town our excellent and venerable minister, Mr. Hough [Rev. George Hough, Senior Colonial Chaplain, 1817-1847], had persuaded me to attend the Sunday School in connexion with the church, and, after a few weeks' probation among the lower classes, I was promoted to the charge of the first, which consisted nominally of about twenty but in reality of eight or nine intelligent lads, who became my companions in many a day's and sometimes a night's adventure among the mountains. (*Journal*, p.10, and for Baines's watercolour of the interior of the church, see pl.3, facing p.17)



Thomas Baimes, c.1865, after his return from the Chapman expedition to the Victoria Falls



... the most lovely and refreshing “coup d’oeil” the soul of an artist could imagine.

Thomas Baines at the Victoria Falls, 1862

THOMAS BAINES AT THE VICTORIA FALLS

After his controversial dismissal from Livingstone’s 1858 Government Expedition to the Zambezi, on which he had served as artist and storekeeper, Baines returned to Cape Town from the Zambezi delta in December 1859. In 1860 he met up with his old friend James Chapman, an ivory trader and explorer, who had recently returned from a journey from Durban to Walvis Bay and the two now discussed a second crossing of Africa, from the west to east coasts. The expedition intended to set up trading posts across Africa and would start at Walvis Bay in north-west Namibia, head inland to Lake Ngami and follow the Zambezi river course to the east coast. Baines agreed to join Chapman and to be responsible for building a craft to navigate the Zambezi. He would not be remunerated, but anticipated an income from the ambitious series of pictures he planned of the Victoria Falls, the destination he had so hoped to reach with Livingstone (the doctor famously the first European to see the Falls in November 1855). The journey also promised Baines the possibility of a meeting and reconciliation with Livingstone, still then on his ill-fated Government Expedition. As it turned out, Livingstone would be far downstream at Tete when Baines and Chapman were at the Falls, shortly ahead of his recall by the Foreign Office.

Following Chapman, who had set off two months earlier, Baines took the *Elizabeth Mary* from Cape Town to Walvis Bay at the end of March 1861 and set off in May on foot heading due west up the Swakop valley, arriving

at the trading post of Otjimbingwe a week later. Here he met Charles John Andersson, an Anglo-Swedish explorer who had recently bought the Walvis Bay Mining Company’s establishment at Otjimbingwe and turned it into a profitable trading station. Andersson (for whom see lots 163 and 164) was by then a unique source of information for anyone travelling across South-West Africa, having explored Damaraland and Ovamboland, reaching the Etosha Pans and Lake Ngami in the early 1850s, and the Okavango river and Kunene in Angola in 1859. To Baines’s disappointment Andersson was setting off to the Cape with cattle when he arrived in May. Baines nevertheless stayed in and around Otjimbingwe, sketching and loading his copper bottomed boat onto his wagon, before heading west towards the end of June to join up with Chapman in July near Eikhams (Klein Windhoek). They travelled east, skirting Lake Ngami, and arrived at the Victoria Falls on 24 July 1862, a little over a year after Baines had set out from Otjimbingwe. They bivouac’d at the western end of the Falls, and stayed for almost three weeks, Chapman vainly attempting to take photographs and Baines making a detailed pictorial and cartographic survey of the Falls. Baines was the seventh European to see the Falls and the first to paint them. They descended the Zambezi valley below the Falls from September 1862 to February 1863, where Baines’s encamped on ‘Logier Hill’, before climate and disease forced them to abort the crossing and head back to Otjimbingwe.



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

* 161

THOMAS BAINES (1820-1875)

The Mosi-o-a-tunya (Smoke resounding) or Victoria Falls of the Zambesi River, Latitude 17.55.4 South

signed and dated 'T BAINES / D'URBAN / APRIL 1874' (lower right), titled 'THE MOSI-O-A-TUNYA. SMOKE RESOUNDING. VICTORIA FALLS ZAMBESI RIVER. LAT. 17.55.4. Sth. THE LEAPING WATER & THREE RILL INTO ...' (along the lower edge), signed, inscribed and dated 'The Mosi-o-a-tunya (Smoke resounding) or Victoria Falls / of the Zambesi River Latitude 17.55.4 South / height 400-feet Width 1900 yards height to which the spray / cloud rises 1200 feet / the view is taken from the edge of the Wet forest opposite / the Western most Fall or Leaping Water - beyond this is the / 3 rill fall and island then the Great Western or Main fall / and further still the trees of Garden Island almost lost in the / spray cloud above the farthest Elephant. / sketched from nature 1862 Painted in D'Urban / Natal / April 2.1874 / T. Baines' on the reverse

oil on canvas

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

£70,000–100,000

\$93,000–130,000

€79,000–110,000

PROVENANCE:

The Hon. Guy Cuthbert Dawnay (1848-1889), who commissioned the picture from the artist in South Africa, and thence by descent; sale, Christie's London, 22 October 1991, lot 56 (The Property of The Dawnay Children's Trust), where purchased by the late owner (£66,000).

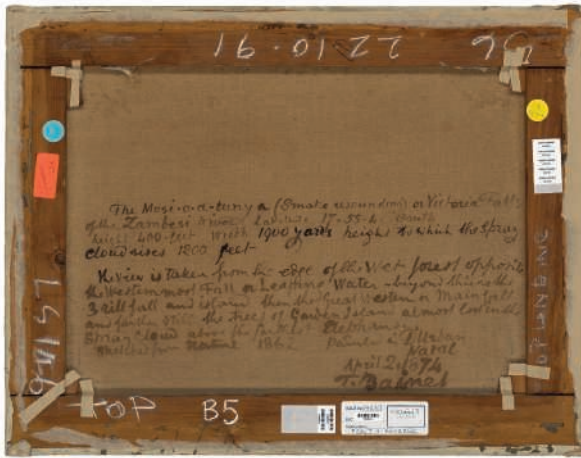
EXHIBITED:

King's Lynn, King's Lynn Museum, *Thomas Baines 1820-1875 King's Lynn traveller and pictureman*, July-August 1975 (travelling exhibition to Southampton Art Gallery, Sept. 1975 and Fine Art Society, London Oct. 1975), no.25.

LITERATURE:

The work is photographed in Baines's illustrated manuscript book of pictures, which includes many of his last commissions from the 1870s, including the Dawnay set ('Scenery and Wild Animals in South East Africa photographed by Kisch of Durban Natal and Bruton of Port Elizabeth from oil paintings by J.T. Baines', 1874; sold Strauss & Co., 12 Nov. 2012, lot 161) and Baines there captions the picture: 'The Mosi-o-a-tunya - (smoke resounding) or Victoria Falls of the Zambesi River. From the edge of the Wet Forest on the South Side of the Chasm, the leaping water of western most cataract is in the foreground on the Spectator's left - next is the three rill fall and cliff and beyond these is the Great Western or Main fall - Elephants are enjoying a shower bath in the spray cloud and pallahs occupy the foreground.' (private communication from the present owner of the book).

Originally one of a group of fifteen oils commissioned by the Hon. Guy Cuthbert Dawnay and painted by Baines in Durban between October 1872 and October 1874, the subjects taken from incidents on Dawnay's travels and from Baines and Chapman's Zambezi expedition of 1861-4. The present picture was painted to commemorate Dawnay's own journey to the Victoria Falls in 1873, and was worked up by Baines from his own comprehensive stock of images of the Victoria Falls first sketched on his and Chapman's expedition in July-August 1862.



The reverse of present lot showing Baines's extensive inscription



The present lot, showing the original Dawmay frame

Baines spent his first day at the Falls on 24 July 1862, beginning at the western end by Devil's Cataract, Cataract Island and the Main Fall, and would spend a week sketching here before tackling the eastern portion of the cataract. He made numerous descriptions of the views from the western end in his narrative, as well as remarking on the difficulties of working in watercolour while sat in a spray cloud:

'The moistened atmosphere to leeward of the spray cloud ... marked our near approach. and crossing with sodden shoes the stumps and half-fallen trees that obstructed our view, we stood at once fronting the southern face of the magnificent Victoria Falls. At the western angle, or just opposite us, and at the beginning of the ravine, a body of water fifty or sixty yards wide comes down like a boiling rapid over the broken rocks, the steepness of the incline, while it diminishes by a few feet the height of the actual fall, forming a channel for the reception of a greater volume of water, and allowing it to rush forward with so much violence as to break up the whole into a fleecy, snow white, irregularly seething torrent, with its lighter particles glittering and flashing like myriads of living diamonds in the sunlight, before it takes its final leap sheer out from the edge of the precipice into the abyss below. ... Then interposed a mass of cliff smooth almost as a wall, and certainly as perpendicular, its base projecting like a buttress, its summit crowned with grass and forest, kept ever dark and green by the spreading mist, and its dark purple front (deepened almost to blackness in the shadow by the northern sun) broken by a deep chasm, through which poured three smaller rills that might have been accounted grand had they not been dwarfed by the mighty mass beside them. A hundred yards more east commenced the first grand vista of the Fall, comprising in one view near half a mile of cataract, stretching in magnificent perspective from the three rill cliff to the western side of Garden Island. ... Now stand and look through the dim and misty perspective till it loses itself in the cloud of spray to the east. How shall words convey ideas which even the pencil of Turner must fail to represent? ... tell me if heart of man ever conceived anything more gorgeous than those two lovely rainbows, so brilliant that the eye shrinks from looking on them, segments of which rising from the abyss, deep as the solar rays can penetrate it, overarch spray, rock, and forest, till rising to the highest point they fail to find refractory moisture to complete the arch.' (T. Baines, *Explorations in South-West Africa* ..., London, 1864, pp.486-9). He returned to make his first sketches of the view on 26 July: Chapman and I went to the falls, and spent the day in photographing and sketching the chasm from the brink of the rock overhanging the rapid of 'leaping water' at its western end. ... The wind, the waving foliage, the drifting spray, and, above all, the impossibility of catching the detail of the rushing water, were sore trials to the photographer, and, to say the truth, not much less was the artist made to feel the incompetency of his power to give even a faint idea of the grandeur of the scene before him.' (T. Baines, *op. cit.*, p.502).

A watercolour of a similar view taken in late July from this western end survives in the MuseumAfrica, Johannesburg, for which see R. F. Kennedy, *Catalogue of Pictures in the Africana Museum*, Johannesburg, 1966, I, p.78. B290, the same scene depicted in plate 4 in Baines's *The Victoria Falls, Zambesi River* (London, 1865).





The Hon. Guy Cuthbert Dawnay, from his obituary in the *Illustrated London News*, 6 April, 1889

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

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

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

The Dawnay commission came towards the end of Baines' career at a time when he was beset with debts from the failure of the South African Gold Fields Exploration Company and had reverted to the practice of painting on commission and lecturing to raise funds. Baines died of dysentery in Durban on 8 May 1875. Dawnay went on to serve in the Zulu War of 1879, and in the Egyptian and Suakim campaigns in the 1880s, and was MP for North Riding between those campaigns from 1882-85. He embarked from Mombasa on an Emin Pasha relief expedition in January 1889, believing he might relieve Stanley's expedition, but was killed by a wounded buffalo while out hunting on 28 February ('THE LATE HON. GUY DAWNAY. Much regret has been occasioned by the sad news of the death of this gentleman, who was killed by a buffalo, while hunting in Masailand, East Africa.' *The Illustrated London News*, 6 April 1889). Ten of Dawnay's pictures including the present canvas were exhibited in the artist's native town in August 1975 (King's Lynn Museum, *Thomas Baines 1820-1875: Traveller & Pictureman*) and thirteen of the fifteen pictures commissioned by Dawnay were subsequently sold by his heirs at Christie's (Christie's South Kensington, 27 October 1982, lots 116-121 and 29 May 1984, lots 93-98; and the present picture, Christie's London, 22 October 1991, lot 56).



PROPERTY FROM A CORPORATE COLLECTION, LONDON

162

THOMAS BAINES (1820-1875)

The rapids of the Victoria Falls, Zambezi River

signed and dated 'T. BAINES / APRIL / 1864' (lower right), signed, inscribed and dated 'THE RAPIDS OF THE VICTORIA FALLS ZAMBEZI RIVER. SKETCHED FROM THE EASTERN SHORE 200 OR 300 YARDS ABOVE THE CHASM BETWEEN AUGUST 3rd AND 5th 1862. SHOWING THE BALANCED ROAD, THE OUTLET AND PART OF GARDEN ISLAND WITH ZANGUELLAH'S CANOE AT HIS USUAL LANDING PLACE. / PAINTED AT WALVISCH BAY - APRIL 8th 1864. / T. BAINES' on the reverse under the reline (according to a typed label attached to the stretcher)

oil on canvas

18 x 26in. (45.7 x 66cm.)

£50,000–80,000

\$67,000–110,000

€56,000–90,000

EXHIBITED:

King's Lynn, King's Lynn Museum, *Thomas Baines King's Lynn traveller and pictureman*, July-August 1975 (travelling exhibition to Southampton Art Gallery, Sept. 1975 and Fine Art Society, London, Oct. 1975), no.26.





'Zanjueelah - boatman of the rapids', plate 8 from Baines's *Victoria Falls* (1865)

Baines and Chapman surveyed the eastern side of the Falls in the first few days of August 1862, navigating the rapids with the help of local boatmen, including the old boatman of the rapids Zanjueella who had ferried Livingstone and Sekeletu to Garden Island in 1855, and was famously portrayed ferrying Baines and Chapman in Baines's picture ('Zanjueelah - boatman of the rapids', National Archives of Zimbabwe), plate 8 of Baines's ten tinted lithographs of the Victoria Falls published in 1865. As noted by Baines in his title, the boatman's canoe (and a boatman with his spear, and Baines's rifle) can all be seen at the landing place, as the artist has ventured out onto the rocks to sketch the scene. Baines also described one of his visits to the rapids in his narrative: '*Tuesday, August 5th.* - I ... again shaped my course for the falls, determined this time to penetrate the dense forest on the southern cliff, and stand face to face with the eastern portion of the cataract, as I had already done with the western. ... The old boatman of the rapids, Zanjueelah, ... led us to his long narrow skiff - the same which took down Dr. Livingstone and Sekeletu in 1855, and the only one, I believe, that goes quite to the falls. He paddles across that Chapman might take his gun as well as I, and we glided swiftly down the river, winding as the current swept round the islands or ran in rapids over the rocks. ... The edge of the fall was now visible, and the sun, beginning to decline, had just imbued the easternmost cloud of spray with the prismatic colours, not in a complete bow, but in an imperceptible segment, so short as to show no visible curve, and so broad as to leave no portion of its height untinted by the delicately brilliant hues. About ninety yards from the edge of the cataract our course was suddenly and skillfully changed, and we shot into smooth water on the eastern side of Garden Island, where, sticking our boat ashore without fastening of any kind, we walked over rocks bare up to the high water-line and through the tangled little forest to Dr. Livingstone's Garden. ...' (T. Baines, *Explorations in South-West Africa*, London, 1864, pp.513-18)

Baines stayed with the Swedish explorer Charles John Andersson at Otjimbingwe from August 1863 to October 1864 on his return from the falls. Andersson had given him a room to paint and Baines worked up most of his Victoria Falls pictures here from his field sketches taken on the spot. There were occasional retreats to Walvis Bay (where the present canvas was painted) when Andersson's trading post at Otjimbingwe was under threat from the Namaquas.

IMPORTANT PICTURES BY THOMAS BAINES FROM THE COLLECTION OF CHARLES JOHN ANDERSSON (1827-1867)

The following two pictures from the distinguished collection of Baines's host in South-West Africa, the Anglo-Swedish explorer and trader Charles John Andersson, were painted in Otjimbingwe and Walvis Bay in the months immediately following Baines and Chapman's return from their aborted trans-African journey.

The first, *Brilliant Meteor on the Zambezi River*, is from Baines's first series of pictures of the Victoria Falls and environs, reached with Chapman in July 1862. Thanks to Andersson's hospitality, Baines was able to settle down and work up his Victoria Falls sketches into pictures at Otjimbingwe in the immediate aftermath of the expedition. This striking image is one of Baines's most iconic, describing the Victorian encounter with Africa, and notable for being engraved for both Chapman and Baines's African narratives.

The second, of the missionary Hahn addressing the Damara commando is another tour de force, full of closely observed detail and recording an event in which Baines and Andersson played central roles. Baines and Chapman had returned from the Victoria Falls to a warring South-West in August 1863: 'The nearer the expedition drew to the Swakop the more menacing grew the rumours of war between the Namaqua Hottentots and the subject Damara tribes. ... the whole country was in turmoil, so that shortly after leaving Gobabis, the travellers found it advisable to make a circuit to the south. Thus they came to Otjimbengue by way of Rehoboth. They were hospitably entertained by the Anderssons, always the help and stay for those in need. Baines sent off his journal, sketches and what the insects had spared of his zoological and botanical collections to England through Logier, and then, being penniless, gratefully accepted Andersson's offer of hospitality and a room to paint in. While Chapman tried to organize a second expedition, the artist worked at his canvases that he might be able to join him, and some of his finest pictures, illustrating the late journey, belong to this period. ... In December he was busy upon a series of pictures of the Falls, to be published after the manner of Scenery and Events. He also played his part in trying to bring the warring races together, ...' (J.P.R. Wallis, *Thomas Baines, His life and explorations in South Africa, Rhodesia and Australia 1820-1875*, Cape Town and Rotterdam, 1976, pp.148-9).

Baines would stay with Andersson for over a year, active in the garrison life of Otjimbingwe during the months of tribal warfare, at the same time as painting current events (his most important picture from this period his 'Damaraland Meeting, 6 June 1862', lot 63), working up his Victoria Falls paintings, and providing illustrations for Andersson's book on birds, as Andersson later recalled: ' ... I must not omit to mention that Mr. Thomas Baines, the artist, was staying with me at this period, for the purpose of illustrating certain birds, intended for a work on Natural History that I was then preparing for the press. This gentleman was the companion of Livingstone for a time, and subsequently with Mr. James Chapman. By the published narrative of the latter, the reader is probably aware that they had to some extent failed in their attempt at exploring the famous Zambezi river; but, as a set-off, they had visited the glorious and wonderful "Victoria Falls", an event enough to satisfy any ordinary ambition. Mr. Baines kindly presented me and my wife with one of his pictures, representing one of the most charming views of these stupendous Falls - said to far exceed in grandeur and general interest those of Niagara! And I secured a few more at a moderate price. I also induced my friend to paint a picture on the same subject for the King of Sweden ... His Majesty gratefully accepted the gift ... and the picture now adorns the chambers of the Royal Palace at Stockholm ...' (C.J. Andersson, *Notes of Travel in South Africa*, London, 1875, pp.91-2)

Both this and the following lot were bought by Andersson and were part of a suite of five pictures by Baines which all descended in the family, hanging together among hunting trophies, spears and guns in the hall, upper gallery, drawing room and dining room at Dolobran, the grand Parktown mansion built by J.A. Cope Christie for Charles John Andersson's son, Sir Llewellyn Andersson, in 1906 (see overleaf).





The hall of the Andersson's family home, Dolobran (1905-6), Parktown, Johannesburg (photo courtesy Alain Proust)



THE PROPERTY OF A LADY

*163

THOMAS BAINES (1820-1875)

Searching for Hippopotami on an island in the Zambezi about two miles above the Falls, young palms before the first leaves are shed – and brilliant Meteor (Brilliant Meteor on the Zambezi River, 1864)

indistinctly signed and dated 'T BAINES / APRIL 8 1864' (lower right) and further signed, inscribed with title and dated 'Searching for Hippopotami on an island / in the Zambezi about two miles above the Falls / young palms before the first leaves / are shed – and brilliant Meteor / sketched August 1862 / T Baines / Walvisch Bay / april 8 1864' on the reverse

oil on canvas

18 x 26in. (45.7 x 66cm.)

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Charles John Andersson (1827-1867) and thence by descent to the present owner.

LITERATURE:

C.J. Andersson, *Notes of Travel in South Africa*, London, 1875, p.92.

M. Stevenson (ed.), *Thomas Baines: An Artist in the Service of Science in Southern Africa*, (Christie's) London, 1999, p.134, illustrated in colour pl. 9.4.

ENGRAVED:

J. Chapman, *Travels in the Interior of South Africa, comprising Fifteen Years' Hunting and Trading; with journeys across the continent from Natal to Walvisch Bay, and visits to Lake Ngami and the Victoria Falls*, London, 1868, vol.II, p.205 ('Brilliant meteor on the Zambesi river', vignette).

T. Baines, *The Gold Regions of South Eastern Africa*, London and Port Elizabeth, 1877, p.55 ('Palm Trees in the interior of South Africa', vignette).

This cosmically lit (by meteor- and moonlight) nocturne on the Zambezi just above the Falls is one Thomas Baines's most remarkable African pictures. It is one of the first of Baines's great suite of paintings of the Victoria Falls and the Zambezi delta painted from his sketches made at the Falls in July-August 1862. Baines had embarked on the Chapman expedition with a view to producing a great series of paintings of the Falls, seen by just half a dozen Europeans before him, and never before depicted and displayed to the Victorian world. When he returned to the Cape these Falls and Zambezi views were the stars of his illustrated lectures, and these would be the key attraction of his hastily published narrative *Explorations in South-West Africa* (1864) and his portfolio of views, *Victoria Falls* (1865). It would be these subjects too that drew attention when Baines's work was exhibited at the Crystal Palace in London in 1869.

Baines and Chapman hunted hippopotami half a mile above the falls with the old boatman, 'Zanjueelah', on 13 August 1862, and ended the day entering 'into a kind of conditional arrangement to be taken tomorrow to an island where the hippopotami are likely to come ashore at night.' (T. Baines, *Explorations in South-West Africa*, London, 1864, p.521) -- such an excursion the subject of this night scene, with Baines or Chapman following Zanjueelah carrying his 'formidable spear'. The nocturnal subject (which sees Baines attending to both botany and astronomy) is lit by the incandescent meteor and the moon, probably the astronomical phenomena seen by Baines earlier in the year, as they so closely follow Baines's description of the meteor seen plunging towards the horizon on 13 January 1862. The picture may then be a conflation of two events in January and August 1862.



Thomas Baines (1820-1875),
Meteor at Mahalaapie

As an astronomer, whose observations could be depended upon, the estimable Sir Thomas Maclear, of the Cape Observatory, considered him second only to Livingstone.

Henry Hall

Baines describes seeing meteors twice in his *Explorations in South-West Africa*, on 20 November 1861 en route to the Victoria Falls: 'At night I observed Achernar, but having been occupied with other work, had not guessed the time sufficiently near to catch the star before passing the meridian. While thus engaged I saw a meteor shoot from the low mist on the southern horizon, and, slightly arching in its flight, rise towards the zenith, its head glowing with an intense liquid heat, as if of molten iron, in two or three successive drops, and leaving a train of sparks behind it, gradually fading from a white heat to yellow and dull red. It seemed as bright as a signal-rocket discharged at half a mile distance, and certainly much brighter than the planet that had just set.' (T. Baines, *op. cit.*, p.233)

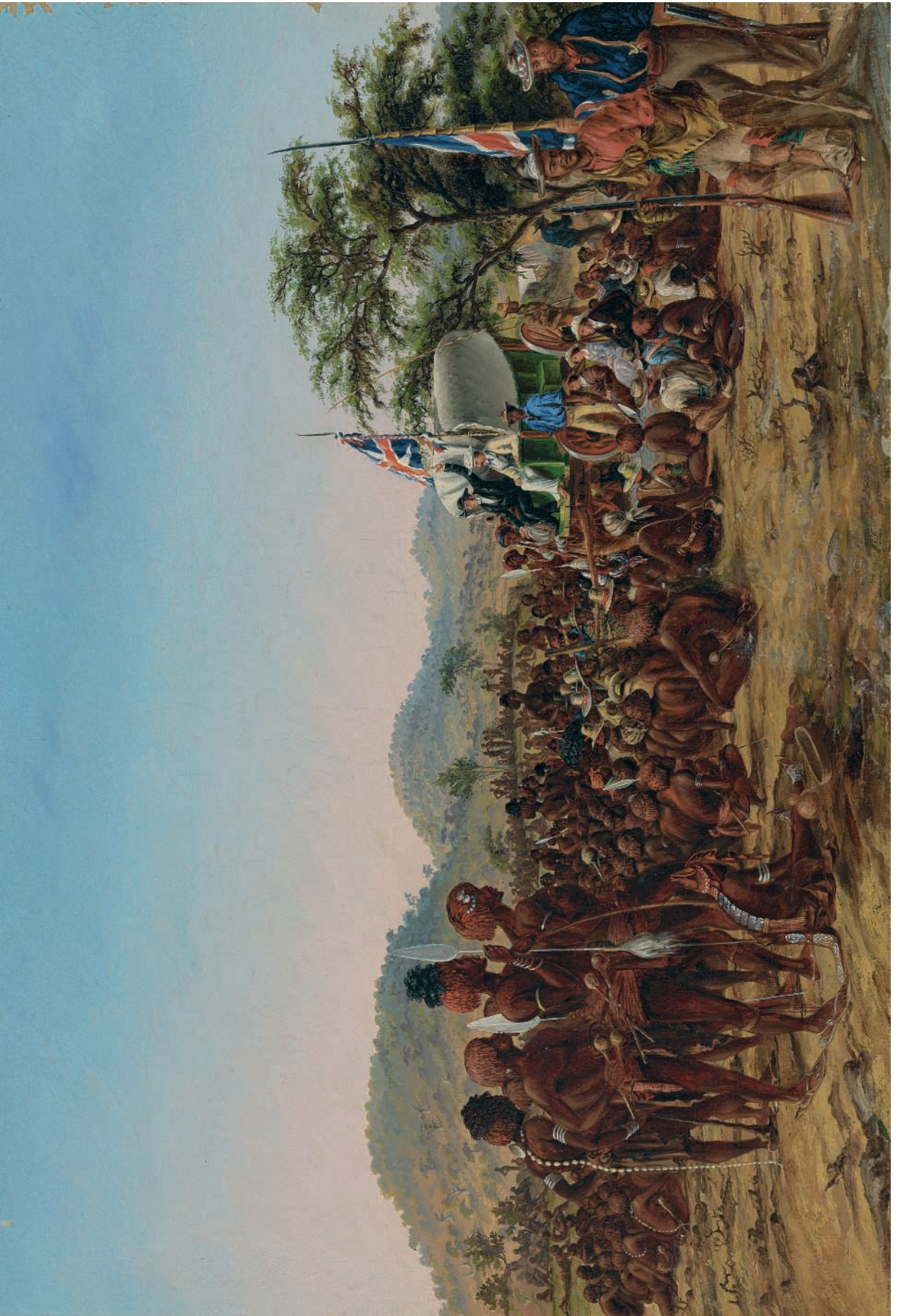
and later on 13 January 1862: 'I was working beside a good ordinary lamp, and turning to the west I saw, notwithstanding the brightness of the moon, a meteor of unusual size and brilliancy slowly descending like a globe of glowing metal towards the horizon. All the ordinary ideas of shooting-stars, rockets, .. would be in fault in describing this. It seemed to me to be a body of considerable size, the slow apparent motion of which was due to its immense distance from the eye, and to its superior light spreading an additional glow over a large portion of the space already illuminated by the moon.' (*ibid.*, p.317)

There are three works on paper by Baines depicting meteors or fireballs and comets: the watercolour of a 'Meteor at Mahalaapie' near Lake Ngami (which clearly illustrates the meteor seen on 20 November 1861), from the Quentin Keynes Collection, sold Christie's 7 April 2004, lot 447 (illustrated above), the undated watercolour in the collection of the Royal Geographical Society 'Meteor and Comet - Damara carrying fire horn' (RGSX229/0221948), and the watercolour in the William Fehr Collection, 'Young palm on an island in the Zambezi above the Falls - and Meteor'. The latter, dated March 1865, seems to show the same young palm and meteor as the present picture. The William Fehr drawing would then, unusually, postdate the subject first 'sketched August 1862' (as Baines records on the reverse of the present picture).

For a discussion of Baines's interest in and study of astronomy, his skilled use of stellar observations to determine position, and his meteor pictures, including the present picture, see J. Stone, 'The cartography of Thomas Baines' and B. Warner, 'Thomas Baines and Astronomy' in the exhibition catalogue *Thomas Baines: An Artist in the Service of Science in Southern Africa*, (Christie's) London, 1999, pp.118-35. For a survey of Baines's botanical work (the palms here as important a component as the human and cosmic action, as iterated in the title here, and in the plate in Baines's *The Gold Regions ...*), see M. Arnold, 'Thomas Baines and southern African flora ...' in the same catalogue, pp.70-89. The artist sent botanical drawings and specimens via his friend Frederick Logier in Cape Town to the Hookers at Kew and had already impressed the botanist John Kirk on Livingstone's Zambezi expedition: 'Mr Baines has given actual views, and has so scrupulously adhered to nature, that anyone familiar with the vegetation may name the very plants represented in his paintings. In the distant views of palm-clad islands a botanist may recognise the feature which at once distinguishes the variety of *Hyphaene* palm-tree, growing here, from all other existing between the central district and the east coast.' (Kirk quoted in M. Arnold, *op. cit.*, p.71)

Baines copied the image for one of the handcoloured lantern slides of his Zambezi expedition pictures, used for his illustrated lectures, one example of the slide (titled by Baines 'Young palm trees and meteor') from a set sent to his friend the Grahamstown banker Robert White was included in the Quentin Keynes sale at Christie's, London, 7 April 2004, lot 446.





THE PROPERTY OF A GENTLEMAN

* 164

THOMAS BAINES (1820-1875)

The Reved. C.H. Hahn, addressing the Damara Commando mustered at Dabbie Choup, under C.J. Andersson and F. Green, to attack the Namaqua Hottentots under Jan Jonker. Monday June 6th, 1864

indistinctly signed 'T BAINES / OTJIMBINJUE / OCTR 1 1864' (lower right), further signed, inscribed and dated 'The Reved. C.H. Hahn, addressing the Damara Commando mustered at Dabbie Choup, under C.J. Andersson and F. Green, to attack the Namaqua Hottentots under Jan Jonker. Monday June 6th, 1864, sketched on the spot, finished Oct. 1st, 1864. T. Baines Otjimbingue' on the reverse (now covered by a lining canvas), the inscription transcribed on an old label on the backing board
oil on canvas
18 x 26in. (45.7 x 66cm.)

£200,000-300,000

\$270,000-400,000
€230,000-340,000

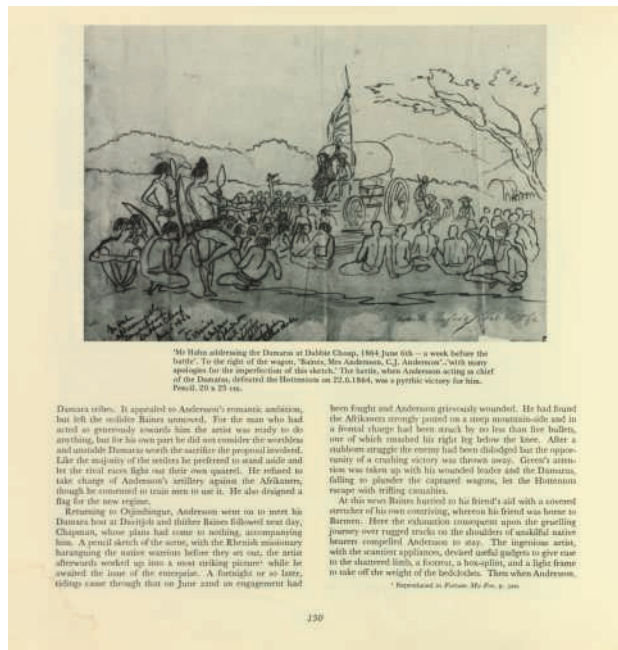
PROVENANCE:

Charles John Andersson (1827-1867) and thence by descent to the present owner.

LITERATURE:

C.J. Andersson, *Notes of Travel in South Africa*, London, 1875, p.92.
J.P.R. Wallis, *Fortune my Foe The Story of Charles John Andersson African Explorer (1827-1867)*, London, 1936, illustrated in black and white, p.321 ('Hahn addressing the Damaras').
J.P.R. Wallis, *Thomas Baines His life and explorations in South Africa, Rhodesia and Australia*, Cape Town, 1976, p.150.
[National Archives of Namibia], *Namibia in the 1860s as seen and painted by Thomas Baines*, Windhoek, 1988, pl.6 ("Hugo Hahn addressing the Herero before a battle against the Oorlam/Nama Afrikaners, June 1864") (illustrated in colour) and a detail in sepia on the cover of the portfolio of the ten prints.
G. Viney, *Colonial Houses of South Africa*, Cape Town, 1995, p.232, illustrated in colour p.243.

There is a pencil sketch of the scene by Baines in the Transvaal Archives, Pretoria (Andersson Collection), reproduced in J.P.R. Wallis, *Thomas Baines His life and explorations in South Africa, Rhodesia and Australia*, Cape Town, 1976, p.150 (illustrated below): 'Returning to Otjimbingue, Andersson went on to meet his Damara host at Davitjob and thither Baines followed the next day, Chapman, whose plans had come to nothing, accompanying him. A pencil sketch of the scene, with the Rhenish missionary haranguing the native warriors before they set out, the artist afterwards worked up into a most striking picture while he awaited the issue of the enterprise.' The pencil sketch, less developed than the final picture, is titled 'Mr Hahn addressing the Damaras at Dabbie Choap, June 6 1864'.



'Mr Hahn addressing the Damaras at Dabbie Choap, 1864 June 6th -- a week before the battle.' To the right of the wagon, 'Baines, Mr Andersson, C.J. Andersson', with many spectators for the inspection of his sketch. The battle, when Andersson acting as chief of the Damaras, defeated the Hottentots on 22.6.1864, was a pyrrhic victory for him. Pencil, 27 1/2 x 16.

Damaras will. It appeared to Andersson's romantic ambition, but left the soldier Baines unmoved. For the man who had acted as generously towards him the artist was ready to do anything, but for his own part he did not consider the worthless and untalented Damaras worth the sacrifice the proposal involved. Like the majority of the soldiers he preferred to stand aside and let the final news fight out their own quarrel. He refused to take charge of Andersson's artillery against the Afrikaners, though he commanded to train men to use it. He also designed a flag for the new regime.

Returning to Otjimbingue, Andersson went on to meet his Damara host at Davitjob and thither Baines followed next day, Chapman, whose plans had come to nothing, accompanying him. A pencil sketch of the scene, with the Rhenish missionary haranguing the native warriors before they set out, the artist afterwards worked up into a most striking picture, while he awaited the issue of the enterprise. A fortnight or so later, tidings came through that no June acted an engagement had

been fought and Andersson grievously wounded. He had found the Afrikaners strongly posted on a steep mountain-side and in a frontal charge had been struck by no less than five bullets, one of which smashed his right leg below the knee. After a stubborn struggle the evening had been dissipated but the opportunity of a crushing victory was thrown away. Green's ammunition was taken up with his wounded brother and the Damaras, failing to plunder the captured wagons, let the Hottentots escape with trifling casualties.

At the news Baines hurried to his friend's aid with a covered stretcher of his own contriving, whereas his friend was borne to Barotsi. Here the exhaustion consequent upon the grueling journey over rugged tracks on the shoulders of weak-kneed natives heavily compelled Andersson to stop. The ingenious artist, with the scantiest appliances, devised useful gadgets to give ease to the shattered limbs, a footrest, a hot-water, and a light frame to take off the weight of the bedclothes. Then when Andersson

¹ Reproduced in *Fortune My Foe*, p. 321.

J.P.R. Wallis, *Thomas Baines His life and explorations in South Africa, Rhodesia and Australia*, Cape Town, 1976

Baines's sketch and subsequent painting mark the occasion shortly after Andersson had formalised the alliance with the OvaHerero (Damaras) and became their Chief and Military Commander in June 1864, on the eve of their second great offensive against the Namaqua (Afrikaners):

'So he went forth, to the sound of guns that proclaimed him absolute lord of the Damaras. ... Andersson was a sick man when he set out from Otjimbengue. He was afflicted with ophthalmia, rheumatism racked him and on the eve of his going he was delirious with fever. But he held on. After a brief march he halted at Davitjob where Hahn visited him. Baines and James Chapman came too, and the artist made a pencil sketch of the ensuing episode to elaborate it later into one of his most effective paintings. ... From the footboard of Andersson's waggon the missionary addressed the warriors ranged before him. He expounded to them their obligation of steadfast loyalty to their leader and the significance of the flag that drooped over Andersson's head as he sat beside the speaker, his eye wandering over their picturesque ranks and his thoughts occupied with the task ahead of him.' (J.P.R. Wallis, *Fortune my Foe The Story of Charles John Andersson African Explorer (1827-1867)*, London, 1936, pp.320-21)

In the absence of photographs, Thomas Baines' sketches and paintings have provided an invaluable record of the colonial frontier as it expanded into the hinterland of southern Africa. This painting is no exception: it depicts a poignant moment at the point of conflict and competition for resources as missionaries and traders expanded their areas of influence in Namibia. The missionary Carl Hugo Hahn takes centre stage alongside significant traders Charles John (Carl Johann) Andersson and Frederick Thomas Green with Chief Kamaherero (Maharero), one of the most important Namibian leaders of the 19th Century. These were key figures in the history of Namibia. In addition, the painting records the development of colonial organizations such as the short-lived 'Otjimbingwe British Volunteer Artillery', which united under the symbolic banner of its own flag (with an interesting oblique reference to the rivalry for Africa between European nations). Baines has placed Damara Herero warriors prominently in the foreground of the painting, many with red ochre hair, various items of weaponry and traditional attire and others in western dress with wide brimmed hats signifying the process of transition and change experienced by African societies. A Herero woman wearing the unique *ekori* headdress with the mantle of tubular iron beads draped down her back is also depicted in the foreground.

Baines's painting captures a key moment in the 1860s conflict between the Namaqua (/Hoa/araman Oorlams Afrikaners) and the Damara (Herero) over control of cattle, grazing land and trade. The conflict between the feuding groups is referred to variously as the Nama-Herero, Oorlams-Herero, Nama-Ovaherero and sometimes simply as 'Andersson's War'. Although the caption of the picture refers to the warriors as being "Damara", they were actually OvaHerero. This wide-spread confusion stemmed from the misconception of 19th century European missionaries and traders, who referred to the OvaHerero with their large cattle-herds as "Damara" or "Cattle-Damara", while they called the real Damara "Berg-Damara", as they mostly lived in the mountains. The conflict was complicated by the fact that the /Hoa/araman (Namaqua) had treated the OvaHerero as vassal subjects from who they extracted tribute, but this relationship altered when the OvaHerero moved to the vicinity of Otjimbingwe under the protection of the resident traders and missionaries. A battle between the groups had occurred on 15 June 1863 in which the Namaqua Chief Christian Afrikaner was killed following his unsuccessful attack on the settlement. However, tension in the area remained high to the extent that normal trading and hunting activities had been brought to a standstill resulting in financial and economic losses for the hunter traders. Andersson, who faced financial ruin, decided to end the impasse by forming an alliance with Chief Maharero (also referred to as Kamaherero) and had mobilized some 1,600 OvaHerero (Damara) to form a commando, which went by the grandiose name of the 'Otjimbingwe British Volunteer Artillery' with the motto 'Defence, not Defiance'. Although Baines tried to broker peace between the feuding groups, he helped Andersson in practical ways to mount two cannon on wagon wheels and to build a redoubt to defend the trading settlement. In addition, he drew up a drill manual and composed an anthem based on the lyrics of 'Britannia, the pride of the ocean':

*With the tribes that in warfare surround us,
Nor strife nor contention we seek:
But threaten the loved ones around us
And our cannon in thunder shall speak*





This painting shows the meeting between the traders and the OvaHerero (Damara) at Davitjob, spelt phonetically by Baines as 'Dabby Choup', situated to the south of Otjimbingwe. The Reverend Carl Hahn, often mentioned by his second name Hugo, is shown rallying the Damara chiefs and the motley commando, the Otjimbingwe British Volunteer Artillery, from the ox-wagon. He is dressed in a black suit and seated next to him is Andersson. Baines designed the Damaraland flag that can be seen unfurled above the wagon. Reminiscent of the Union Jack, the flag was a red cross on a blue field with a white four pointed star behind it. Baines shows himself loyally wearing a blue shirt (rather than his usual white one) with a red, white and blue bandana round his hat while he holds up the second Damaraland flag made by Mrs Andersson. Standing next to the wagon is a distinctive man in a blue shirt and this is more than likely the alliance partner Maherero, one of the most powerful local 19th century leaders. Hahn's wife, Sarah Emma, is one of the women shown seated close to the wagon and the other is possibly the wife of the blacksmith Johann Karl Edward Halbich, Friederike Amalie. (Mrs Andersson had returned to the Cape by this stage.) Seated next to the women is the renowned Anglo-Canadian elephant hunter Frederick Thomas Green, who worked closely with Andersson. Green had recently led an overland cattle train headed for the Cape market on Andersson's behalf, but lost everything when ambushed by the Namaqua south of Windhoek near Rehoboth and was lucky to escape with this life. This gave cause for retaliation. Evidently, Chapman was also present at this meeting.

Baines has placed a group of Damara Herero warriors prominently to the foreground of the painting, with red ochre hair, various items of weaponry and traditional attire while others are seated in semi-circle some in western dress with wide brimmed hats. A OvaHerero woman wearing the unique *ekori* headdress, to signifying her married status, with the mantle of tubular iron beads draped down her back is depicted in the foreground. It is most probably Kataree, who was the head wife of Chief Maharero. Kataree, as the head wife of Maharero, was, like all head wives of OvaHerero chiefs, referred to as *omurangere*. In this capacity she kept the sacred fire burning in her house at night and took it outside to be rekindled every morning. At the fire she tasted the freshly acquired milk from the sacred cows and only afterwards it was ready for consumption by other family members as well. The objects painted around her depict the vessels, the gourd and basket, used for the milk and to perform other ancestral duties. They were also kept in her house and never allowed to be washed. It has been suggested she would have brought with her embers from the sacred fire (*okuruwo*) to bury in the soil, which she picked up from the spot where her husband stood in order to bring good luck to him in preparation for the impending battle.

Following this occasion, the Otjimbingwe Volunteer Artillery led by their Commander-in-Chief, Andersson attacked and defeated the Namaqua, led by Christian's son Jan Jonker, near Windhoek on the 22 June 1864 bringing to an end their domination of the region. Hahn was to broker a peaceful agreement between Kamaherero and Jonker in 1870. However, Andersson, who was hit by five bullets during the 1864 battle, one of which shattered his right leg, was crippled for life. Baines took great care of Andersson while he recuperated at Barmen (near Okahandja). It was during this time that Baines provided the illustrations for Andersson's *Notes on the birds of Damaraland and the adjacent countries of South-West Africa*. Despite his efforts, Andersson's financial difficulties persisted and he sold his Otjimbingwe establishment to the Hahn's Rhenish Mission later in 1864. At the end of October, Baines returned to the Cape to great acclaim for his Victoria Falls paintings. At the same time his mother had arranged the publication of his *Explorations in South-West Africa: Being an account of a journey in the years 1861 and 1862 from Walvisch Bay, on the Western Coast to Lake Ngami and the Victoria Falls*. This marked a high point in Baines's career as an artist-explorer.



PROPERTY FROM A CORPORATE COLLECTION, LONDON

165

EDWARD HENRY HOLDER (1847-1922)

The Devil's Cataract and Victoria Falls, from the west bank of the Zambezi River

signed 'E.H.HOLDER.' (lower left)

oil on canvas

20 x 40in. (50.8 x 101.6cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

20TH CENTURY SOUTH AFRICAN ART

PROPERTY FROM A DISTINGUISHED COLLECTION OF
SOUTH AFRICAN ART

166

ANTON VAN WOUW (1862-1945)

The Coffee Drinker "Sidwane Tokozile" (1907)

marked on the base 'A van Wouw. / S.A., Joh-burg' / "SIDWANE TOKOZILE",
with foundry mark 'G. Nisini fuse-Roma'

bronze

11½in. (29.5cm.) high

£18,000-24,000

\$24,000-32,000

€21,000-27,000

PROVENANCE:

Purchased by the grandparents of the present owner.
Private collection, London.

LITERATURE:

A.E. Duffey, *Anton van Wouw, The Smaller Works*, Pretoria, 2008, pp.74 and 75
(another cast illustrated).







THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

167

VLADIMIR GRIEGOROVICH TRETCHIKOFF (1913-2006)

The Eagle and the Dove

signed 'TRETCHIKOFF' (lower left), inscribed 'THE EAGLE AND THE DOVE' on the reverse
oil on canvas
48 x 23½in. (122 x 59.7cm.)

£4,000–6,000

\$5,300–8,000

€4,500–6,700

PROVENANCE:

Anon. sale, Bonhams, London, 26 Oct. 2011, lot 425 (£11,050).

168

JACOB HENDRIK PIERNEEF (1886-1957)

The Veld

signed 'Pierneef.' (lower right)
oil on board
8½ x 13¾in. (21.5 x 35cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anon. sale, Bonhams, London, 14 October 2009, lot 47 (£17,920).



PROPERTY FROM AN ENGLISH COLLECTION

169

JACOB HENDRIK PIERNEEF (1886-1957)

South African landscape

signed and dated 'Pierneef-20-' (lower left)

oil on canvas

14¼ x 18¼in. (36.3 x 46.5cm.)

£15,000-20,000

\$20,000-27,000

€17,000-23,000



170

JACOB HENDRIK PIERNEEF (1886-1957)

Misasa Trees, Olifants River

signed and dated '-Pierneef-44-' (lower right), inscribed as titled and numbered '16' on the reverse

oil on board

18 x 23¼in. (45.7 x 60.3cm.)

£40,000-60,000

\$53,000-80,000

€45,000-67,000

THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

171

GEORGE MNYALAZA MILWA PEMBA (1912-2001)

The ones that are left

signed and dated 'PEMBA / 63' (lower left)

oil on canvas-board

20 x 16in. (51 x 41cm.)

£20,000–30,000

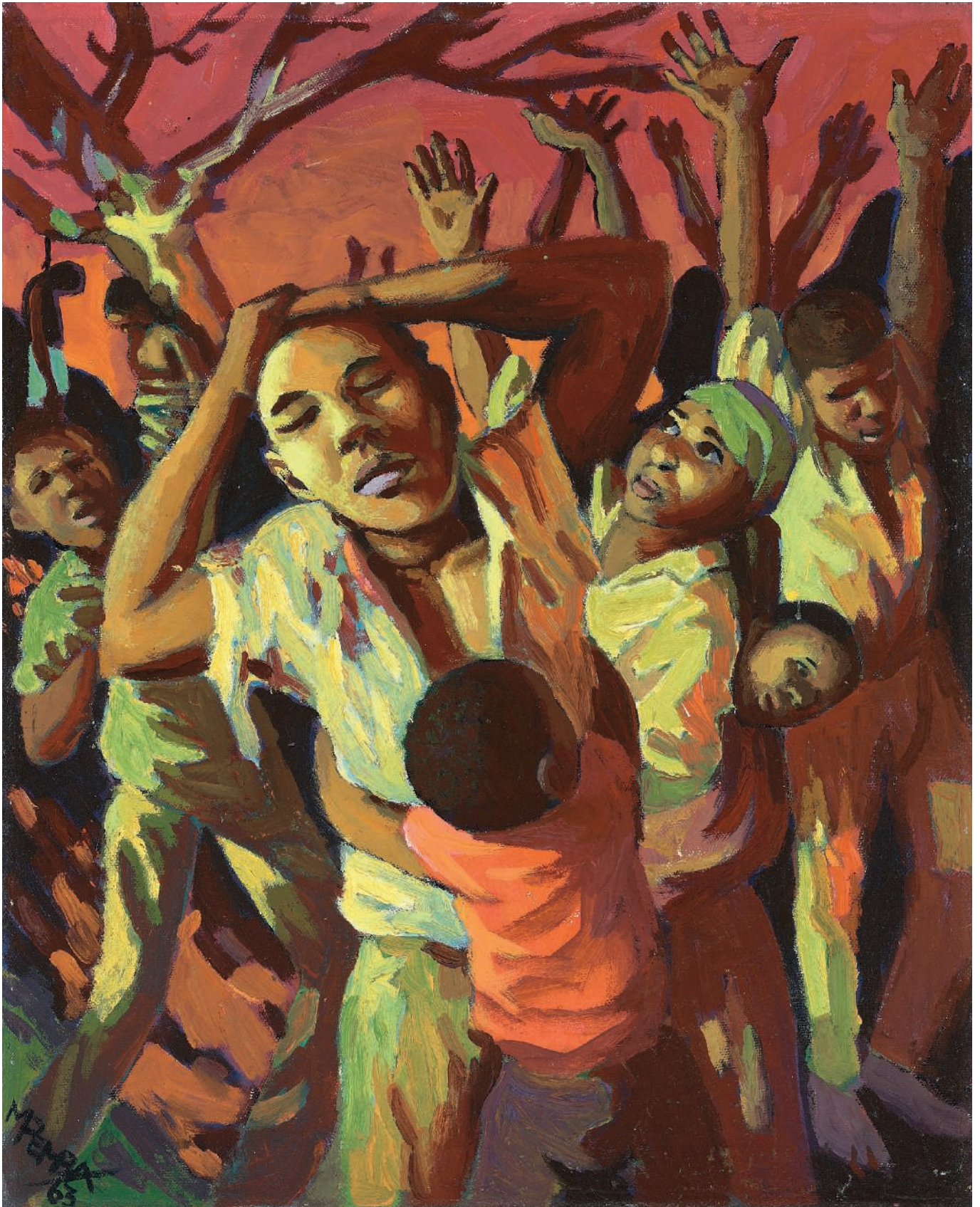
\$27,000–40,000

€23,000–34,000

PROVENANCE:

Anon. sale, Bonhams, London, 14 October 2009, lot 116 (£31,980).

This is one of Pemba's overtly expressive canvases from the years of struggle in the early 1960s (personal as well as political, with the death of his mother Rebecca in August 1963), with figures under a red sky bewailing the loss of a crucified and a hanged man in the tree beyond. A social realist of sorts, from the '30s generation of pioneer black artists, Pemba, although not politically motivated, worked through 'the most critical decades of South Africa's history under colonialism and apartheid.' (Hayden Proud in his obituary in the *Cape Times*, 24 July 2001) and his work reflects the times. 1963 was the year of the Rivonia trials which would deliver life sentences to the leaders of the armed struggle launched in 1961. Hanging was maintained following the instatement of a republic in 1961, and was the sentence meted out to anti-apartheid activists convicted of violent crimes.



PROPERTY FROM AN AMERICAN COLLECTION

* **172**

GERARD SEKOTO (1913-1993)

Portrait of a young woman wearing a headscarf

signed 'G SEKOTO' (lower right)

oil on canvas

24 x 19 $\frac{3}{4}$ in. (60.9 x 50.2cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Private collection, USA.

One of a series of monumental blue heads, possibly inspired by his ballpoint sketch of the South African singer Miriam Makeba (1960), painted by Sekoto in the 1960s: 'Just prior to [1963] Sekoto embarked on a subject and format that he was to revisit and re-work repeatedly until the mid-1970s. ... The series of busts that Sekoto produced beginning in 1960 were primarily of women, although there are a few isolated examples of male heads. Frequently they are executed using a blue palette. These busts, not dependent on direct observation of the individual sitter, are more abstracted and iconic than the earlier portrait studies, although there are perhaps vague resemblances in some instances with portraits of the artist's mother.' (L. Spiro, *Gerard Sekoto: unsevered ties*, Johannesburg Art Gallery exhibition catalogue, Johannesburg, 1989, p.55)



THE PROPERTY OF A GENTLEMAN, FROM BELMONT HOUSE, SUSSEX

173

IRMA STERN (1894-1966)

Malay Woman

signed and dated 'Irma Stern / 1924' (upper left); signed 'Stern' (?) (under the stretcher) on the reverse
oil on canvas

23 x 17in. (58.4 x 43.2cm.)

There is a study of a Cape Malay street scene on the reverse

£70,000-100,000

\$93,000-130,000

€79,000-110,000

PROVENANCE:

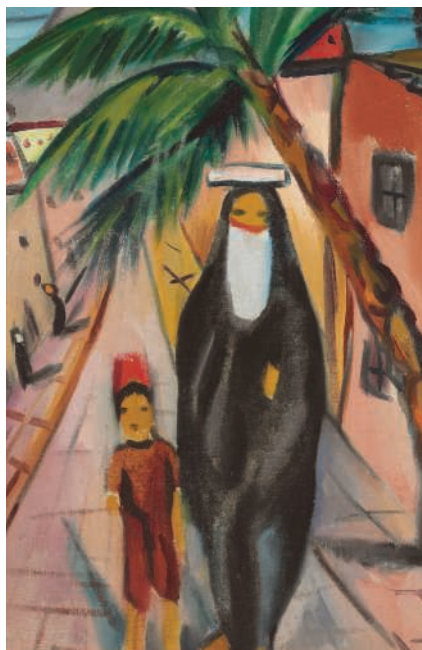
Rebecca Hourwich Reyher, Robinhood, Maine, by whom acquired directly from the artist in 1925.
Westbrook College, Portland, Maine, by whom acquired from the above in 1976; ownership then passed to the University of New England with the merger of the College with the University in 1996.
Christie's, London, 21 June 2012, lot 409 where purchased by the present owner.

EXHIBITED:

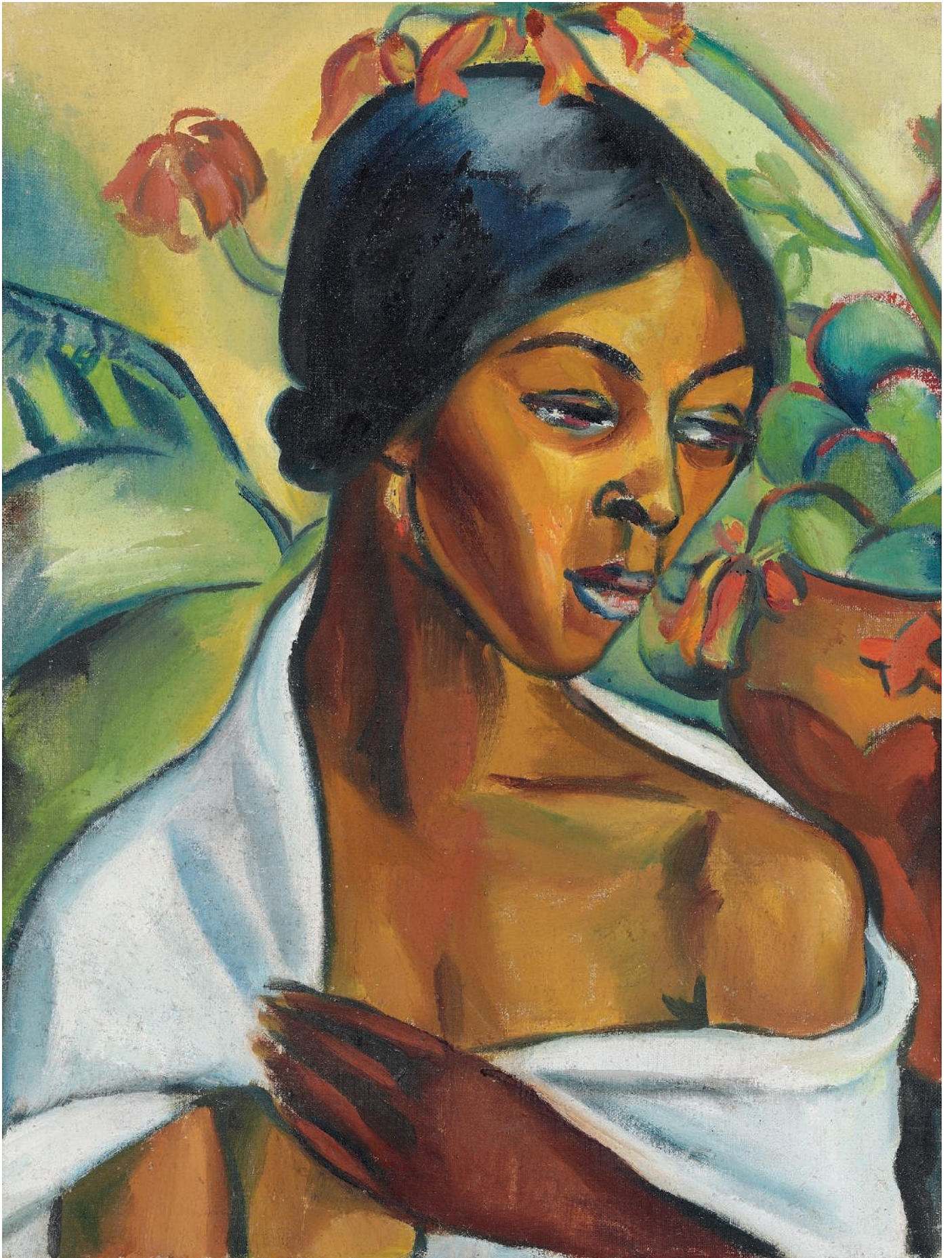
Cape Town, Ashbey's Art Gallery, *Exhibition of Modern Art by Miss Irma Stern*, February 1925, probably no. 7 (titled 'Lena').
Portland, Maine, Alexander Hall Gallery, Westbrook College, *Sinon-Reyher African and Americana Collection*, October - November 1978.
Portland, Maine, University of New England, 2009.

Rebecca Hourwich Reyher was an American writer, suffragist and feminist activist who met Stern in Cape Town in 1924 and became one of her earliest champions. Stern asked her to open her Cape Town exhibition in February 1925, on the eve of Reyher's return to New York. The present picture is one of the twenty works Stern shipped out with Reyher to New York, all from the 1925 show, hoping the writer might show and promote her work in America. Reyher's Sterns, all from the second Ashbey's exhibition in 1925, afford a snapshot of Stern in the early to mid-1920s, when she is in her first flourish of work back home on African soil, just as her own voice begins to emerge. Working in the Cape, Natal and Swaziland, Stern is painting sensual and richly coloured African subjects, specifically, as here, the women of the Cape Malay district, the flower sellers on the Parade Ground, and the flowers themselves.

This portrait is probably 'Lena' as mentioned in the *Cape Argus* review (and as titled on Stern's list of pictures sent to America with Reyher in March): 'Yet one returns again and again to the portraits and native studies. Many will recognise Moscovitch in "The Actor" (14), and there is another portrait "Venetian" (6), which to me carries a face that bears all the terrible impress of a brutal civilisation. What a singular contrast to turn to the subtly attractive face of the native girl, "Lena" (7) ...' *Cape Argus*, 17 Feb. 1925 'The Modernism of Irma Stern, South African Artist Challenges Attention'.



The reverse of the present lot



Sa vocation était de dire l'Afrique.

Jean Cassou

FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

* 174

IRMA STERN (1894-1966)

The Watussi Chief's wife

signed and dated 'Irma Stern / 1946' (upper left, partially obscured by frame), signed and inscribed 'Irma Stern / Cape Town' on the reverse, further inscribed '15 WATUSSI CHIEF'S WIFE / IRMA STERN THE FIRS CHAPEL / ROAD ROSEBANK CAPE TOWN / 150 GNS [crossed out]' on the stretcher, signed 'Irma Stern' on the reverse of frame

oil on canvas

24⁷/₈ x 19⁷/₈in. (63.2 x 50.5cm.)

28³/₄ x 23³/₄in. (73 x 60.4cm.) including frame

in the artist's carved Zanzibar frame: '... the frame of the picture is hand carved old Arab framing - taken off an antique Zanzibar - door. The picture was painted off center. I hope you are enjoying both. With best of wishes for the season. ...' (from a letter from Irma Stern dated Cape Town 20 December 1953 to the mother of the present owner).

£600,000–800,000

\$800,000–1,100,000

€680,000–900,000

PROVENANCE:

Purchased by the present owner's maternal grandfather in Paris in 1947 and given to the present owner's parents on their wedding in 1949.

EXHIBITED:

Paris, Galerie des beaux-arts, *Irma Stern: peintures d'Afrique*, Oct.-Nov. 1947, no.15 *Épouse de chef Watussi*. ('Depuis 1939 Irma Stern, bloquée en Afrique par la guerre, a entrepris plusieurs longues randonnées à travers le continent noir, dont elle a rapporté de nombreuses oeuvres nouvelles, en même temps que des collections d'art indigène. Elle en a rapporté également deux ouvrages, écrits et illustrés par elle et qui relatent ses voyages au Congo et à Zanzibar. L'actuelle exposition, reprise de contact avec l'Europe, fait la récapitulation de l'activité de l'artiste depuis 1939.')



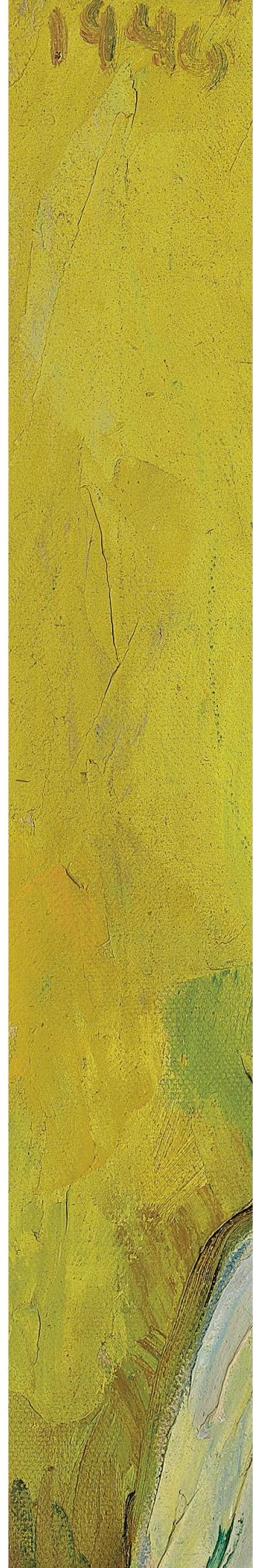


Irma Stern (1894-1966), *Congolese Woman* (1946)

This is one of Stern's most intense Congolese portraits, the sitter sat asymmetrically on the canvas on a glowing golden ground, the whole set, jewel-like, within Stern's signature Zanzibar frame. The portrait shows Stern handling paint with consummate fluency, translating the sitter from life to canvas in deft touches of her brush and palette knife. It compares closely with Stern's similarly intense *Congolese Woman* (1946) which set a record auction price for the artist at Christie's in 2007 (see above).

The present portrait is one of two portraits of the sitter included in her 1947 Paris exhibition. The other, no. 43, also titled *Épouse de chef Watussi*, might be the canvas also dated 1946 sold Sotheby's Johannesburg/Stephan Welz & Co., 6 Nov. 2000, lot 474, which, although called 'Head of a Zanzibar woman' in the auction catalogue, looks closely similar to the present sitter and shares the same format (fig.2). If Stern's 'Watussi chief' is the Watusi King, then this is his then 18-year-old wife, the Rwandan Queen Rosalie Gicanda (1928-1994).

With the war preventing overseas travel, Irma Stern made a series of painting excursions from Cape town to African destinations during the late 1930s and 1940s. She travelled to Dakar, Senegal in 1938 and to Zanzibar in 1939 before making her first trip to the Congo in 1942: 'The Congo - I am getting all the information I can - I am getting letters of introduction also to the Belgian Congo government - I want a change badly. ... My plans are to go up to Elisabethville by rail - truck my car - then get a chauffeur there - and motor for three days - then the road stops - and I can rail my car for 12 hours then I arrive at Albertville. I shall want to paint the Watussi' (letter to Richard Feldman, quoted in M. Berman, *Remembering Irma*, Cape Town, 2003, p.84). 'The allure of being deep in the forests of the Congo, the 'heart' of Africa, was enough to sustain her and keep her focussed on her primary aim - to paint the aristocratic Watussi people in their natural environment, whether carrying water or dancing in celebration. Her desire to paint the queen and other women of the royal family was realised. Among those unfamiliar sights, sounds and smells, Irma's senses did indeed appear to have become more finely tuned than ever. Her Congo studies are among the most exciting works she ever produced - the colours brighter, the figures more sensuous.' (M. Berman, *op. cit.*, pp.87-8)









Irma Stern's exhibition at the Galerie des beaux-arts, Paris, 1947 (lot.174 hangs in the right hand doorway)

Stern exhibited her Congo pictures in Johannesburg in 1942 (there were almost two hundred works from the trip) and published her 'Congo' journal and exhibited the Congo pictures again in Cape Town and Johannesburg the following year. Her Watusi subjects from the first Congo journey included portraits of Watusi royalty. Stern travelled to the Congo again in May 1946 but the trip was difficult from the outset, and she contracted malaria: 'She quickly found that the Congo of 1946 was very different from the region that had so fascinated her on her first visit. A political change had taken place, and the Belgians no longer enjoyed undisputed colonial power. This was reflected in the restless mood of the people, and Irma felt it keenly. She quickly became disenchanted with the Watussi and uncomfortable with the atmosphere around her, which made her constantly fearful for her own safety. 'Work is most difficult as my light also in the house is bad - my working space is limited to a small verandah as regards protected light. The models ... well maybe after Zanzibar are not quite as lovely ... I find the Watussi - so far unbearable - the others more or less paintable. It is all quite a different world as to what I had in mind from former time - ... The Congo this time has a creeping horror for me - ...' Although this second visit had been comparatively short, Irma returned with fourteen big canvases, several charcoal drawings and a large selection of outlined work. In an interview after her return she related the difficulties of the trip. 'It was a hoodoo trip. The last time in the Congo everything went on oiled wheels. This time everything that could go wrong went wrong. I was given a villa on Lake Khiva [Kivu] but I couldn't work inside. I worked on the verandah from day-break until sundown.' ... The Congo and its people had lost their charm for her. Yet her phenomenal capacity for work and the passion that drove her to fulfil her vision enabled her to achieve some of her most exciting paintings, which she then exhibited in London and Europe as well as South Africa.' (M. Berman, *op. cit.*, pp.101-7)

The present picture was exhibited in her Paris exhibition in 1947, on her first return to Europe after the war years. The Paris exhibition was, as Christopher Peter has remarked, the highlight of her year. The exhibition included 53 oils, 26 drawings and 35 works in tempera painted since 1939, the majority the fruit of her extensive travels in Africa through the war years (works exhibited included subjects from Senegal, Zanzibar, and the Congo). Jean Cassou, the distinguished Resistance veteran and first Director of the Musée National d'Art Moderne, who acquired a Zanzibar subject from the exhibition for the museum (no. 2 'Le Palais du Sultan', now in the Pompidou Centre) wrote the text for the catalogue: 'Il ne s'agit pas ici d'une découverte de l'Afrique par un artiste européen, épris d'aventureuse découverte et aspiré par la nostalgie. Mais une expression de l'Afrique par une africaine même. ... C'est avec les visages africains que Mme Stern a familiarité. Son univers est le continent africain: son impérieux souci fut de le parcourir, d'en dénombrer les diversités et les nuances et de s'y borner. ... Cette plongée d'une artiste sincère dans les énormes et innocentes profondeurs du continent africain ne peut que nous émouvoir. ... Toute une humanité inconnue ou méconnue, extraordinairement diverse, nourrie de fruits tropicaux, enivrée de fleurs nouvelles, parée de couleurs nécessaires comme ces fruits et ces fleurs, mais aussi occupée de travaux et de peines que nous pouvons reconnaître analogues aux nôtres, enrichit désormais notre imagination grâce à cette artiste qui a voulu être de chez elle: une ambition toute simple, et qui valait bien d'être manifestée avec tant de résolution, tant de foi, et tant de bonheur.'

Cassou made reference to Stern's tutelage in Germany before the war, and the present portrait, handled in swift impasto, the sitter set asymmetrically on the canvas and on the glowing golden ground, does reference her modernist roots, notably the loaded palettes of van Gogh and her mentor Max Pechstein. However, as Cassou is quick to acknowledge in the 1947 catalogue, the artist has now graduated from student in Europe to master of her own world, arriving at a perfect synthesis of technique and subject, resulting in the most accomplished and eloquent work of her career:

'Sans doute a-t-elle, dans sa jeunesse, reçu une instruction artistique européenne et connu l'expressionnisme de l'Europe Centrale. Cela se retrouve dans sa peinture. Mais elle savait déjà à quel objet elle appliquerait l'enseignement reçu et l'expérience acquise. Sa vocation était de dire l'Afrique.'

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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 and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us.

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

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

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

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

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

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

(d) **Lots of Iranian origin**

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


(e) **Gold**

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

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

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. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

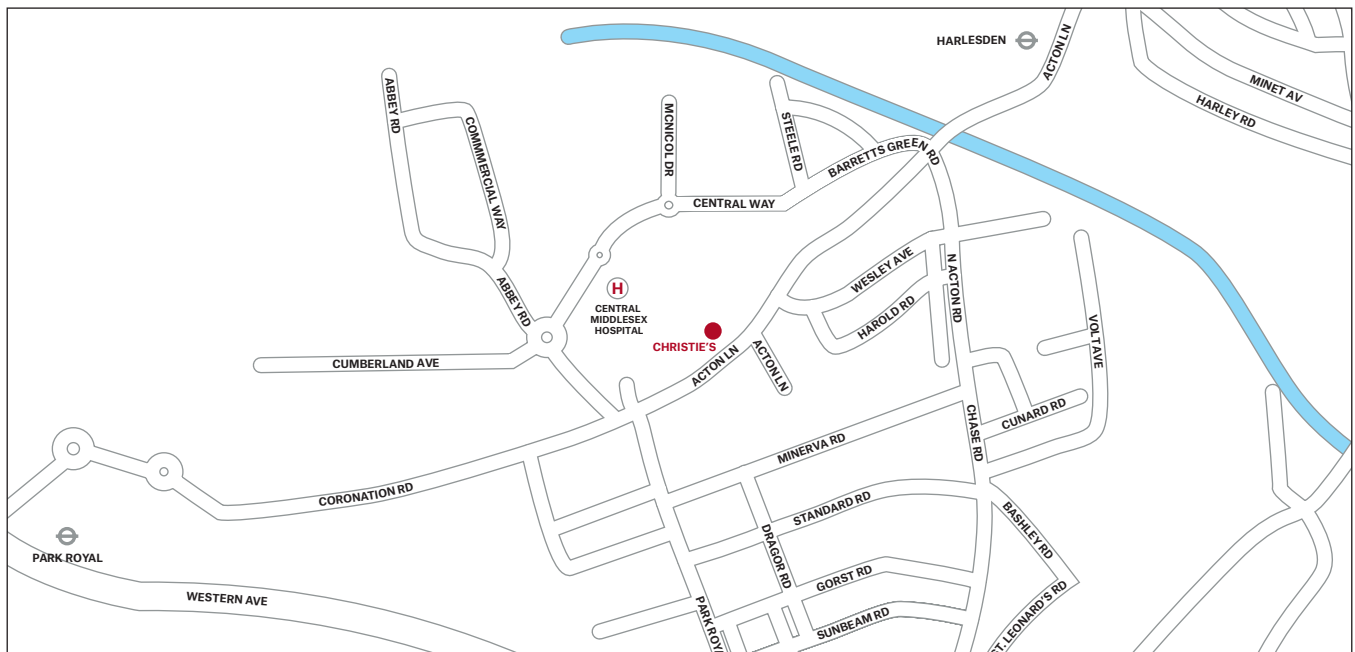
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





Property of a Gentleman, from Belmont House, Sussex
DYLAN LEWIS (B.1964)
Standing Leopards II
bronze
each 39 in. (99.5 cm.) high
£25,000–40,000

INTERIORS

**INCLUDING SKI POSTERS AND
A COLLECTION OF BRONZES BY DYLAN LEWIS**

London, 28 November 2017

VIEWING

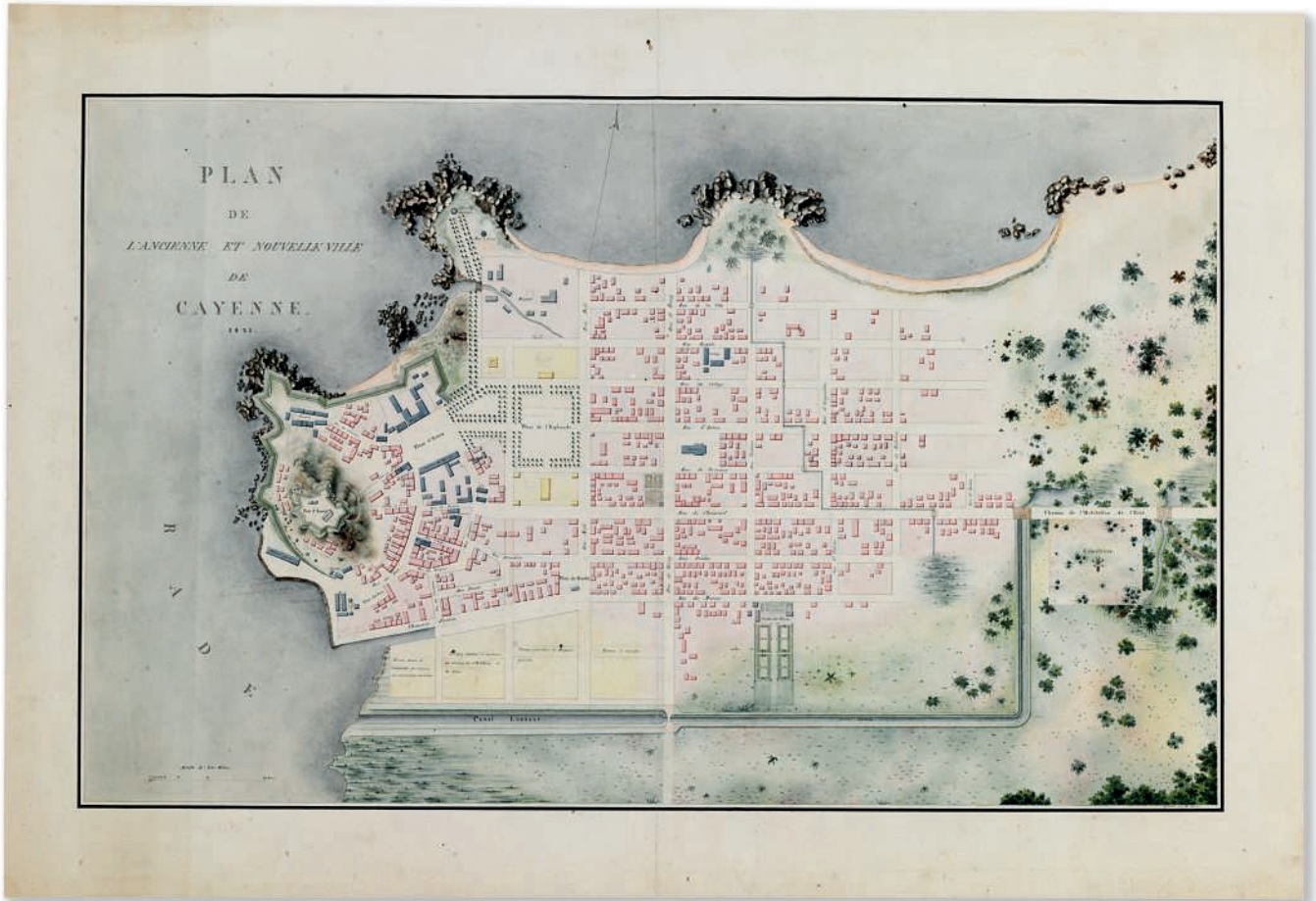
25–27 November 2017
8 King Street
London SW1Y 6QT

CONTACT

Anna Evans
aevans@christies.com
+44 (0)20 7752 3374

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



FRENCH GUIANA - MILIUS, Pierre-Bernard - VAILLANT, Auguste Nicolas (1793-1837), BODIN, E. (fl.1820s), and others.
Twelve large original drawings, manuscript maps and views relating to the early colonial development of French Guiana.
French Guiana, c.1821-1824.
\$40,000-60,000

**FINE PRINTED BOOKS & MANUSCRIPTS
INCLUDING AMERICANA**

New York, 5 December 2017

VIEWING

1-4 December 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Peter Klarnet
pklarnet@christies.com
+1 212 636 2668

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property of a Family Trust
WILLIAM VAN DER HAGEN (The Hague active c. 1720-1745 Ireland)
An extensive view of Carton House, County Kildare, with Maynooth in the distance
oil on canvas, unlined
Length: 42 $\frac{3}{8}$ x 52 $\frac{5}{8}$ in. (107.6 x 133.6 cm.)
£200,000-300,000

OLD MASTERS
EVENING SALE

London, 7 December 2017

VIEWING

2-7 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Nicholas White
nwhite@christies.com
+44 (0) 207 389 2565

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



H.M.S. INVESTIGATOR IN THE PASSAGE
October 1847

CRESSWELL, S.G. (1827-1867)
*A Series of Eight Sketches...of the Voyage of the H.M.S. Investigator (Captain M'Clure), during the
Discovery of the North-west Passage*
A first edition presentation copy
\$30,000-50,000

**RUSSIAN AMERICAN & POLAR EXPLORATION:
HIGHLIGHTS FROM THE MARTIN GREENE LIBRARY**

New York, 7 December 2017

VIEWING

1-6 December 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Christina Geiger
cgeiger@christies.com
+1 212 636 2667

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ALEXIS-HUBERT JAILLOT (c.1632-1712)

Le Grand Caire

Paris: 1669

Magnificent unrecorded large-scale bird's eye view of Cairo, possibly unique.

£20,000 - 30,000

VALUABLE BOOKS AND MANUSCRIPTS

London, 13 December 2017

VIEWING

9-12 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Sophie Hopkins
shopkins@christies.com
+44 (0)20 7389 3144

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Sketch for Ned Kelly

oil on board

10 x 12in. (25.4 x 30.5cm.)

£30,000-50,000

AUSTRALIAN ART

London, 14 December 2017

VIEWING

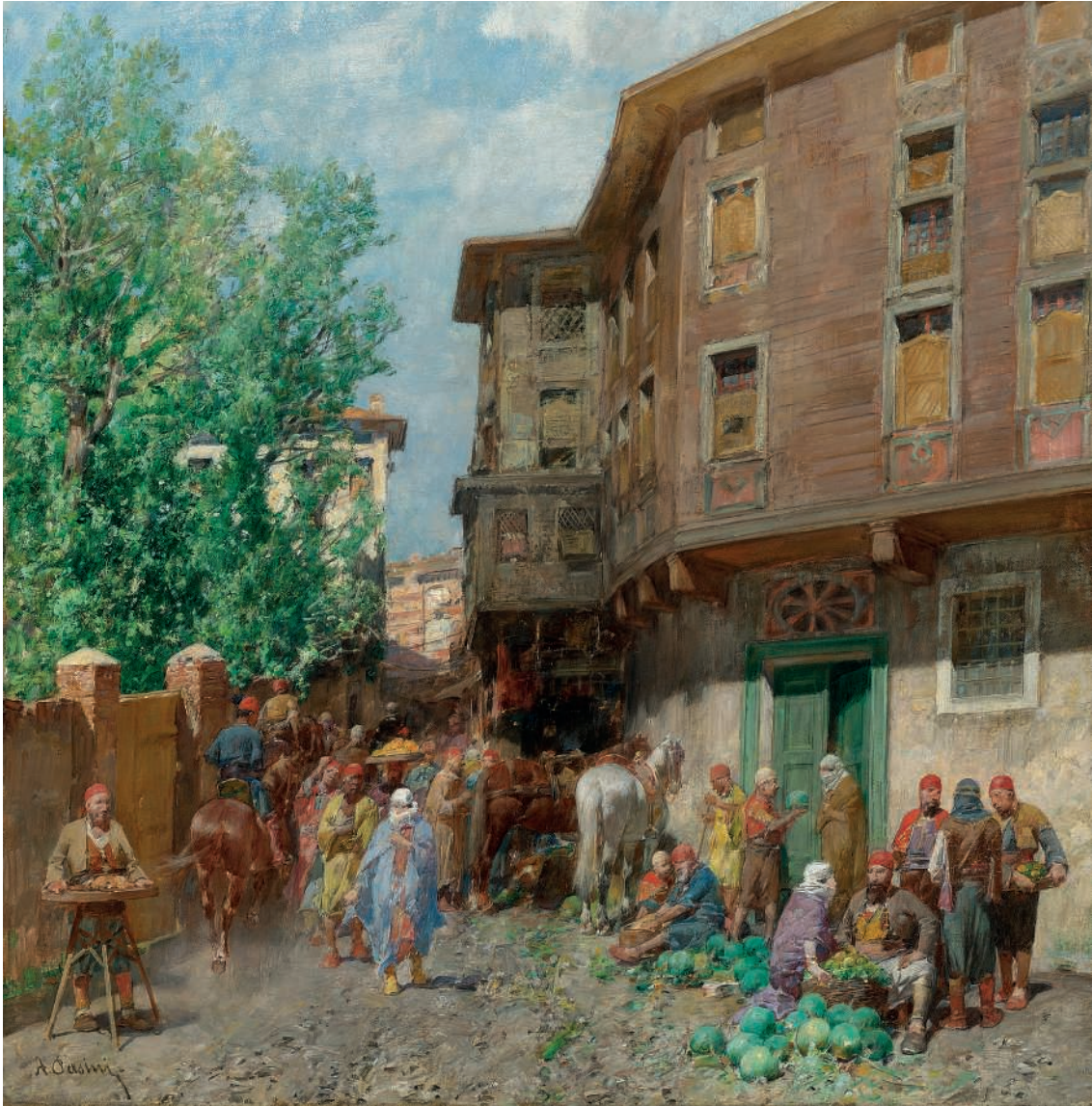
9-13 December 2017
8 King Street
London SW1Y 6QT

CONTACT

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

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ALBERTO PASINI (ITALIAN, 1826-1899)

A street market, Constantinople

21 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in. (55 x 45 cm.)

£200,000 – 300,000

19TH CENTURY EUROPEAN & ORIENTALIST ART

London, 14 December 2017

VIEWING

9-14 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Arne Everwijn
aeverwijn@christies.com
+44 (0) 20 7389 2453

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ARCHIBALD THORBURN (1860-1935)

A pair of pheasant in snow

signed and dated 'Archibald Thorburn/1909' (lower left)

pencil and watercolour heightened with bodycolour and gum arabic on paper laid on board

14 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in. (37.2 x 55.3 cm.)

£20,000-30,000

THE ASTOR COLLECTION FROM TILLYPRONIE

London, 15 December 2017

VIEWING

9-14 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Annabel Kishor
akishor@christies.com
+44 (0) 20 7389 2709

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



JEAN-BAPTISTE GREUZE (TOURNUS 1725 - 1805 PARIS)
Head of a Girl with Eyes Downcast (study for 'L'Accordée de Village')
numbered in pen and brown ink '8 - N. 110.'
pencil, red chalk, brush and gray wash
15 9/16 x 11 13/16 in. (39.5 x 30.1 cm)
Estimate: \$150,000 - 250,000

OLD MASTER & BRITISH DRAWINGS

New York, 30 January 2018

VIEWING

26-29 January 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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frinaldi@christies.com
+1 212 636 2123

CONTACT

Stijn Alsteens
salsteens@christies.com

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



CAPE TOWN LUXURY

NEWLANDS, CAPE TOWN, SOUTH AFRICA

Built to lavish proportions, this unique property combines exceptional materials with ingenious design. On the second level, the master suite provides unmatched mountain views, a spacious study, as well as his-and-her dressing rooms and bathrooms. This distinguished property offers luxurious living at its best.

Offered at R19,200,000

GREEFF PROPERTIES
Donna Norgarb · +27 71 602 7518
donna@greeff.co.za

Monique Ghosh · +44 207 389 2959
mghosh@christies.com

www.greeff.co.za

CHRISTIE'S
INTERNATIONAL REAL ESTATE

WRITTEN BIDS FORM

CHRISTIE'S LONDON

TOPOGRAPHICAL PICTURES

THURSDAY 14 DECEMBER 2017 AT 11.00 AM

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

CODE NAME: NOOTKA

SALE NUMBER: 14237

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

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

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

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

14237

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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

Signature

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

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

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

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

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA

TORONTO
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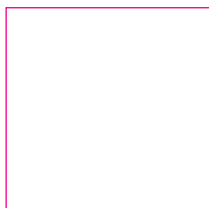
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