

LONDON | 11 DECEMBER 2018



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EUROPEAN ART

INCLUDING ORIENTALIST ART

TUESDAY 11 DECEMBER 2018

PROPERTIES FROM

The deceased estate of
Mr H.G.Th.Crone, to be sold to
benefit the Crone Haver Droeze
Fund under protection of the
Prins Bernhard Cultuurfonds,
the Netherlands



CHRISTIE'S LATES

Monday 10 December, 6.00 - 8.30 pm

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FRONT COVER:
Lot 52

INSIDE FRONT COVER:
Lot 37

OPPOSITE:
Lot 11

PAGES 4-5:
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INSIDE BACK COVER:
Lot 51

BACK COVER:
Lot 13

AUCTION

Tuesday 11 December 2018
at 2.00 pm

8 King Street, St. James's
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VIEWING

Saturday	8 December	12.00 pm - 5.00 pm
Sunday	9 December	12.00 pm - 5.00pm
Monday	10 December	9.00am - 4.30 pm & 6.00pm-8.30pm
Tuesday	11 December	9.00am - 11.00 am

ALL WORKS ARE AVAILABLE TO VIEW BY APPOINTMENT
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Arne Everwijn

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CJARDI.



1

JEAN-BAPTISTE-CAMILLE-COROT (FRENCH, 1796-1875)

Ville-d'Avray, la prairie

signed 'COROT' (lower left)

oil on canvas

11¾ x 15½ in. (29 x 39.4 cm.)

Painted in 1872.

£30,000–50,000

\$40,000–65,000

€35,000–57,000

PROVENANCE:

Mlle Rouso, Paris.

LITERATURE:

A. Schoeller & J. Dieterle, *Corot, deuxième supplément à L'Œuvre de Corot*, Paris, 1956, no. 80 (illustrated).



TURNER

FROM THE DECEASED ESTATE OF MR H.G.TH.CRONE,
TO BE SOLD TO BENEFIT THE CRONE HAVERDROEZE
FUND UNDER PROTECTION OF THE PRINS BERNHARD
CULTUURFONDS, THE NETHERLANDS

2

STANISLAS LÉPINE
(FRENCH, 1835-1882)

La seine à Ivry, près de Paris

signed 'S. Lépine' (lower left)

oil on canvas

12 x 21½ in. (30.3 x 55 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

The authenticity of this work has been confirmed by Manuel Schmit of Galerie Schmit, who will include it in the next supplement to the *Catalogue Raisonné of the painted work of Stanislas Lépine (1835-1892)* which will be published at a later date.

Lépine was one of the first painters of the era to embrace the landmarks of industrial expansion as a subject for his paintings. He painted the present work at Ivry-sur-Seine, a south-eastern Paris suburb where the Marne joins the Seine.

Here Lépine characteristically depicts the convergence of nature with industry; the leafy and peaceful river bank on the right is in stark contrast to the factory towers on the left, billowing smoke.





VARIOUS PROPERTIES

3

**PAUL DESIRE TROUILLEBERT
(FRENCH, 1829-1900)**

Le château de Romorantin

signed 'Trouillebert' (lower left)

oil on canvas

18¼ x 15⅞ in. (46.5 x 38.4 cm.)

Painted in 1884.

£8,000–10,000

\$11,000–13,000

€9,200–11,000

Trouillebert is best known for his landscapes, painted *en plein air*, both in and around Paris.

In the present painting, Trouillebert takes as his subject the château in the town of Romorantin, shielded by trees and seen from the opposite bank of the river Sauldre. Trouillebert was a frequent visitor to the town after his friend, Philippe Emile Jullien (1845-1912), became the Department representative for Loir-et-Cher in 1881.

This work will be included in the next supplement of *Paul Désiré Trouillebert: catalogue raisonné of the painted work*, being prepared by Thomas Maier and Bernd Mullerschoen.





4

GUSTAVE COURBET (FRENCH, 1819-1887) AND
MARCEL ORDINAIRE (FRENCH, 1848-1896)

Le Ruisseau entre les rochers

signed and dated '76/G. Courbet.' (lower left)

oil on canvas

32 x 25 $\frac{3}{8}$ in. (65 x 31.2 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Mr. Lair-Dubreuil sale, Hôtel Drouot, 10 May 1923, lot 69.

Acquired at the above sale by Galerie Georges Petit,
with Knoedler Galleries, New York.

Joseph Ray Watkins sale; Christie's, New York, 28 February 1991,
lot 46, when seen by

Jean-Jacques Fernier.

Private collection, Austria.

LITERATURE:

C. Leger, 'De l'inédit sur Courbet', *La Revue de l'art*, August 1929
(illustrated pl. 20), as *Le Ruisseau du Puits Noir*.

R. Fernier, *La Vie et l'Œuvre de Gustave Courbet*, II, Lausanne, Paris,
1978, pp. 250-251, no. 33 (illustrated).



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CULTUURFONDS, THE NETHERLANDS

5

CHARLES-FRANÇOIS DAUBIGNY
(FRENCH, 1817-1878)

Bord de l'Oise

signed and dated 'Daubigny 1878' (lower right)

oil on canvas

11¼ x 19½ in. (30 x 49.3 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-21,000

PROVENANCE:

with Gallery Delanoy, Amsterdam.

William Kugel, Los Angeles.

Anonymous sale; Paul Brandt, 22 November 1977, lot 20.

Acquired at the above sale by the present owner.

VARIOUS PROPERTIES

***6**

JEAN-BAPTISTE-CAMILLE-COROT
(FRENCH, 1796-1875)

Sous bois près de Vimoutiers, Orne

signed 'COROT' (lower left)

oil on panel

18½ x 14½ in. (46 x 37.2 cm.)

Painted in 1865.

£60,000–80,000

\$79,000–100,000

€69,000–91,000

PROVENANCE:

M. Briand, Paris.

Acquired by the present owner by 1988.

LITERATURE:

A. Robaut, *L'Œuvre de Corot: Catalogue raisonné et illustré*, vol III, Paris, 1905, no. 1537 (illustrated).

In 1827, the artist himself said: 'I have only one goal in life, which I desire to pursue with constancy: that is to paint landscapes'. The present work was painted at the peak of Corot's career. The *Exposition Universelle* of 1855 had earned him a first class medal, and his reputation grew steadily, culminating in the *Salon* of 1859. It was during this period that Corot came to be recognized as the greatest French landscape painter by critics such as Philippe de Chennevières who called him a "*poet of the landscape*".

Corot's work had a profound impact on a number of younger artists who eventually became members of the Impressionist movement: Berthe Morisot was his student for a period and Camille Pissarro described himself as a pupil in the *Salon* brochures.

Claude Monet stated in 1897: "*There is only one master here - Corot. We are nothing compared to him, nothing*", reflecting the sentiments of nearly every important artist who worked during Corot's lifetime.

Corot sought variety, exploring the different qualities in different regions: the serenity and hazy atmosphere of Ville d'Avray, the wild and rugged landscape around the Forest of Fontainebleau, the thick forests of the Morvan and the transparent and luminescent light of Normandy. In the present lot, Corot positions himself on the edge of the forest of Vimoutiers, Orne, near where he stayed with the collector Louis Briand in his house *La Humière*. The tree branches form a natural arch, whilst a glimpse of light in the distance encourages the viewer to step beyond the picture plane and into the deep forest.



7

GUSTAVE COURBET (FRENCH, 1819-1877)

Les bords de la Loue

signed 'G. Courbet' (lower right)

oil on canvas

21¼ x 25½ in. (54 x 65.5 cm.)

Painted circa 1864.

£30,000–50,000

\$40,000–65,000

€35,000–57,000

PROVENANCE:

Possibly, Villars sale; Paris, 1 May 1874, lot 13 (430 Frs.).

Acquired at the above by Mr. Pillet.

Etienne Baudry, 1878.

Anonymous sale; Hôtel Drouot, Paris, 26 April 1922 (3,700 Frs.).

Anonymous sale; Koller, Zurich, 8 September 1999, lot 160.

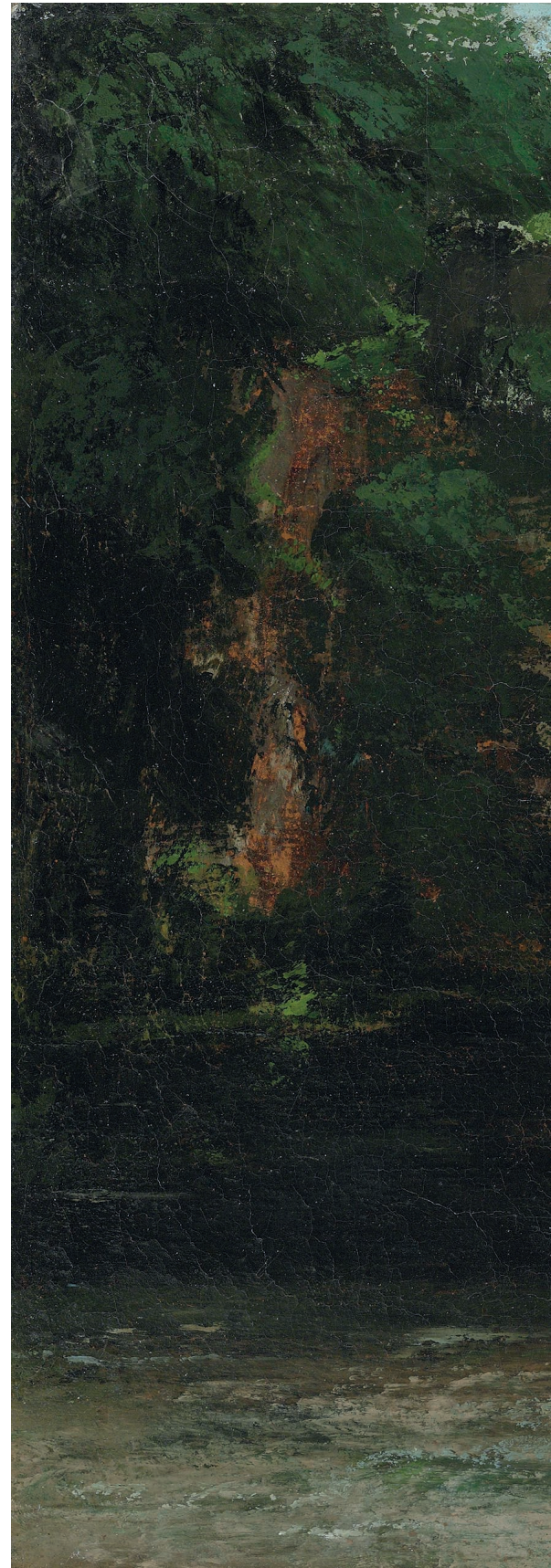
EXHIBITED:

Paris, Galerie Durand-Ruel, *Tableaux et Dessins des Maîtres modernes*, 1878, no. 21, as *Bords de la Loire*.

LITERATURE:

R. Fernier, *La vie et l'Œuvre de Gustave Courbet*, vol. I, Geneva, 1977, p. 220, no. 399 (illustrated).

Gustave Courbet's passion for landscape painting in the second half of his career was motivated in part by his attachment to his native Franche-Comté. The Courbet family had a small house which backed onto the river Loue in Ornans. Courbet found great freedom following the river to unexplored territories and delighted in the mystery of the region's undiscovered places. Having exhibited *Le Ruisseau du Puits Noir*, centred around a small stream in the Loue valley at the Exposition Universelle of 1855, the artist would return to depictions around the Loue again and again. Painted around a decade after the exhibition, the current work shows expressive brushstrokes depicting this familiar landscape with consistent vehemence and veracity.





*8

JEAN-BAPTISTE-CAMILLE-COROT (FRENCH,
1796-1875)

Le moulin sur la dune

with studio stamp 'VENTE/COROT' (lower right); and stamped with
the studio sale wax seal (on the stretcher)

oil on canvas

9¾ x 13 in. (24.5 x 32 cm.)

Painted *circa* 1870-1872.

£60,000-80,000

\$79,000-100,000

€69,000-91,000

PROVENANCE:

The artist's studio sale; Hôtel Drouot, Paris, 26-28 May 1875, lot 483
(500 Frs.).

Acquired at the above sale by Mr. Baillou, Paris.

Thence by descent, until 1988.

Private collection, France.

LITERATURE:

A. Robaut, *L'Œuvre de Corot: Catalogue raisonné et illustré*, vol. III, Paris,
1905,

no. 2357 (illustrated).

'I am fine', Corot wrote to a friend in 1871. *'I'm working as if I were
seventy'* (Corot, 'letter to Jean Rothenoir', 29 August 1871, in Robaut,
1905, vol. 4, no. 211, p. 345). During the last ten years of his life, public
affection for Corot deepened. His popularity remained strong and
collectors and dealers alike waited impatiently for his paintings to dry
so they could be released from his studio. At the *Salon* he continued
to be a success, although now that he was either on the jury or *hors
concours*, his work was automatically accepted.

By the 1870s, Corot had been painting and exhibiting for over fifty
years and was the recognized patriarch of French landscape painting.
Jules Castagnary, Corot's longtime supporter and established
art critic, delivered the following upon viewing two works by the
artist in the *Salon* of 1873: *'If fame came to him late, talent did not.
In the revolution begun by Constable's two paintings, he was there,
enrolled with the innovators. He saw the school born and saw it grow,
himself developing and evolving through the double action of years
of reflection... When one thinks that the hand that placed these deft
touches carries the weight of seventy-seven years, such fortitude
comes as a surprise and a marvel. The illustrious old man is the lone
survivor of a vanished past'* (J. A. Castagnary, 'Salon de 1873', in J. A.
Castagnary, *Salons (1857-1870)*, Paris, 1892, vol. 2, p. 73).

Le moulin sur la Dune is a fine example of Corot's mature style.
Corot painted windmills as motifs in Picardie, Étretat and Versailles
among others, and here uses the windmill as a focal point, while
simultaneously letting the surrounding landscape maintain its own
significance. Corot captures the effect of the diffused, pale sunlight.
The man-made windmill is in complete harmony with its natural
surroundings. The present work exemplifies not only Corot's innate
ability to capture his local environs, but his capability of poetically
translating into paint the atmospheric effects associated with a
particular time of day and season in a very spontaneous manner.





TURNER
TENTS



9

GEORGES MICHEL (FRENCH, 1763-1843)

Les moulins à vent

oil on canvas

32½ x 45½ in. (82.5 x 114.7 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000

We are grateful to Michel Schulman for confirming the authenticity of this work.



*** 10**

JEAN-BAPTISTE-CAMILLE-COROT
(FRENCH, 1796-1875)

La source

with studio stamp 'VENTE/COROT' (lower left); and stamped
with studio sale wax seal (on the stretcher)

oil on canvas

13¾ x 15¾ in. (34 x 39 cm.)

Painted *circa* 1850-55.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

The artist's studio sale; Hôtel Drouot, Paris, 26-28 May 1875,
lot 136 (350 Frs.).

Acquired at the above sale by Mr. Dollfus, Paris.

Henri Rouart, Paris.

His sale; Galerie Manzi-Joyant, Paris, 9-11 December 1912, lot 131.

Acquired at the above sale by Ernest Rouart.

Anonymous sale; Ferri Scp, Paris, 27 November 1997, lot 32.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, *Camille J. Corot*, no. 29.

Zurich, Kunsthaus, *Camille Corot*, 1934, no. 66, lent by Ernest
Rouart.

LITERATURE:

A. Alexandre, *La Collection Henri Rouart*, Paris, 1912, p. 79.

M. Dormoy, 'La Collection Ernest Rouart', in *Formes: revues
internationale des arts plastiques*, no. 24, April 1932, p. 259
(illustrated).

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, Paris,
1965, vol. 2, p. 228, no. 660 (illustrated).

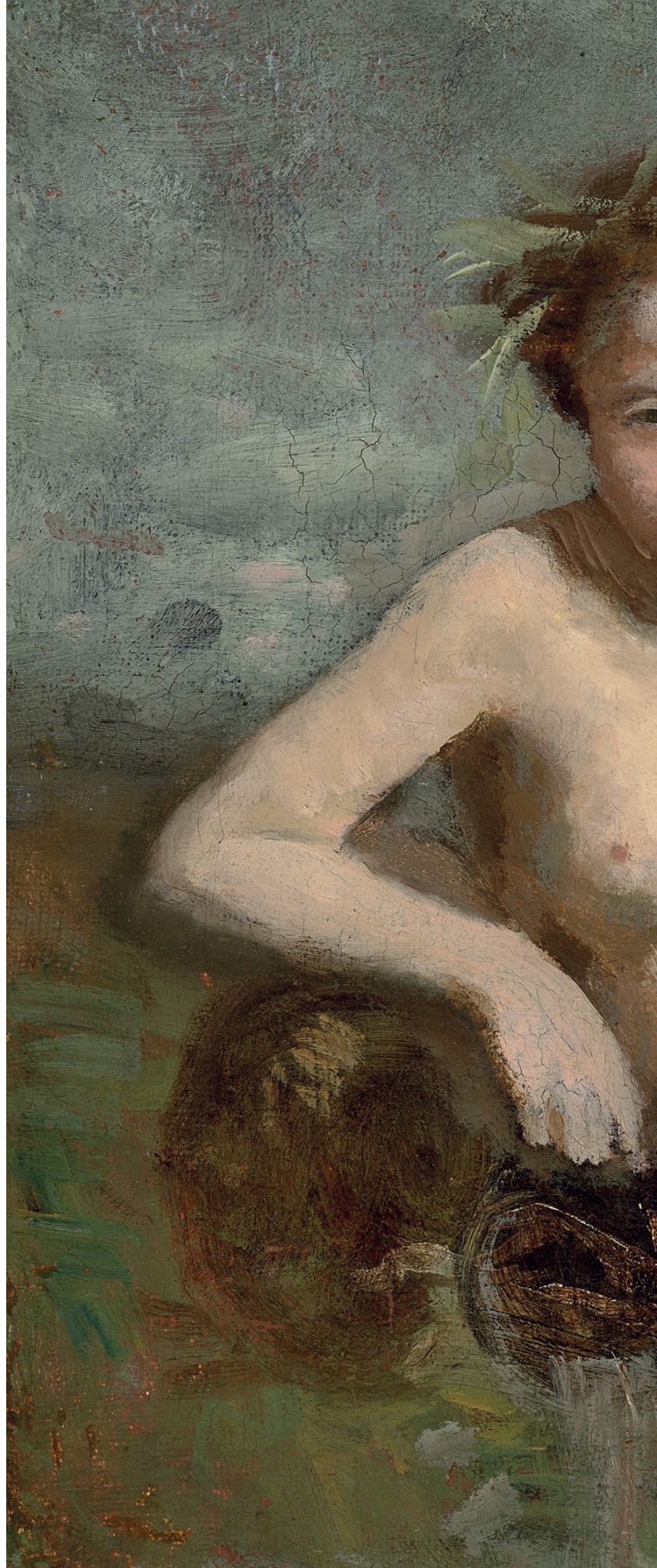


Despite his reputation as the most ground-breaking landscape artist of the 19th century, Jean-Baptiste-Camille Corot's nudes bear witness to the value he placed on his Academic training. The present work also illustrates the relevance he attached to classical teaching for future generations. Indeed, the iconography of the present work stretches back to a lost painting by the Greek artist Apelles, and is a variation on a theme treated by many of Corot's contemporaries, including Ingres and Bouguereau.

Corot's nudes manage to singularly combine elements of both Ingres' nudes - especially in their slightly idealized form and oblique reference to antiquity - and those of Courbet, evident in the statuesque nature and sheer presence of his models. Explaining his views on a similar painting, *La toilette*, Corot wrote: 'You can see the effort I put into hiding the joints between the collarbones and the sternum, or into blending the contours of the ribs, just visible at the base of the breasts; I try to proceed differently from what is usual, that is, by showing first and foremost that I know what I am doing. Since this is not a lesson in anatomy, I have to blend, like nature does, the cover of the frame which makes up and supports the body, in order to render only what I feel in front of this flesh, through which one can see the blood running underneath, while at the same time it reflects the light of the sky. In one word, I have to put into painting those breasts the naivety I would put into painting a milk tin.'

Corot's last reference to a milk tin could have come straight from Courbet, the great champion of realism. Corot's approach to blending contours and hiding ribs recall Ingres' sinuous and marmoreal odalisques.

Painted in the 1850's *La source* is a dreamlike vision of feminine beauty and grace. The slumbering nude is draped on a gourd pot gushing water within an idyllic pastoral landscape. She is Corot's rendition of a nymph or naiad, a water dwelling spirit that personifies the creative aspects of nature — for both women and water are the source from which all life originates. The model depicted has no symbolic referents to indicate her status as a goddess, however, the mythic image of woman remains intact. The wavelike configuration of her supple curves imitates the allegory of the flowing spring. Her body is a lyrical invention, where limbs undulate in a beautiful rhythm at the expense of accurate anatomical detail and the hazy distinction between figure and background fuses her with the Arcadian surroundings. In this way, Corot has associated the female nude with the forces of nature itself.







11

JULES ACHILLE NOËL (FRENCH, 1815-1881)

Le Tréport

signed, inscribed and dated 'JULES NOËL./TRÉPORT 1867'
(lower left)

oil on canvas

10¾ x 15 in. (27.3 x 38.1 cm.)

£30,000–50,000

\$40,000–65,000

€35,000–57,000

Jules Achille Noël, born Louis Assez Noël, studied at the Académie de Peinture et de Dessin in Brest. After studying, Noël travelled to Paris where he made his debut at the Salon in 1840 and continued exhibiting there until 1879. His work attracted the attention of Prince Louis, Duke of Nemours (1814-1896), who obtained for him a position as a Professor of Design at the Lycée Henri-IV, where he would teach from 1847 until his retirement in 1879. When the new railroads made access to Normandy from Paris a lot easier, Noël would return regularly to Normandy to paint. He often painted Tréport's charming town, surrounding cliffs, port and quays.

Noël's works are renowned for their charm. They are executed with unmistakable verve and much admired. His fluid technique is used in the present work to bring lively gusto to a social scene, which is framed by the cliffs and calm sea beyond.



FROM THE DECEASED ESTATE OF MR H.G.TH.CRONE,
TO BE SOLD TO BENEFIT THE CRONE HAVER DROEZE
FUND UNDER PROTECTION OF THE PRINS BERNHARD
CULTUURFONDS, THE NETHERLANDS

12

STANISLAS LÉPINE
(FRENCH, 1835-1882)

La Seine au Pont de la Tournel

signed 'S. Lépine' (lower right)

oil on panel

5½ x 9¼ in. (14 x 23.5 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Mr. Hazard, Paris.

His sale; Galerie Georges Petit, Paris,

1 December 1919, lot 164, as 'Pont de

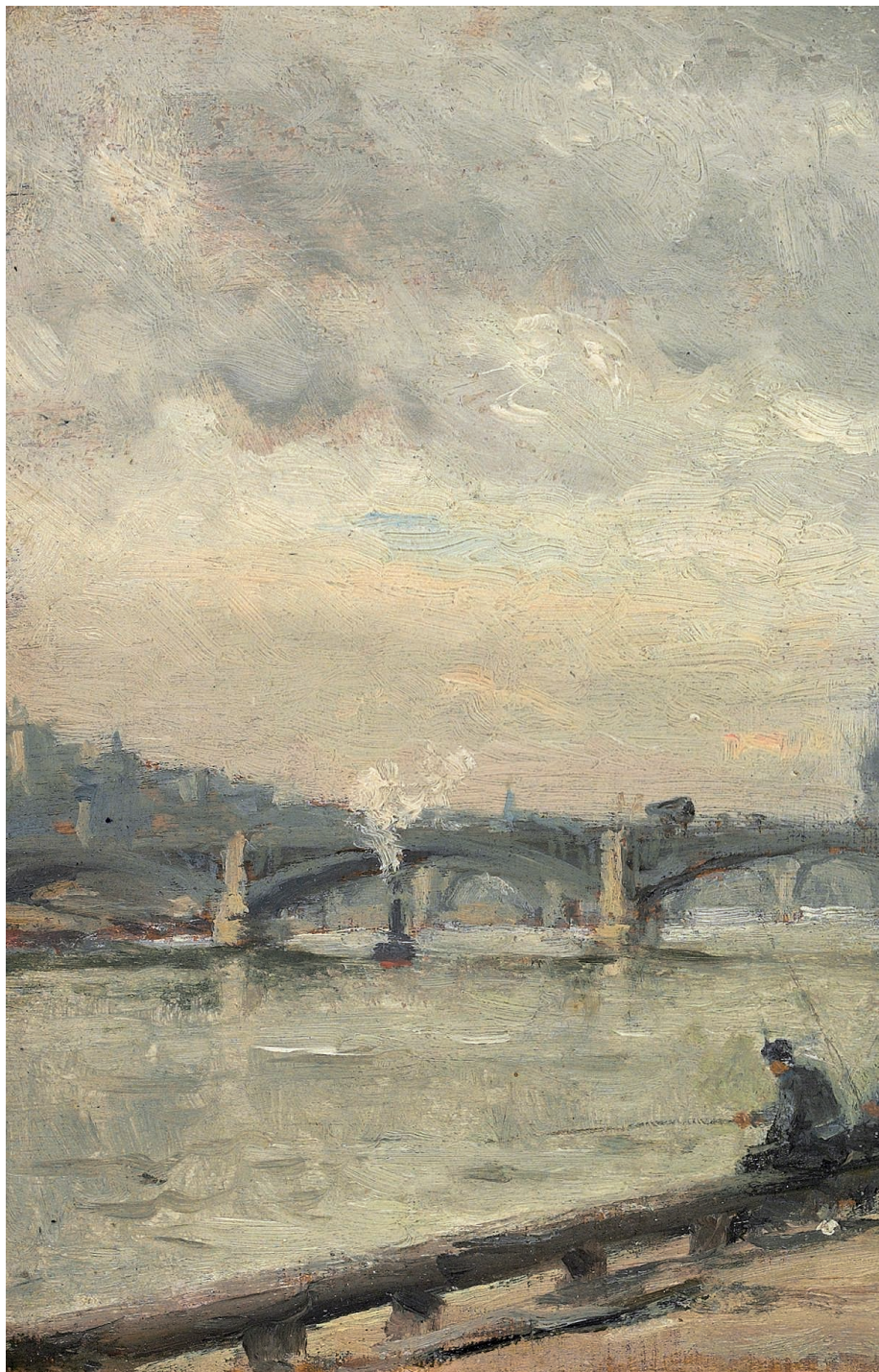
l'Estacade' (Frc 4.000)

Acquired at the above sale by Vermont.

LITERATURE:

P. Courthion, *Impressionism*, New York,
1973, pp. 96-97 (illustrated).

R. Schmit and M. Schmit, *Catalogue
Raisonné de l'Œuvre peint*, Paris, 1993,
p. 54, no. 124 (illustrated).







13

HENRI FANTIN-LATOURE (FRENCH, 1836-1904)

White Lilacs

signed and dated 'Fantin/1888' (lower left)

oil on canvas

12½ x 10½ in. (31 x 25.7 cm.)

£60,000–80,000

\$79,000–100,000

€69,000–91,000

PROVENANCE:

with E. J. van Wisseligh & Co., Amsterdam, inv. no. S9253.

Henri Fantin-Latour painted numerous sketches of flowers and fruit which were received with great acclaim in England, resulting in the acceptance of his still-lives in the 1862 Royal Academy exhibition in London. The following year the American artist, James McNeill Whistler, purchased several of his still-lives and commissioned several others. Despite his immediate success in London, his reputation spread more quietly in Paris; however, he was held in high regard among a small circle of fellow painters and critics in the Batignolles group; whose best known member was Edouard Manet. Painted in 1888, the present lot reveals Fantin-Latour's mastery of still-life painting. The white lilac and the green of the foliage stand in stark contrast against the subtle colouring of the background, resulting in an intriguing interplay of tones and textures which infuse the composition with a distinctive three dimensional quality.



PROPERTY OF A PRIVATE COLLECTOR

14

HONORÉ VICTOR DAUMIER
(FRENCH, 1808-1879)

La blanchisseuse

signed with initials 'h.D.' (lower right)

oil on paper laid down on canvas

13¾ x 9¾ in. (35 x 24 cm.)

Painted *circa* 1855-1860.

£150,000–250,000

\$200,000–330,000

€180,000–290,000

PROVENANCE:

Private collection, France.

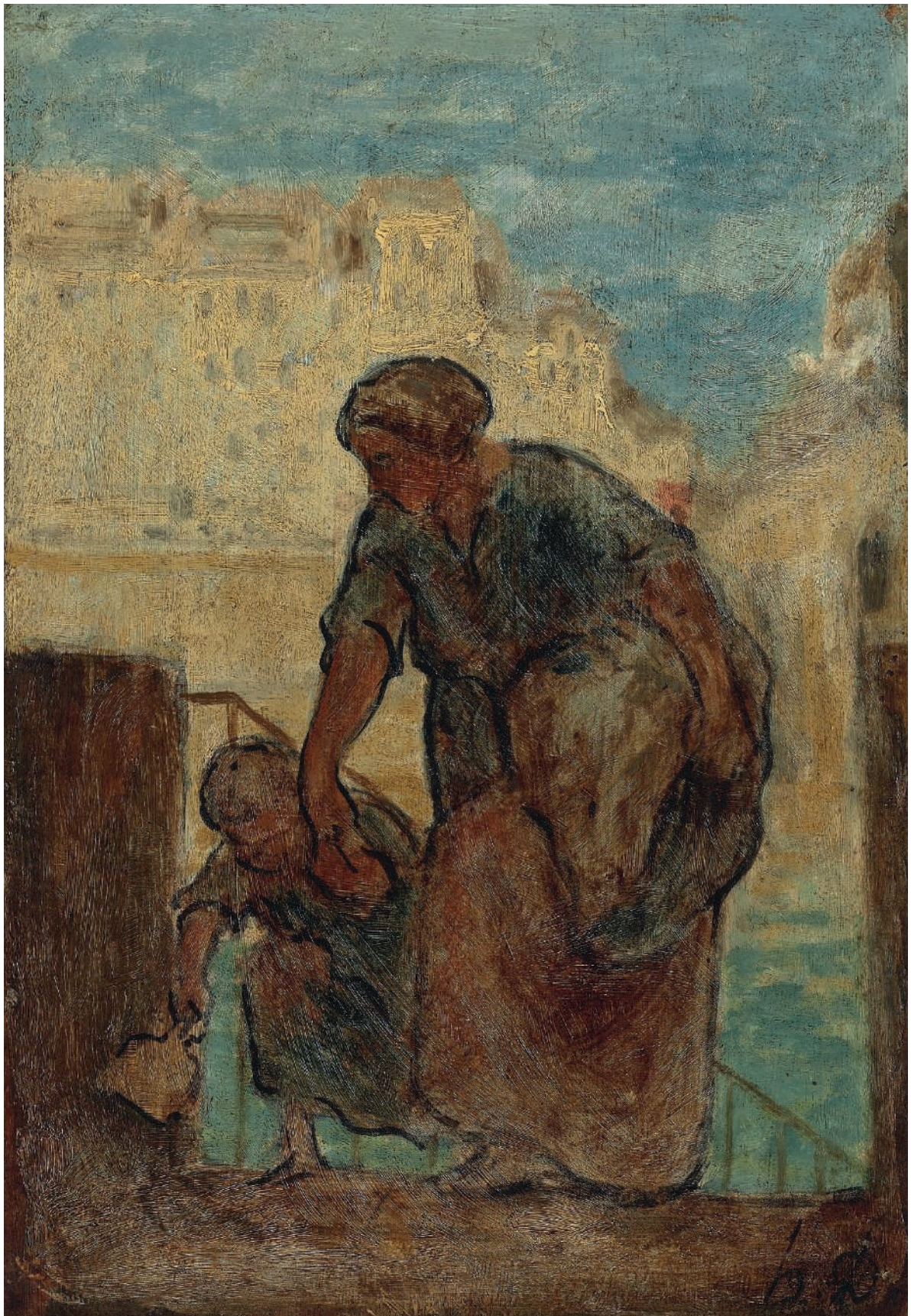
This work will be included in the forthcoming supplement to K.E. Maison's *Catalogue raisonné de l'Œuvre de Daumier*, currently being prepared by the Comité Honoré Daumier.



Fig. 1: Jean-François Millet, *The Gleaners*, 1857.
Musée d'Orsay, Paris, France.
© Bridgeman Images

In 1846, Honoré Daumier moved to 9 quai d'Anjou on Paris's Île Saint-Louis. In the period that followed, the artist, better known for his caricatures of barristers and theatrical scenes of saltimbiques, turned toward the city's working class citizens. From the crowded riders of a third-class railway carriage to the local washing women, Daumier began to create realistic observations of everyday life.

Daumier's exhausted laundresses, anonymous figures of poverty, display the same slow gestures, the same bowed forms, the same weight and compactness as Millet's gleaners (Fig. 1). And it is this sensitivity to the quotidian reality of the underclass which lends both painters' work 'a universal dimension', raising what could have remained mere genre painting, picturesque and sentimental, to the level of history painting.



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15

ADOLPHE MONTICELLI (FRENCH, 1824-1886)

Trois femmes dans un parc

signed 'Monticelli' (lower left)

oil on panel

11½ x 6¼ in. (29.3 x 16 cm.)

£5,000–7,000

\$6,600–9,100

€5,800–8,000

PROVENANCE:

with E.J. van Wisselingh & Co., Amsterdam, (inv. nos. S. 8922 and S. 8831).

The Marseille-born artist is best known for his paintings of costumed figures populating whimsical landscapes that recall the work of Rococo painters Watteau and Fragonard. Having studied under Delaroche at the École des Beaux-Arts in Paris, his *Œuvres* include numerous courtly subject matters, still lifes, portraits, and Orientalist scenes in the tradition of Delacroix. Amongst his admirers, Monticelli counts Oscar Wilde and Vincent van Gogh, who praised the freedom of his brushstrokes and scintillatingly bright palette. His work reveals a fascination with texture, which led him to amply experiment with impasto, gradually removing the contours of drawing in favour of spectacular dynamic surfaces.

We are grateful to Mr. Marc Stammegna for confirming the authenticity of the present work.





16

ADOLPHE MONTICELLI (FRENCH, 1824-1886)

Parade de saltimbanques

signed 'Monticelli' (lower left)

oil on panel

14¼ x 18⅞ in. (36.2 x 74.8 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Royannez.

Delpiano Pere, Cannes.

Alfred Delpiano, Cannes, *circa* 1900.

with Alfred Daber, Paris, by 1958.

EXHIBITED:

Rotterdam, Museum Boymans van Beuningen, *Monticelli*, 21 March - 15 June 1959, no. 27.

We are grateful to Mr. Marc Stammegna for confirming the authenticity of the present work.



17

ADOLPHE MONTICELLI (FRENCH, 1824-1886)

La ferme aux arcades

signed 'Monticelli' (lower left)

oil on canvas

23¼ x 41¼ in. (59 x 104.8 cm.)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

PROVENANCE:

Collection Bensa, Marseille.

with Galerie Garibaldi, Marseille by 1947.

Mr. Alfred Lombard, Aix-en-Provence.

with Alfred Daber, Paris, by 1958.

I. Harver Droeze, Paris.

EXHIBITED:

Rotterdam, Museum Boymans van Beuningen, *Monticelli*, 21 March – 15 June 1959, no. 60.

Hamburg, Hamburger Kunsthalle, *Monticelli*, April – May 1966, no. 8.

LITERATURE:

S. Stammegna, *Catalogue des Œuvres de Monticelli, II*, Venice, 1981-1987, p. 184, no. 934, (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 18

BLANCHE AUGUSTINE CAMUS (FRENCH, 1881-1968)

Picking flowers

signed 'Bl Camus' (lower left); and with the atelier stamp 'ATELIER

BLANCHE CAMUS 1884-1968' (on the reverse)

oil on canvas

35 x 45½ in. (89 x 115.5 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

with Piano Nobile, London.

Anonymous sale; Christie's, London, 2 April 1987, lot 330.



VARIOUS PROPERTIES

λ 19

JEAN DELVILLE (BELGIAN, 1867-1953)

Le lac au clair de lune

signed, inscribed and dated 'JEAN DELVILLE/Paris/1888' (lower right)

oil on canvas

21½ x 28¾ in. (54.6 x 73 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–21,000

PROVENANCE:

Anonymous sale; Christie's, London,
31 March 1981, lot 147.

Anonymous sale; Christie's, London,
12 June 2012, lot 53.

Acquired at the above sale by the present owner.

20**GABRIEL LOPPÉ (FRENCH, 1825–1913)***On the glacier*

signed 'G. Loppé' (lower right)

oil on canvas

18½ x 13 in. (46 x 33 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000

PROVENANCE:

Private collection, Auxerre.

As a young man Loppé climbed a mountain in the Languedoc, where he found painters capturing the summit *en plein* air. This moment would define the rest of his career. He is considered to be the first painter to work at higher altitudes during climbing expeditions. In 1870, he built his own studio in Chamonix, which later became the Loppé museum. From 1881 he spent winters in Paris, and he regularly exhibited in London. An avid mountaineer himself, he painted mountains, peaks and lakes in modulated light.



***21**

GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

Regate sul Tamigi

signed 'De Nittis' (lower right)

oil on panel

19¾ x 12½ in. (49 x 31 cm.)

£60,000–100,000

\$79,000–130,000

€69,000–110,000

PROVENANCE:

Bertollo collection, Milan.

Their sale; Galleria Scopinich S.A., Milan, 1928, no. 13.

Piero dello Strologo, Milan.

And thence by descent to the present owner.

LITERATURE:

M. Pittaluga - E. Piceni, *De Nittis*, Milano, 1963, no. 325 (illustrated).

P. Dini, G. L. Marini, *De Nittis. La vita, i documenti, le opere dipinte*, Turin, 1990, vol. I, p. 394 no. 469 (illustrated vol. II, no 469).

R. Monti, *Giuseppe de Nittis: Dipinti 1864 - 1884*, exh. cat., Milan, Palazzo della Permanente, and Bari, Pinacoteca Provinciale, 11 April - 29 September 1990, p. 52 (illustrated fig. 32).

Trained at the Accademia in Naples, De Nittis travelled to Paris in 1867. He remained in France for the rest of his career, yet the extended trips he made to London between 1875 and 1881 coincided with one of the happiest and most productive periods of his short life. It was in London that De Nittis befriended artists such as Tissot, Millais, Leighton, Watts and Alma Tadema, and stayed with one of his patrons, the banker Kaye Knowles.

De Nittis' London views conveyed the unique climatic conditions and ambiance of the city in a way that had characterised his earlier Parisian subjects, reflecting the technical innovations he had learned from the French Impressionists in the early 1870's. The present work not only demonstrates De Nittis ability to portray London's distinctive light and atmosphere, but it also reveals his talent for capturing the physical likeness and the psychological character of his sitters. Elegant ladies strolling in parks or at the races had always figured prominently in De Nittis's *Œuvre*. The artist was particularly sensitive to the portrayal of the female form. His sitters displayed no stiffness and formality, but were noted for their relaxed and often pensive poses as if they were unaware of the very presence of the artist.



22

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Deux élégantes

oil on panel

16½ x 10½ in. (41 x 27 cm.)

Painted *circa* 1901.

£60,000–80,000

\$79,000–100,000

€69,000–91,000

PROVENANCE:

Gaston Reinach, Paris.

And thence by descent to the present owner.

We are grateful to Dott.ssa Francesca Dini for having confirmed the authenticity of the present lot, which will be sold with a photo-certificate no. 002691.

There is an oil sketch of an imperial style bed on the reverse of the panel.



23**MOSE' BIANCHI (ITALIAN, 1840-1904)***La Pittrici*

signed and dated 'Mosè Bianchi 1875.' (lower left)
pencil, brown ink, watercolour and bodycolour on paper
17¼ x 11¼ in. (43.5 x 29.5 cm.)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

PROVENANCE:

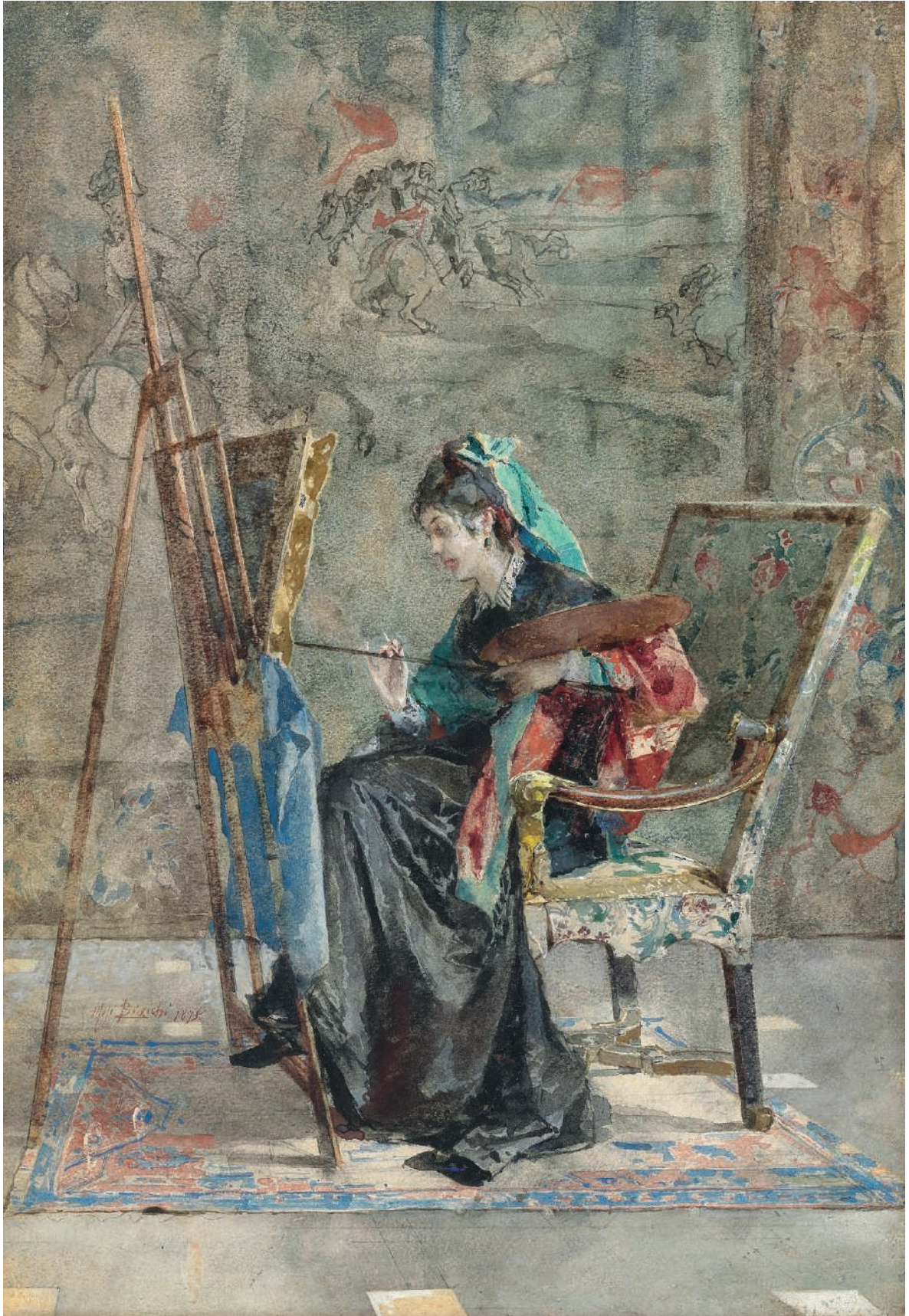
Amedeo Mentaschi, Milan.
with Galleria Manzoni, Milan.

LITERATURE:

U. Nebbia, *Mosè Bianchi*, Busto Arsizio, 1960, tav. 9, (illustrated).
P. Biscottini, *Mosè Bianchi: Catalogo Ragionato*, Milan, 1996, p. 181,
no. 149, (illustrated).

As a student at the Academy of Brera, Mosè Bianchi was soon caught in the cross-currents of modern European Art. Although his emphasis on light and colour places him alongside contemporary movements such as the Macchiaioli, he absorbed a more diverse number of influences. In 1869, Bianchi travelled to Paris for three months, where he assimilated the work of the French realists and he soon gained international recognition, with exhibitions of his work in Vienna, Paris, Munich and London.

The present work relates closely to the oil of the same subject matter in the Galleria d'Arte Moderna, Modena. Though the difficult reading of the date makes it hard to establish whether this watercolour was executed as a sketch prior to the oil or as a later variant of it, comparisons with some of Bianchi's portraits have led Paolo Biscottini to conclude that the lady depicted is likely to be Carolina Marignani, who Bianchi was to marry in 1881. With fluid and fresh pools of wash the artist creates a dreamlike scene that would have resonated strongly with the nobility and bourgeoisie of the 1870s, amongst which were many of Bianchi's most important patrons.



24

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

L'amazone

oil on panel

10 $\frac{5}{8}$ x 6 $\frac{3}{4}$ in. (27 x 17 cm.)

Painted *circa* 1882-87.

£30,000-50,000

\$40,000-65,000

€35,000-57,000

PROVENANCE:

Gaston Reinach, Paris.

And thence by descent to the present owner.

We are grateful to Dott.ssa Francesca Dini for having confirmed the authenticity of the present lot, which will be sold with a photo-certificate no. 002690.

There is a pencil sketch, possibly a caricature of a man on the reverse of the panel.





25

*** 25**

POMPEO MARIANI (ITALIAN, 1857-1927)

Anatre nello Stagno alla Zelata

signed, inscribed and dated 'Zelata, 1901/P. Mariani' (lower right)

oil on paper laid down on board

15 x 24½ in. (38.1 x 61.5 cm.)

£4,000–6,000

\$5,300–7,800

€4,600–6,900

PROVENANCE:

Juan and Félix Bernasconi, Lugano.

And thence by descent to the Bernasconi Collection, Argentina.

Anonymous sale; Christie's, London,

16 June 1978, lot 186.

Acquired at the above sale by the present owner.

*** 26**

POMPEO MARIANI (ITALIAN, 1857-1927)

Paddling ducks

signed and dated 'PMariani 1891' (lower left)

oil on canvas

21¼ x 15½ in. (52.1 x 39.5 cm.)

£4,000–6,000

\$5,300–7,800

€4,600–6,900

PROVENANCE:

Juan and Félix Bernasconi, Lugano.

And thence by descent to the Bernasconi Collection, Argentina.

Anonymous sale; Christie's, London,

16 June 1978, lot 170.

Acquired at the above sale by the present owner.



* 27

FEDERICO ZANDOMENEGHI
(ITALIAN, 1841-1917)

Portrait de femme revant

stamped with the atelier stamp (lower left)

pastel on canvas

36¼ x 28¾ in. (92 x 73 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

PROVENANCE:

Anonymous sale; Briest Scp, Paris, 5 December 1986, lot 55.

Acquired at the above sale by the present owner.

The theme of women reading was one of the most prevalent in Zandomeneghi's *Œuvre*, in part because it was commercially very popular, but also because it chimed with his own sensitivities.

Zandomeneghi's work was closest in spirit to that of Edgar Degas and Pierre Renoir. With the former he shared a passion for drawing, and an art historical sense which led to a more reserved strand of Impressionism which did not embrace the more dogmatic elements of colour theory, and concentrated on the human form rather than on landscape. With Renoir he shared an appreciation of the female form, but his sensitivity to the subject — while far from timid or chaste — was more intellectual than sensual, and focused on capturing those casual moments of women engaged in personal rituals such as combing their hair, arranging flowers, reading or writing. As Enrico Piceni writes:

'The Venetian artist rediscovered the subtle uncertainties of a loving, contradictory being, and underlined her lazy desires, her quivering love for the most futile things, her hidden, shameless aspirations, just as her modesty serves as her instrument of charm and seduction. Renoir's women triumph on a sunny afternoon. Zando's women rest in their boudoir feeling melancholy yet pertly provocative, or they might be found concealing their curiosities behind the veils of their hats...He offered a warm and affectionate sentimental approach to the theme [of women], surpassing the exceptional but cruel and lucid narration of Degas. He also transferred Renoir's ideal deification of woman, the latter's return to Rubens, into a bourgeois reality full of truth but capable of converting an anecdote into poetry.' (E. Piceni, *op.cit.*, 2006, pp. 64-65).

Stylistically, Zando favoured a trademark colours such as light blues, opalescent greens and vibrant pinks. In the present work, the female model is shown serenely contemplating her book, her posture one of quiet repose. The simple palette of light blue background, white dress and pink hues in her skin tones help create bring a calming ambiance to the work. The pastel medium helps infuse the work with an air of lightness, evoking one to consider the sitter's thoughtful meditation.

This work is accompanied by a certificate of authenticity signed by Enrico Piceni, stating that the work is to be included in the first supplement to his Zandomeneghi Catalogue raisonné, and dated 26 November 1983, number 73.92.



PROPERTY FROM A NOBLE EUROPEAN COLLECTION

28

GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

L'Arco di Trionfo a Parigi

signed 'De Nittis' (lower right)

pencil, watercolour and gouache on paper

14½ x 20½ in. (36.7 x 52.6 cm.)

Executed circa 1876.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

Mr. Prélat, Paris.

A. Sommaruga, Paris.

Acquired from the above by the family of the present owner, 1928.

And thence by descent.

LITERATURE:

V. Pica, *Giuseppe De Nittis. L'uomo e l'artista*, Milan, 1914, p. 99.

E. Piceni, *Giuseppe De Nittis*, Milan, 1934, pl.LXXI.

E. Piceni, *De Nittis*, Milan, 1955, p.176.

M. Pittalunga e E. Piceni, *De Nittis*, Milan, 1963, no. 422 (illustrated).

P. Dini and G.L. Marini, *De Nittis: La vita, i documenti, le opere dipinte*, vol. I, Turin, 1990, p. 400, no. 610 (illustrated).

In 1867, De Nittis left Italy for Paris to be trained under Jean-Léon Gérôme at the *École des Beaux-Arts*. He remained in France for the rest of his career, first exhibiting at the *Salon* of 1869, and continuing to do so throughout the 1870s and 1880s. In Paris, he moved in a circle that included his fellow Italians, Boldini, Michetti and Cecioni, as well as Edgar Degas, who introduced him to a number of artists involved in the Impressionist movement. De Nittis became a champion of what Charles Baudelaire called 'the heroism of modern life'; a flaneur. De Nittis was drawn to the life of the boulevards, the Tuileries and the horse races of Auteuil and Longchamp.

The present work was possibly executed in 1876, soon after the restoration work on the Arc de Triomphe were finished. Following damage in the Franco-Prussian War of 1870-71, the Arc underwent restoration work in the mid-1870s. In his celebrated views of Paris, De Nittis was particularly drawn to subjects which represented the city's rebirth. Painted the same year as the present work, the oil of *Place des pyramides* in the Galleria d'Arte Moderna, Milan, depicts the reconstruction of the west wing of the Louvre, following arson committed during the Commune of 1871.

In this quintessential evocation of the *Belle Époque*, most likely painted *en plein air*, De Nittis demonstrated his accomplishment as a watercolourist. He uses a simple palette of colours and applies these with energetic flourishes, and subtle tonal gradations which build up volume in the figures. Further adopting the Impressionist expression of natural light, the figures are silhouettes. Representative of his atmospheric landscapes, the present painting is a perfect example of De Nittis's Impressionist work.



Giuseppe de Nittis, *Place des pyramides*, 1876.
Galleria d'Arte Moderna, Villa Reale, Milan, Italy.
Mondadori Portfolio / © Bridgeman Images







VARIOUS PROPERTIES

29

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Studio di donne a Venezia

signed 'Boldini' (lower left)

oil on panel

11 x 13⁷/₈ in. (27.9 x 35.3 cm.)

Painted circa 1887.

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

The artist's studio, possibly inv. no. 209.

Private collection, Venice.

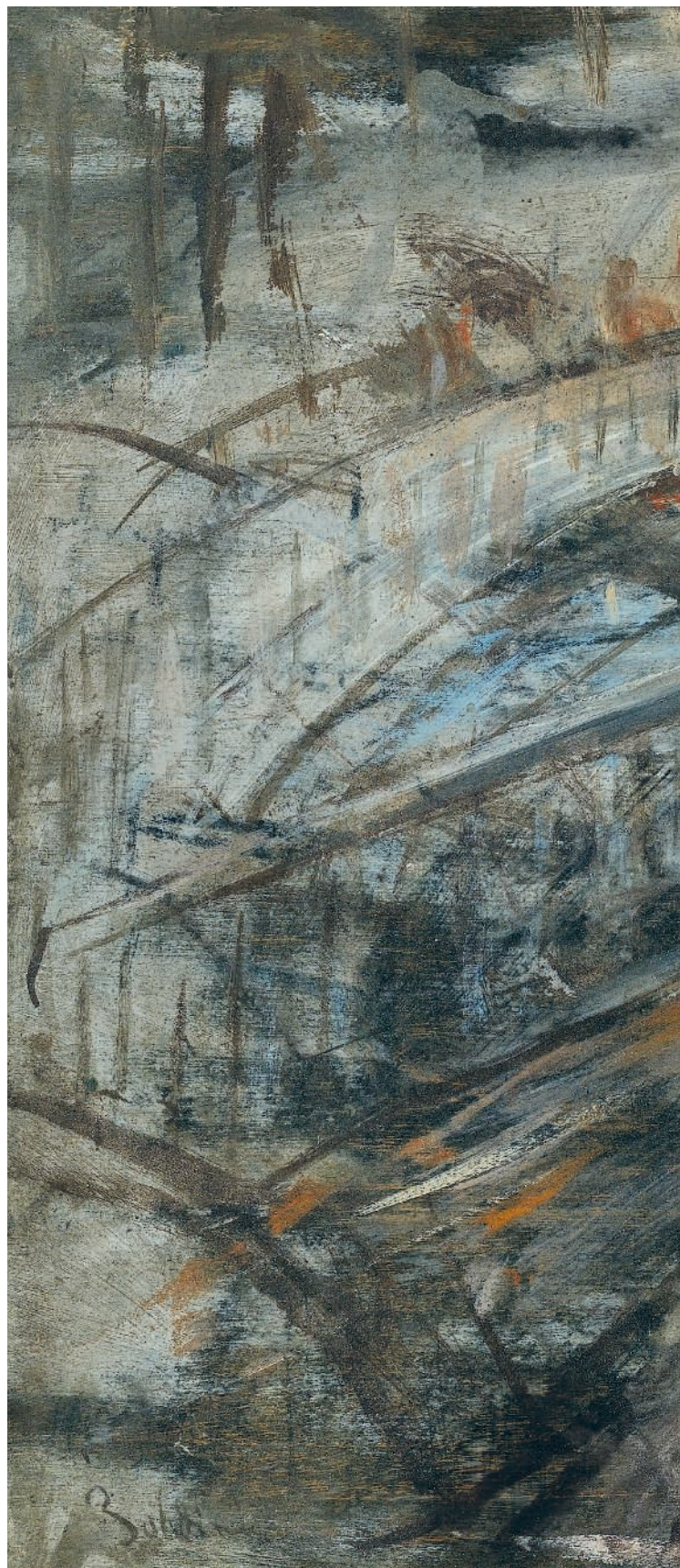
And thence by descent to the present owner.

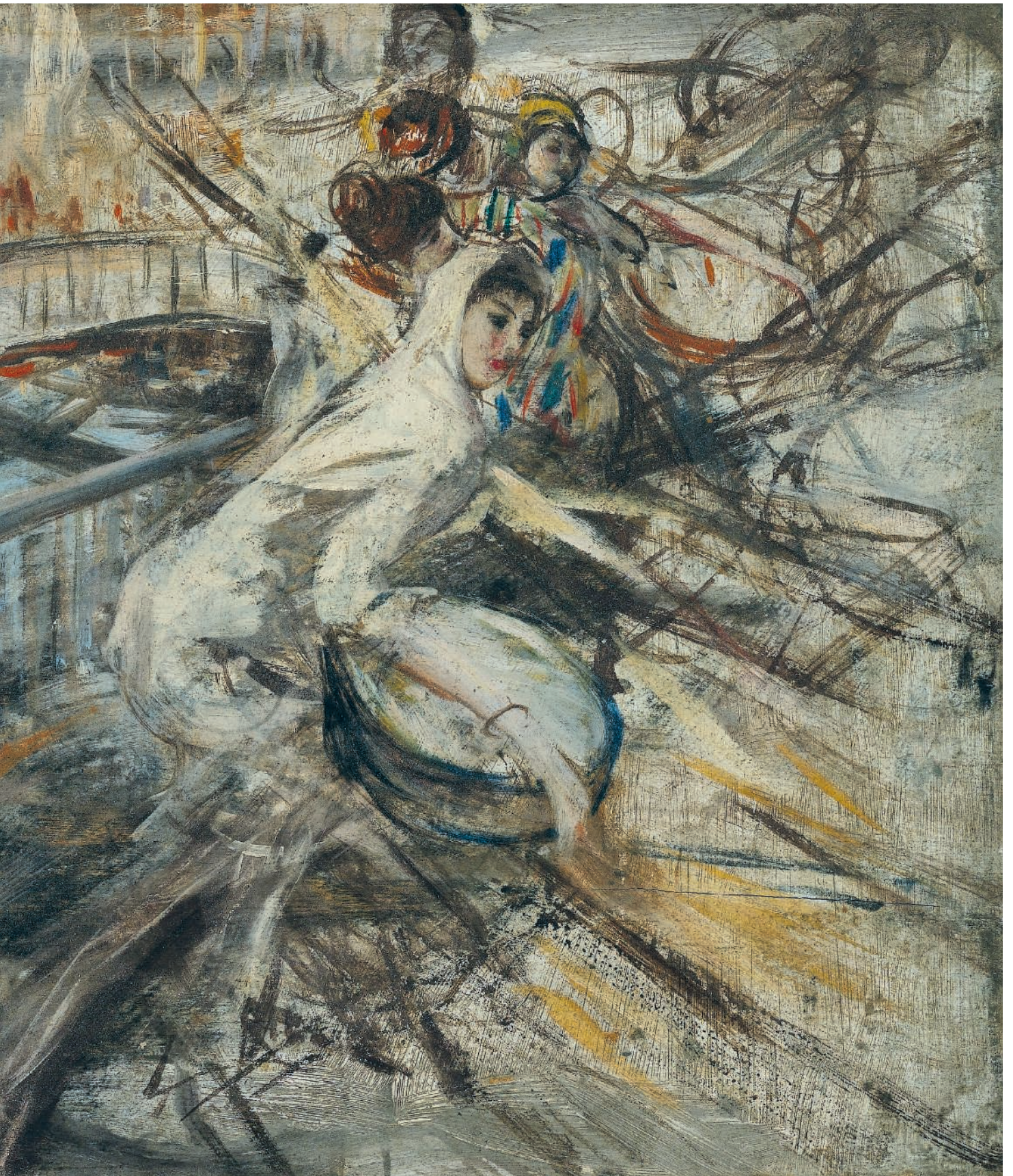
We are grateful to Dott.ssa Francesca Dini for having confirmed the authenticity of the present lot, which will be sold with photo-certificate no. 002676.

Like Paris, Venice was one of Europe's most cosmopolitan cities in the late nineteenth century. Society figures such as Isabella Stewart Gardner spent months in the city's palazzos, assembling around them a coterie of the world's cultural elite. Henry James, James Tissot, John Singer Sargent and James McNeill Whistler were just some of the famous names to find inspiration there.

It was, however, not only Boldini's taste for wealth and elegance which drew him to *La Serenissima*. The city's magnificent cultural history, its ever changing light and movement, drew raptures from Boldini in the many letters he wrote to friends from the Grand Hotel.

The present work exudes a vibrancy - almost nervousness - which perfectly conveys the sense of Whistler's comment that 'Venice is an impossible place to sit down and sketch in. There is always something still better round the corner'. The arching bridge in the background (which echoes a leaping horse), typically oblique perspective, and swirling brushstrokes combine to create an explosion of movement in which the background is as animated as the revelling figures in the foreground.





30

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Interno al Moulin Rouge

signed 'Boldini' (lower left)

oil and pastel on canvas

18¼ x 21⅞ in. (46.3 x 55.5 cm.)

Painted circa 1889.

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

The artist's studio, possibly inv. no. 160.

Private Collection, Venice.

And thence by descent to the present owner.

We are grateful to Dott.ssa Francesca Dini for having confirmed the authenticity of the present lot, which will be sold with photo-certificate no. 002675.

Boldini moved to Paris in 1871, after a short but fruitful sojourn in London. Here he reached the peak of his creativity and success, becoming best known for his portraits of major figures from high society and the arts. Boldini gravitated around artists such as Edgar Degas, Paul-César Helleu, John Singer Sargent and James McNeill Whistler. Together, these artists embodied the elegance of the Belle Époque, creating dashing, *mouvementé* works which flattered their sitters and captured the frenetic ambience of the time.

If Paris was the city of the age, the Moulin Rouge, opened in 1889, was for high society one of its strongest magnets. More subtly than Henri de Toulouse-Lautrec, who also famously drew inspiration in the Paris *demi-monde*, behind his dashing brushwork Boldini also conjured up the decadence that lay just below the surface of bourgeois respectability. In the present painting, for example, a courtesan is seen making advances towards a seated figure in a top hat.

In works of this type by Boldini exhibit a directness that is refreshingly honest in comparison to the more contrived romantic genre scenes he painted at the time for the art dealer Adolphe Goupil, so influential with the Parisian buyers of the time.





31

LUDOVICO MARCHETTI
(ITALIAN, 1853-1909)

Summer regatta at the bridge at Bercy

signed and dated 'L.Marcetti/1884' (lower right)

oil on canvas

20½ x 33 in. (52 x 83.8 cm.)

£30,000–50,000 \$40,000–65,000
€35,000–57,000

PROVENANCE:

with Galleria Bottegantica, Bologna.

Anonymous sale; Sotheby's, New York, 24 February 1987, lot 90.

Anonymous sale; Sotheby's, London, 3 June 2009, lot 162.

Ludovico Marchetti received his early artistic training in the studio of Mariano Fortuny y Marsal in Rome.

By 1878, at the age of 25, Marchetti settled in France, where he would exhibit at the Paris salon, and reside for the rest of his life. Marchetti favoured history painting, depicting cavaliers and troubadours of a bygone age and ladies in ruffled silks. Here, such figures are transferred from the idealised past into the present and all share a moment of enthusiastic cheer. Even the flags billow in the wind as the applaud ripples to the multitude of figures on the bridge.





PROPERTY OF A LADY

32

RAFFAELLO SORBI
(ITALIAN, 1844-1931)

The winning hand

signed and dated 'Raf: Sorbi/1887' (lower right)

oil on canvas

18 x 28 in. (45.5 x 71 cm.)

£70,000-100,000

\$92,000-130,000

€80,000-110,000

PROVENANCE:

with Arthur Tooth and Sons Ltd., London.
Private collection, Wales.

Raffaello Sorbi was an artist of great diversity. His landscapes have the freshness and impressionistic touch of his fellow Florentine painters, the Macchiaioli. His historical realist works are similar in quality to those of the French artist Ernest Meissonier. In their level of very high finish and subject matter; his Pompeiian and Mediaeval subjects echo the paintings of Victorian artists such as John William Godward and the French artist Jean-Léon Gérôme. Their unifying feature is a luminosity and lightness of palette, which Sorbi had absorbed from his early *plein-air* oil sketches executed in the Tuscan countryside.

Sorbi's adaptability was in part a reflection of his training and environment — combining the classical and historicizing tradition of Academic artists such as Francesco Hayez with a strong sense of modern painting. But it was also a reflection of Sorbi's commercial awareness: he was represented in France by Goupil, in Munich by Heinemann and, as is the case with the present lot, in London by Arthur Tooth & Sons, all of whom brought him to the attention of a wide European audience, whose tastes he was quick to adapt to.

Sorbi returns to a theme which influenced his works since the Risorgimento in the present work, by choosing to depict his country and its people in a positive and harmonious light. On this summer's day, nobles and villagers mingle together outside a tavern, joined in patterns of conversation and laughter which frame the suspenseful moments of the card game being played out in the centre of the composition.









F. Sorbi
1887

VARIOUS PROPERTIES

33

GUGLIELMO CIARDI
(ITALIAN, 1842-1917)

Caccia in laguna

signed 'CIARDI.' (lower right)

oil on canvas

18½ x 37¼ in. (47 x 94.5 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

LITERATURE:

L. Menegazzi, *Guglielmo Ciardi: catalogo*,
Treviso, 1977, p. 118,
no. 57.

N. Stringa, *Guglielmo Ciardi. Catalogo
Generale dei Dipinti*, Vicenza, 2007, p. 228,
no. 154, (illustrated).





34

EUGEN VON BLAAS (AUSTRIAN, 1843-1931)

A soldier

signed and dated 'Eugen von Blaas 1884' (upper right) and further
signed 'Eugen von Blass 1884' (lower left)

oil on panel

16 x 11½ in. (40.5 x 29.2 cm.)

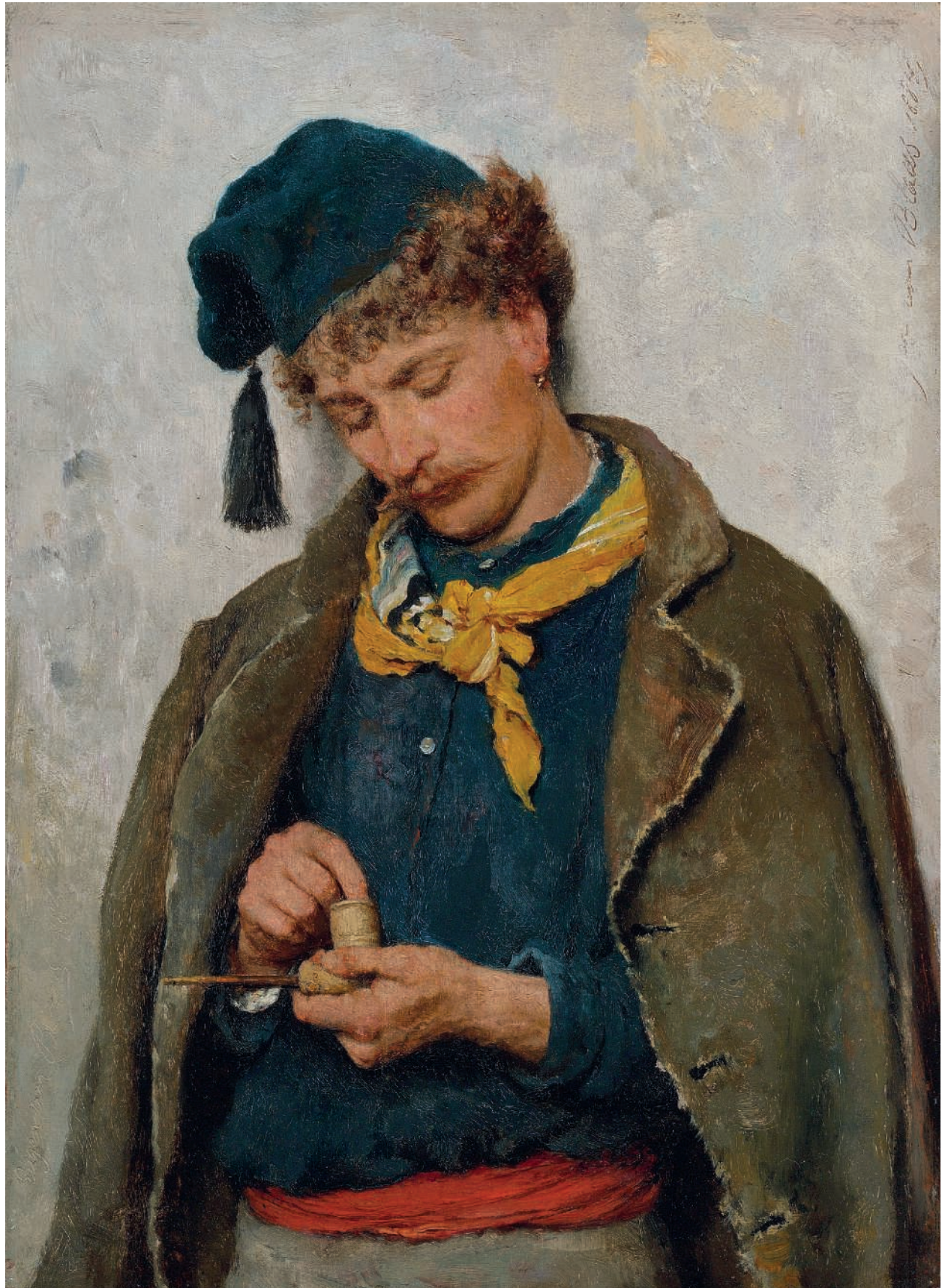
£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Oscar Singer.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

35

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

*Santa Maria della Salute;
and The Doge's Palace, San Giorgio Maggiore beyond, Venice*

both signed 'A. Brandeis.' (lower right)

oil on board

6½ x 9⅞ in. (16.5 x 23.3 cm.)

£12,000–18,000

two in the lot (2)

\$16,000–24,000

€14,000–21,000



PROVENANCE:

The first:

Anonymous sale; Christie's, London, 1 November 1973,
lot 18, (part lot).

with Stacy Marks, Eastbourne, 1973.

Private collection, Austria.

Anonymous sale; Sotheby's, London, 3 June 2003, lot 126.

The second:

with Willis Hudson & Co., Sheffield.

Private collection, Austria.

Anonymous sale; Sotheby's, London, 3 June 2003, lot 124.



36

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

*The entrance to the Grand Canal, Venice;
and The Grand Canal, Venice*

the first signed 'ABrandeis' (lower right); the second signed with
monogram 'AB' (lower left)

oil on panel

the first: 5 x 8¼ in. (12.5 x 21.3 cm.);

the second: 5¾ x 9¾ in. (14.5 x 24 cm.)

£12,000-18,000

two in the lot (2)

\$16,000-24,000

€14,000-21,000



PROVENANCE:

with MacConnal-Mason, London.

Private collection.

Anonymous sale; Bonhams, London, 18 March 2003, lot 72 (*The Grand Canal, Venice*); and lot 73 (*The entrance to the Grand Canal, Venice*).

PROPERTY OF A GENTLEMAN

37

FÉLIX ZIEM (FRENCH, 1821-1911)

Gondolas before the Molo, Venice

signed 'Ziem.' (lower left)

oil on canvas

32½ x 48 in. (82.5 x 121.8 cm.)

£80,000-120,000

\$110,000-160,000

€92,000-140,000

PROVENANCE:

Anonymous sale; Baron Ribeyre & Associés, Paris, 9 April 2010, lot 82.

Acquired at the above sale by the present owner.

This painting will be sold with a copy of a certificate of authenticity by the Association Félix Ziem dated 27 March 2010. The work will be included in the forthcoming supplement to the *catalogue raisonné*.

After studying architecture in Dijon, Ziem worked as a surveyor on the construction of the Marseille canal, before his watercolours attracted the patronage of Ferdinand-Philippe, Duc d'Orléans. In 1842, he visited Italy for the first time and fell in love with Venice. Ziem travelled to Venice numerous times between 1842 and 1897, sometimes painting from a floating studio on a gondola. Whilst the artist also painted in Constantinople, North Africa and in the forest of Fontainebleau, his views of Venice are his most compelling and sought-after compositions.

The present lot glorifies both Venice's architecture and daily activities. Timeless Venetian architecture frames the left side of the composition; the Doges Palace and the imposing columns of Saint Theodore and Saint Mark being the dominant features. Meanwhile, a gondola sets forth towards the right of the composition, where larger vessels are arriving and departing the city of water. As the dominance of the buildings gives way to the expanse of the Adriatic Sea, Ziem shows us that this is not only a city of beautiful historic importance, but it is impressively connected to the wider trading world in its daily business, all underneath a golden sun-infused sky.









VARIOUS PROPERTIES

38

RUBENS SANTORO (ITALIAN 1859-1942)

A canal in Venice

signed and dated 'Rubens Santoro / -80-' (lower left)

oil on canvas

24⁷/₈ x 18⁷/₈ in. (63.2 x 48 cm.)

£30,000–40,000

\$40,000–52,000

€35,000–46,000

PROVENANCE:

In the family of the present owner since *circa* 1907.

One of the most successful and widely exhibited of the Italian painters, Rubens Santoro's airy and atmospheric paintings of Venice rank among the artist's most beloved subjects. Before attending *Istituto delle Belle Arti di Napoli*, the young Santoro learned the basics of painting and drawing from his father, the painter and sculptor Giovanni Battista Santoro. Santoro spent little time in the studio, preferring the experience of painting *al fresco*. This, combined with the artist's interest in architecture and the effects of light on water, made Venice an ideal subject for him. The vibrant blues and crisp whites in this painting of a Venetian canal are quintessential examples of Rubens' understanding of colour and perspective. The warm light reflecting off the buildings, contrasted against the rich blue of the sky captures the city's vibrant palette, while the relaxed gondolier and suggestion of gentle movement in the water in the foreground express the serenity of a quiet afternoon spent on a Venetian canal.



39

FEDERICO DEL CAMPO
(PEUVIAN, 1837-1927)

St. Mark's Square, Venice

signed and dated 'F del Campo/1895' (lower left)

oil on canvas laid down on panel

14¼ x 23¾ in. (36 x 60 cm.)

£50,000–70,000

\$66,000–91,000

€58,000–80,000

PROVENANCE:

with Monaco Fine Arts, Monte-Carlo.

Acquired from the above by a private collector,
circa 1965-70.

Anonymous sale; Hôtel des Ventes de Monte
Carlo, Monaco,

8 April 2017, lot 20.

Acquired at the above sale by the present owner.

Federico del Campo is one of the finest late 19th century *vedute* painters, continuing a long and rich tradition dating back to the 17th century. These paintings were immensely popular in their day and del Campo was joined by Martin Rico y Ortega, Rubens Santoro and Franz Richard Unterberger in focusing his *œuvre* on capturing the effects of sunlight on water and architecture in Venice.

Del Campo's works are notable for their crystalline atmosphere, in which the buildings of Venice are set against a dazzling bright blue sea and sky. His work is executed with great technical precision through the application of short, fine brushstrokes and delicate glazes which give the surface of his paintings a shimmering and luminous quality.

In *St. Mark's Square, Venice* the usually busy square is sparsely populated, allowing the artist to focus on detailed renderings of iconic Venetian architecture. With his extraordinary technical skill and a perfect understanding of perspective, del Campo knits together a few individual vignettes of figures in conversation, but the golden splendour of St. Mark's Basilica and Torre dell'Orologio take the centre stage in this work. Set off against the azure sky, this sparkling snapshot of daily life in Venice establishes del Campo as one of the city's most dedicated and talented *devotés*.











VARIOUS PROPERTIES

40

JOZEF ISRAËLS (DUTCH, 1824-1911)

Washing day

signed 'Jozef Israëls' (lower right)

oil on canvas

15½ x 22 in. (39.5 x 56 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–21,000

PROVENANCE:

Mr. Humphrey Roberts sale; Christie's, London, 21 May 1908, lot 152.

Mr. William Thornburn sale; Christie's, London, 3 July 1914, lot 52. with Kunsthandel Unger, Rotterdam.

Mr. A. van Rossum, Rotterdam.

Mrs. Thulsteyn – van Rossum, Putten.

EXHIBITED:

The French Gallery, London, *Pictures by Jozef Israëls*, May-July 1912, no. 1.

LITERATURE:

M. Eisler, *Jozef Israëls*, London, 1924, p.vi, no. XXVIII (illustrated).

G. Norman, *Dutch Painters of the 19th Century*, Woodbridge, 1973, p. 106 (illustrated).



41

WILLEM KOEKKOEK (DUTCH, 1839-1895)

Figures by a town on the waterfront

signed 'W. Koekkoek' (lower right)

oil on canvas

14 x 19¾ in. (36.2 x 50.2 cm.)

£20,000-30,000

\$27,000-39,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 February 1970, lot 48.

Anonymous sale; Sotheby's, London, 28 February 1973, lot 160.

Acquired at the above sale by the father of the present owner.



42

FREDERIK MARINUS KRUSEMAN
(DUTCH, 1816-1882)

Winter landscape with travellers near a town gate

signed and dated 'FMKruseman fc./1857' (lower right)

oil on panel

19¼ x 27 in. (48.9 x 68.6 cm.)

£50,000–70,000

\$66,000–91,000

€58,000–80,000

PROVENANCE:

with Williams & Son, London, 1988, no. 3.

LITERATURE:

M. Van Heteren, J. de Meere, *Fredrik Marinus Kruseman 1816-1882*.

Painter of Pleasing Landscapes, Schiedam, 1998, p. 182, no. 116
(illustrated).





43

BRUNO ANDREAS LILJEFORS (SWEDISH, 1860-1939)

Fallande Vildgass

signed and dated 'Bruno Liljefors/1907' (lower left)

oil on canvas

30 $\frac{1}{8}$ x 50 $\frac{1}{2}$ in. (76.6 x 151 cm.)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

PROVENANCE:

Private collection, Zurich (by 1980).

Private collection, UK.

There is a larger variation of the present lot in the collection of the National Museum, Stockholm.



* 44

WILLEM MARIS (DUTCH, 1844-1910)

A donkey rider resting in the dunes, Scheveningen

signed 'Willem Maris fct' (lower right)

oil on canvas

26½ x 45¼ in. (67.3 x 115 cm.)

£30,000–50,000

\$40,000–65,000

€35,000–57,000

PROVENANCE:

J. H. Pijnappel, Amsterdam.

His sale; Mensing & Zoon, Amsterdam, 8 April 1930, lot 10.

with Kunsthandel A. Preyer, The Hague (inv. no. 1629).

Private collection, Canada.

EXHIBITED:

Amsterdam, *The J. H. Pijnappel Collection*, Stedelijk Museum, 1915-1929.

In the *Œuvre* of Willem Maris, best known for his paintings of cows, the subject of donkeys is quite rare. Maris started this new theme around 1866 and the present lot is a beautiful example of this new subject which was until then quite uncommon in The Hague School. Maris would depict the donkeys with their young attendant on top of a dune, with the young donkey driver usually resting or staring out to sea while waiting for new clients. Looking at the deliberate casual posture of the young boy it seems that Maris, while studying his subject, asked the boy to pose for him. In introducing this subject, Maris shows us a contemporary image of the rise of beach life of Scheveningen. Instead of depicting a fashionable and mondaine beach life, a subject with which Isaac Israels (1865-1934) would later on become highly successful with, Maris keeps the subject close to his heart and in a discrete manner portrays the animals and their care takers.





Willem. Maria f.

■ 45

JACOB MARIS (DUTCH, 1837-1899)

A rider near Overschie

signed 'J Maris' (lower left)

oil on canvas

33 x 49¾ in. (83.2 x 126.4 cm.)

Painted *circa* 1884.

£50,000–70,000

\$66,000–91,000

€58,000–80,000

PROVENANCE:

Mr. J.L. Pierson, Baarn.

And thence by descent to the present owner.

EXHIBITED:

The Hague, Pulchri Studio, *Eere-tentoonstelling Jacob Maris*,

7 October 1899-December 1899, no. 49.

Amsterdam, Arti et Amicitiae, *Eere-tentoonstelling Jacob Maris*,

December 1899-January 1900, no. 46.

Stedelijk Museum, Amsterdam, *1898 Regeeringsjubileum 1923*,

Tentoonstelling van Nederlandsche Beeldende Kunsten, 1923, no. 237.

LITERATURE:

Th. De Bock, *Jacob Maris*, Amsterdam, 1902, p. 115 (illustrated).

Jacob Maris' passion for landscape painting was awakened during his visits to the artists' colony Oosterbeek around 1860. In 1865 Maris moved to Paris where he stayed until 1871. During this period he initially painted very marketable genre works, the so called 'Italiennes', and was later influenced by the Barbizon School of landscape painters. His French landscapes are closely related to Corot and Daubigny. When Maris returned home to The Hague in 1871, his technique and mood in his pictures changed. He completely abandoned the small scale of his early work, giving a new direction to Dutch painting of the last quarter of the 19th century. He focused on The Hague and its surroundings. Inspired by the painters he had met in Oosterbeek and the work of the Barbizon School, Maris developed into a leading figure within the Hague School and was widely acclaimed for his impressionist renderings of towns.

By his contemporary art critics Jacob Maris was referred to as the greatest painter of his age. Maris earned this reputation by becoming the Impressionist interpreter of Dutch mills, beaches, town views and vast cloudy skies over meandering rivers. He instigated a new direction in Dutch painting by the rigour of his compositions, uncomplicated use of colour, dramatic lighting and, most notably, his broad and confident handling of paint, innovating the modeling of the impasto. He loved to paint for the sake of it - 'I think in my material' (Ik denk in mijn materie) (see: Th. De Bock, *Jacob Maris*, The Hague 1900, p. 1).

Known for his grayish landscapes, Maris strived not for topographical correctness but found atmosphere and composition more significant factors to consider. The present lot depicts beautifully what Maris endeavored, a predominance of silver-grey tones in the sky with the delicate handling of colour in the landscape which is dipped in serene tranquility with an unequalled emphasis on the overall atmosphere.

Jacob Maris work was very well received in Holland and abroad. Following his death the international art community expressed their admiration for his paintings in no uncertain terms: '... in looking at his pictures we are impressed by their breadth, strength and simplicity, with the wonderful movement and light in the sky, which is modelled with a mingled subtlety and strength that perhaps no other modern artist attained.' (see: E.G.C., 'James Maris', in: *The Art Journal*, April 1900, p. 111).





T. M. 1884



46

ISAAC ISRAELS (DUTCH, 1865-1934)

A lady in the park

signed 'Isaac ISRAELS' (lower left)

oil on canvas

24 x 19 $\frac{7}{8}$ in. (61 x 50.5 cm.)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

PROVENANCE:

Mr. J. M. P. Glerum, Amsterdam.

His sale; Mak van Waay, Amsterdam,

2 May 1933, lot 81.

Acquired at the above sale by Dr. Verloop.

In the family of the present owner since the late 1930s.

And thence by descent.



GEORGE HENDRIK BREITNER
(DUTCH, 1857-1923)

The Paleisstraat near the Spuistraat, Amsterdam, at night

signed 'G.H. Breitner' (lower right)

oil on canvas

47½ x 35½ in. (120.6 x 90.2 cm.)

£35,000–45,000

\$46,000–59,000

€40,000–51,000

PROVENANCE:

Mr. Axel P. Nielsen.

Anonymous sale; Paul Brandt, Amsterdam, 23 November 1971, lot 285, as *Spuistraat at Amsterdam, twilight scene*.

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 24 April 1979, lot 400a, as *De hoek van de Spuistraat te Amsterdam met winkelende dienstmeisjes*.

Anonymous sale; Sotheby's, Amsterdam, 5 November 1991, lot 119, as *Women near het Singel, Amsterdam, at night*.

Anonymous sale; Christie's, Amsterdam, 21 April 1994, lot 313, as *Schemer: women passing shop windows in the Paleisstraat near the Singel, Amsterdam, at night*.

EXHIBITED:

Amsterdam, *Historische Tentoonstelling der Stad Amsterdam*, 1925.

The Hague, Gemeentemuseum van Moderne Kunst, *Breitner tentoonstelling*,

10 November – 9 December 1928, no. 85, as *De Spuistraat*.

Brussels, Palais des Beaux Arts, *Breitner*, January 1932, no. 73, as *De Spuistraat*.

George Hendrik Breitner is, along with Isaac Israels (1865-1934) and Willem Witsen (1860-1923), one of the leading figures of the Amsterdam impressionist movement. As 'Le peintre du peuple', he didn't want to paint classical themes or make realistic historical paintings in an academic manner. Foremost he wanted to depict everyday life. After permanently settling in Amsterdam in 1886, he was often found roaming through the streets with his sketchbook and camera to capture the daily lives of construction workers, labourers, maidservants and playing children. The bustling city life would become a recurring subject in his *Œuvre*. Along with his detailed sketches, his photographs can be seen as preliminary studies, which he would use in his studio and translate into paint.

By the turn of the century Breitner was at the peak of his career. He had received numerous honours and took pride of place in many exhibitions. In 1895 he was made a Knight in the Order of Orange-Nassau and in the Order of Leopold. His work in the closing years of the 19th Century became increasingly challenging and confrontational, while his use of colour and contrast was bold and self-assured. Breitner was the master of the impression. He captured what he saw with vigorous brushstrokes: a fleeting moment, a fragment in time. Conveying an impression was painting at its purest, the eye does the rest.

The present lot is a fine example of Breitner's bold approach and a typical example of Amsterdam School impressionism which engages us in the concentrated moments of activity of common people. Depicted is the Paleisstraat near the Spuistraat at night. Breitner probably painted the present lot in the late 1890's. At that time, his studio was on the Lauriergracht, near the canals and the Paleisstraat.

The main part of the composition is taken up by the street, with lights from the shop windows reflecting on the cobblestones. From circa 1889 the introduction of electrical light in the shop windows captured the attention of Breitner. Against the dark background of the impressive buildings, striking contrasts are created by the bright yellow and oranges colours he used for the shoplights. With a few swift lines he indicated the dresses worn by the women. His dark pallet and subtle composition create a beautiful sense of space and displays the characteristic tension between impressionism and expression for which Breitner is so highly appreciated. Clearly, so-called Chiaroscuro or the effect of light and dark is very important in the present painting. Breitner brilliantly translates a swiftly passing ordinary moment of street activity in a beautiful painterly unity of colour and form. His cityscapes of Amsterdam - such as the present lot - were highly sought after and people flocked to buy these pieces.



48

JACQUES-ÉMILE BLANCHE
(FRENCH, 1861–1942)

Acte final du ballet 'Shéhérazade'

indistinctly signed 'J. E. Blanche' (upper left)

oil on canvas

29 x 36¼ in. (73.5 x 92 cm.)

Painted *circa* 1910.

£12,000–18,000

\$16,000–24,000

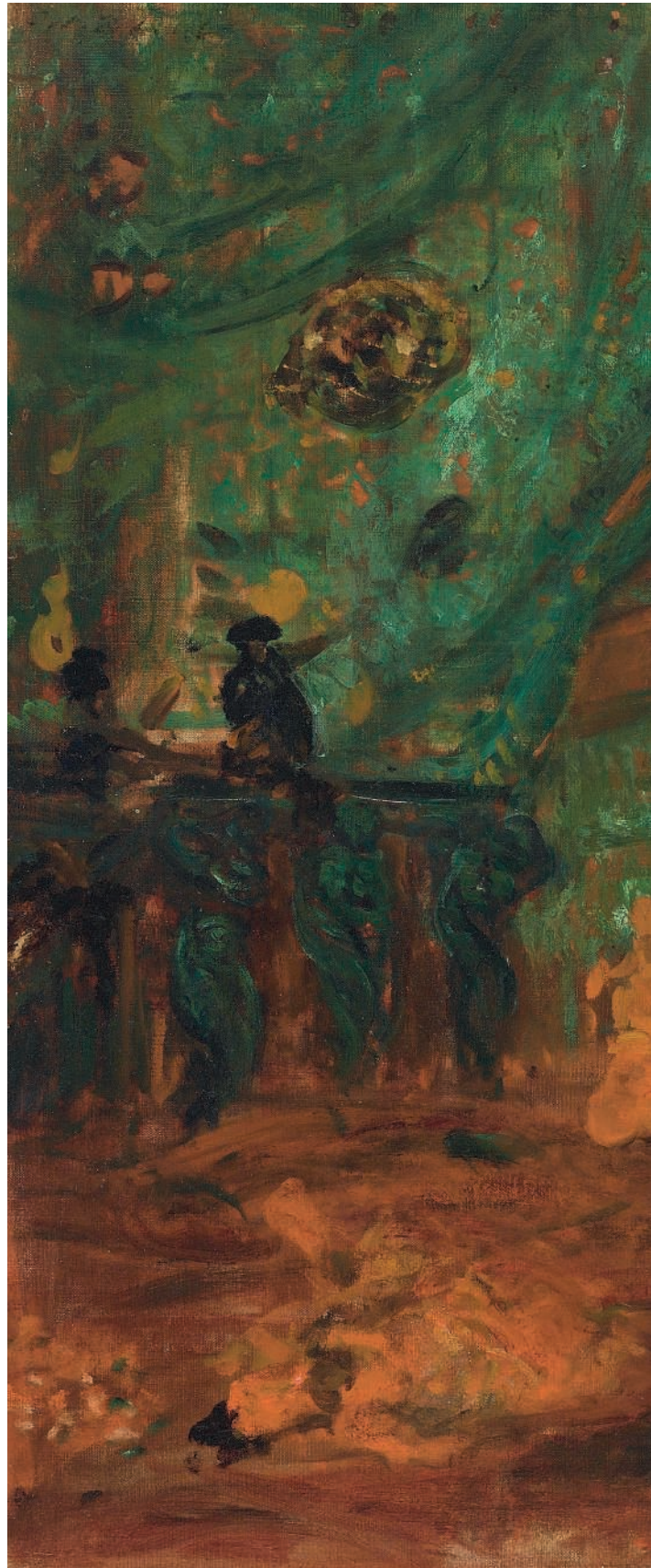
€14,000–21,000

PROVENANCE:

Private collection, Belgium.

Shéhérazade was a ballet in one act with music by Rimsky Korsakov, choreography by Michel Fokine and costumes and decor by Léon Bakst. The ballet premiered in Paris at the Opéra de Paris on 4th June 1910.

We are grateful to Jane Roberts for authenticating and for her assistance in cataloguing the present lot. The work will be included in her forthcoming *catalogue raisonné* on the artist currently under preparation, as no. 860.







49

MAXIMILIAN WACHSMUTH (GERMAN, 1859-1938)

Battle of the Centaurs

signed 'M. Wachsmuth' (lower centre)

oil on canvas

52½ x 32¾ in. (133.4 x 83.4 cm.)

£7,000-10,000

\$9,200-13,000

€8,000-11,000

PROVENANCE:

with EHRL Fine Arts & Antiques, Germany.



50

CHARLES THÉODORE FRÈRE
(FRENCH, 1814-1888)

Ruins of Luxor

signed 'TH. FRERE' (lower right); and
further signed and inscribed 'Ruines de
Louqsor./(haute Egypte)/Th. Frère' (on the
reverse)

oil on panel

8¼ x 14½ in. (21 x 37 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-21,000

PROVENANCE:

Possibly acquired by Miguel Mariano
Maldonado y Dávalos, Count of
Villagonzalo, 1890s, during his diplomatic
mission to the Russian Empire.
And thence by descent to the present
owner.





51

CHARLES THÉODORE FRÈRE
(FRENCH, 1814-1888)

*Vue générale du Caire, arrivé de
Bédouins*

signed 'TH. FRÈRE' (lower left); and further
signed and inscribed 'vue générale du
Caire./Arrivé de Bédouins/Th. Frere' (on
the reverse)

oil on panel

8½ x 14½ in. (21.5 x 36.8 cm.)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

PROVENANCE:

Possibly acquired by Miguel Mariano
Maldonado y Dávalos, Count of
Villagonzalo, 1890s, during his diplomatic
mission to the Russian Empire.
And thence by descent to the present
owner.





PROPERTY OF A DISTINGUISHED COLLECTOR

52

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

Arnault and two Whippets

signed 'J. L. GEROME.' (lower left)

oil on panel

14 x 9¾ in. (35.6 x 24.8 cm.)

Painted in 1867.

£400,000-600,000

\$530,000-780,000

€460,000-690,000

PROVENANCE:

Vincent Price, Beverly Hills.

Anonymous sale; Sotheby's, New York, 23 May 1997, lot 107.

Mr and Mrs Jerome Davis, Greenwich, Connecticut, 2000.

Anonymous sale; Christie's, London, 19 June 2003, lot 22.

Acquired at the above sale by a Private Collector.

Their sale; Christie's, London, 25 November 2009, lot 5.

Acquired at the above sale by the present owner.

EXHIBITED:

Bordeaux, Musée Goupil, *Gérôme & Goupil, Art and Enterprise*, 12 October 2000-14 January 2001, also New York, Dahesh Museum of Art, 6 February-5 May 2001, and Pittsburgh, The Frick Art & Historical Center, 7 June-12 August 2001, pp. 122-123, no. 76, illustrated.

LITERATURE:

Œuvres de J.L.Gérôme, Cabinet des Estampes, Bibliothèque nationale, Paris, vol. IX, p. 10 (illustrated with studio photograph).

E. Shinn-Strahan, ed., *Gérôme: A Collection of the Works of J. L.*

Gérôme in One Hundred Photogravures, New York, 1881-1883.

G. M. Ackerman, *The Life and Work of Jean-Léon Gérôme*, London, 1986, p. 230, no. 215

G. M. Ackerman, *La vie et l'Œuvre de Jean-Léon Gérôme*, 2nd ed., Paris, 2000, p. 278, no. 215 (illustrated p. 279).



J. L. GEROME.

When last offered at public auction the renowned Gérôme scholar, the late Professor Gerald Ackerman, wrote extensively on the present lot. He commented:

The Arnauts were Albanians, but usually the term was used to mean an Albanian soldier, an irregular soldier in the Turkish army. They were identified by their pleated skirts, somewhat of a national Albanian costume. After Egypt became independent from Turkey, there were evidently plenty of them in Cairo who earned a living by various jobs: as guards, animal keepers, and models for foreign painters.

Gérôme's first oriental costume picture was of an Arnaut in bright sunlight with a rifle on his shoulder, leading a *corvé* of recruits across the desert, perhaps for service in the army or for work on the Suez canal. It is carefully painted, with strong *plein air* effects — particularly complex on the Arnaut's skirt; for this difficult effect, Gérôme worked from a photograph of the skirt shot on a sunlit roof, perhaps that of his own house.

Gérôme's most important teacher was Paul Delaroche (1797-1856), who was a supreme master of the problems of stance, posture, placement and *contrapposto*. Delaroche taught Gérôme how to see and project the frame and muscles under the skin and clothing of figures to show the tensions of the inner balance that supported a pose. It is that developed talent which underlies the strong presence of the Arnaut in this picture. From the 1870s single-figures in Oriental costumes and settings becomes a steady part of Gérôme's production, many with Arnauts and their fancy skirts.

In its simple, straightforward subject matter — with neither a story nor a moral — this is a modest work; but it perfectly illustrates the attention to detail that defined the artist as an 'ethnographic' Orientalist painter, and has a strong psychological tension that animates the still but proud stance of the soldier. The tension starts in his cautiously forbidding expression through the near insolence expressed in his face and posture: one arm akimbo, the other with the hand managing both the leashes of the obediently sitting dogs, as well as the arrangement of weapons threaded through his leather belt holster. These include a rifle, a pistol and a sheathed, ivory-handled sword. All three of these, like the skirt, are familiar properties in Gérôme's studio collection, with loving attention paid to their silvered decorations and the glints of light along their lengths. The costume gets great attention too; the white shawl banded on the soldier's head, the buttons down the front of his blouse and, especially fine, is the depiction of tassels on the right side of his neck: intricate, transparent, tangled, and space-building, but so dainty as to belie the man's toughness. Good humour as well as skill was necessary in keeping them ahead of the collar and the top of the blouse.

The dogs are fine too. The foremost white whippet has bushy hair, painted deftly, lock by lock. The black whippet's coat is shiny: the feet and legs are the result of careful observation and study. There is a breed of Sloughi or Arabian (sighthounds) in North Africa; and others in Northern Europe. Since the dogs were used in many paintings, these were probably private pets of Gérôme, and probably of a Northern European breed.

The Arnaut with two Whippets is a splendid painting; in it, one sees Gérôme at his happiest, and in the tassels, at his witty best. In this painting depicts his favourite subjects: animals, costumes and weapons — and he does so flawlessly. By painting in studio light he avoided the strong contrasts of shadows which might distort forms; and by very subtle changes in values, he kept the subject round and solid. The background is a wonderful example of control — detailed, but with subdued tonal values which build a separate space behind the figure, contributing to his substance.







VARIOUS PROPERTIES

53

RAPHAEL VON AMBROS (AUSTRIAN, 1855-1895)

A guardsman at rest

signed, inscribed and dated 'R. Ambros PARIS 87' (upper left)

oil on panel

19¼ x 12½ in. (48.9 x 31.7 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000



54

GYULA TORNAI
(HUNGARIAN, 1861-1928)

A musician

signed and dated 'TORNAI GY, 1898'

(upper left)

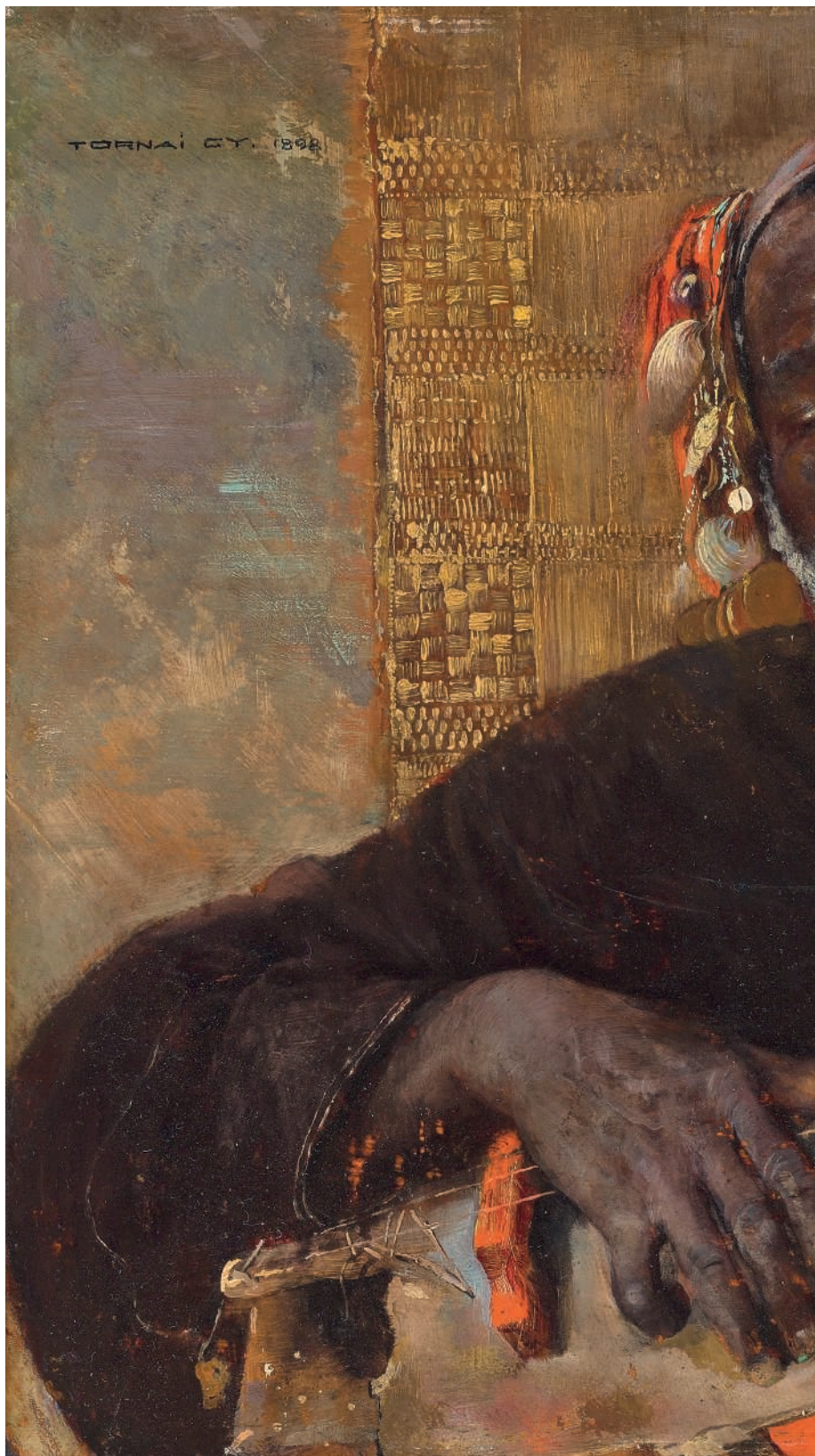
oil on panel

14 $\frac{1}{8}$ x 20 $\frac{3}{4}$ in. (36 x 52.7 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-21,000







PROPERTY OF A DISCERNING COLLECTOR

55

GUSTAVO SIMONI (ITALIAN, 1845-1926)

The favourite

signed, inscribed and dated 'G. Simoni. Roma 1888.' (lower right)

pencil and watercolour heightened with gum arabic on paper

35¾ x 24½ in. (90.8 x 62.2 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000

PROVENANCE:

with MacConnal Mason, London.





56

THÉODORE JACQUES RALLI (GREEK, 1852-1909)

An Oriental Woman at a window

signed and dated 'Ralli/79' (centre left)

oil on canvas

18¼ x 15 in. (46.3 x 38.1 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 December 2010, lot 350.

Acquired at the above sale by the present owner.



alli

PROPERTY FROM AN IMPORTANT ORIENTALIST COLLECTION

57

LUDWIG DEUTSCH (AUSTRIAN, 1855-1935)

Madrasa

signed, inscribed and dated 'L. Deutsch PARIS 1905' (lower left)

oil on panel

27½ x 32 in. (69.9 x 81.3 cm.)

£200,000–300,000

\$270,000–390,000

€230,000–340,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 March 1987, lot 77.

with Mathaf Gallery, London (inv. no. P.95).

Acquired from the above by the present owner.

Ludwig Deutsch is thought to have visited Egypt as many as five times between 1883 and 1904, where he completed studies from which he later drew inspiration upon his return to France. He had several studios in Paris where he kept a vast collection of objects which he had collected on these travels, such as costumes, furniture, arms, pipes and ornaments.

The present work sits on the cusp of what would be known as Deutsch's early and late styles. The extraordinary attention to detail of the artist's early, photorealist works, gives way to the softer and less austere looser style of his later Post-Impressionist inspired works. We can see this move from a detailed observation of some of the objects in the foreground towards more broadly described passages which make up the background. The overall combination helps to create an overall image of great drama and intimacy.

Deutsch not only changed his style at this point in his career, but also re-addressed the subject matter of his works. The artist moved away from depictions of ruling classes clothed in richly coloured and textured materials, which were set in broader layered architectural surroundings. Instead, as in the present

work, he represents the day-to-day activities of society, using simply clothed figures in humble, but distinctly Arabic, interiors.

In the present painting Deutsch uses the architecture to frame the group of figures attending a Madrasa. The study of the Qur'an plays a major role in the upbringing and spiritual development of a Muslim. The spirituality of the Orient fascinated the artist. Here the artist has purposefully populated his composition with only the most incidental of objects — a chair, a simple pair of shoes, some books- to focus instead on the overall atmosphere. The inky shadow of the interior contrasts with the centrally placed passage of light, thus emphasizing the central figure of the cleric, his arms opened in a solemn gesture.

The artist's most refined works are often conceived around a central figure, about whom pivots the whole crowd involved in the painting. This is true of this composition; the central figure embodies the spirit of the whole, sitting immobile, grave and emanating a powerful sense of mystical solemnity. The costumes of the various figures stand out in vivid complementary ochres, blues and greens, and lend accents to the whites of the turbans.









VARIOUS PROPERTIES

58

GUSTAVE BOULANGER (FRENCH, 1824-1888)

In the mosque

signed and dated 'G. Boulanger 1871' (lower left)

oil on canvas

13 x 9¾ in. (33 x 24.8 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



FROM THE DECEASED ESTATE OF MR H.G.TH.CRONE, TO BE SOLD TO BENEFIT
THE CRONE HAVER DROEZE FUND UNDER PROTECTION OF THE PRINS BERNHARD
CULTUURFONDS, THE NETHERLANDS

59

ATTRIBUTED TO EUGÈNE DELACROIX
(FRENCH, 1798-1863)

Étude d'un Marocain

with the wax posthumous sale seal (on the stretcher)

oil on paper laid down on canvas

9¼ x 8⅞ in. (24.7 x 20.7 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

Delacroix Atelier Sale; Hôtel Drouot, Paris, 22-27 February 1864,
possibly part lot 188, as 'trois études de costumes d'hommes
de l'Orient'.

Collection Vieussa, 1893.

with Claude Aubry, Paris.

with Albert Loeb, Paris.

with Galerie Daber, Paris.

LITERATURE:

L. Johnson, *The Paintings of Eugène Delacroix, A Critical Catalogue*,
Oxford, 1989, vol. I, p. 225, no. D6 (illustrated, plate 170).

Delacroix's 1832 journey to Morocco as a member of Comte
Charles de Mornay's diplomatic retinue profoundly influenced
the young artist. His prolific output of drawings and watercolours
executed *in situ* during his six-month sojourn were sources for
many compositions throughout his career.

Comparable to the male figures in *Jewish Wedding in Morocco*,
the present work is likely to have been a drawing study for one of
his larger compositions, yet has been heavily repainted since the
artist's death. As the seal on the stretcher's cross-bar indicates,
the drawing remained in Delacroix's studio until the time of his
posthumous sale. It might therefore be suggested that it was
reworked by one of the studio assistants during this time.



FROM THE DECEASED ESTATE OF MR H.G.TH.CRONE, TO BE SOLD TO BENEFIT
THE CRONE HAVER DROEZE FUND UNDER PROTECTION OF THE PRINS BERNHARD
CULTUURFONDS, THE NETHERLANDS

60

**RICHARD PARKES BONINGTON
(BRITISH, 1802-1828)**

The Count of Palatino in the costume of a Palikar

oil on canvas

15¼ x 9¼ in. (38.7 x 23.5 cm.)

£40,000–60,000

\$53,000–78,000

€46,000–69,000

PROVENANCE:

Lord Charles Townshend sale; Christie's, London, 11 April 1835,
possibly lot 13.

Acquired at the above sale by Hume on behalf of William Beckford.

Webb sale; Paillet, C.P. Bonnefons, Paris, 24 May 1837, lot 28.

H. A. J. Munro of Novar, by 1843.

with Arthur Tooth & Sons, London, by 1952.

with Galerie Alfred Daber, Paris, by 1954.

EXHIBITED:

Wintherthur, Kunstmuseum Winterthur, *Europäische Meister*,
June–July 1955, no. 16.

Nottingham, Nottingham Castle Museum, *R. P. Bonington
exhibition*, 10 April – 22 May 1965, no. 289.

LITERATURE:

M. Pointon, *The Bonington Circle: English Watercolour and Anglo-
French Landscape 1790-1855*, Brighton, 1985, p. 93.

P. Noon, *Richard Parkes Bonington: the complete paintings*,
New Haven and London, 2008, p. 426, no. 397, (illustrated).

Demetrius de Palatiano (1794–1849), a member of a prominent
family from Corfu, was according to the family tradition an
enfant terrible. He is described in family records as unstable and
flighty, said to have narrowly escaped being beheaded while
in the service of the tyrant Ali Pasha, the local Ottoman ruler.





Eugène Delacroix, Count Demetrius de Palatiano (1794–1849) in Suliote Costume, circa 1825–27. Metropolitan Museum of Art, New York (on loan from Národní Galerie, Prague, Czech Republic). Photo: ©Metropolitan Museum.



Thomas Phillips, *Portrait of George Gordon (1788–1824) 6th Baron Byron of Rochdale in Albanian Dress*, 1813. National Portrait Gallery, London. © Bridgeman Images.

He travelled widely throughout Europe, in Albania, the Ionian islands, Italy, Germany and England. Always the *grand seigneur*, he claimed in a letter to his sister that Maximilian King of Bavaria, with whom he is said to have been on friendly terms, invested him with the title of Count. Though the Commonwealth and Bavaria archives have not been able to confirm this, Demetrius used the title freely in official documents, styling himself as the ‘Honourable Count Demetrius de Palatiano’.

In late 1825, on his way to Corfu from England, he passed through Paris, where he posed for Delacroix’s *Portrait de M. le Comte P. en costume de souliote*. Exhibited at the 1827 Salon, the portrait is now only known through a copy in the Cleveland Museum of Art, yet numerous other studies of the Count by Delacroix and other artists have survived, including the present work.

In the winter of 1825–1816, Bonington worked in Delacroix’s studio and, influenced by the French Romantic painter, he turned to genre and history painting. They worked closely together, manifesting a strong colouristic emphasis, sharing models and compositions. Dr. Pointon notes that ‘the most complete evidence of common subject matter and a very similar approach is to be found in the sketches that Delacroix and Bonington made for their portraits of Count Demetrius Palatiano in the costume of a Palikar’.

Demetrius is portrayed wearing the uniform of a Suliote, consisting of a long, white kilt, gold-worked cloak, crimson velvet gold laced jacket and a waist-coat, silver mounted pistols and daggers. The Suliots were Albanian Christians who had fled from the

repression of Ali Pasha when he became governor of Jannina in 1822, and who later fought courageously during the Greek War of Independence. The Greek War of Independence was a source of great interest for the rest of Europe and the exotic costumes of Greek soldiers, also known as Suliots or Palikares, became a popular subject matter amongst artists.

If from a pictorial point of view, it may have been the costume that most attracted Delacroix and Bonington to Count de Palatiano, his colourful and extravagant personality must have also had a strong appeal at a period when the memory of Byron deeply influenced French Romantic Art. Byron posed in the habit of a Palikar for his famous portrait by Thomas Phillips and recruited a number of them to form his private guard prior to his arrival in Missolonghi in 1824. Portrayed as fearsome and independent in *Childe Harold’s Pilgrimage*, Romantic artists saw Suliots as modern primitives, embodiments of natural purity unspoiled by civilisation.

In the present work, Palatiano stands with his back to the viewer. The bright golden hues of his dress, painted with spontaneous loose brushstrokes, stand in strong contrast against the muted background, accentuating the Count’s flamboyant and distinctly Byronic cast. Delacroix put his finger on the special quality of such works when he later wrote to the critic Théophile Thoré, ‘I could never cease to admire his marvellous grasp of effects and the facility of his execution [...]’ (translation of letter to Théophile Thoré, 30 November 1861, *Correspondence générale d’Eugène Delacroix*, IV, ed. André Joubin, Paris, 1935–38, p. 286).



PROPERTY FROM AN IMPORTANT ORIENTALIST COLLECTION

61

CARL LEOPOLD MÜLLER
(GERMAN, 1834-1892)

A market in Cairo

oil on board

38¼ x 25¼ in. (97.1 x 65.4 cm.)

Painted *circa* 1878.

£40,000–60,000

\$53,000–78,000

€46,000–69,000

PROVENANCE:

Coral Petroleum Inc. Collection.

Their sale; Sotheby's, New York, 22 May 1985, lot 52.

with Mathaf Gallery, London (inv. no. K.198).

Acquired from the above by the present owner.

EXHIBITED:

Vienna, Künstlerhaus, March 1893.

LITERATURE:

M. Haja & G. Wimmer, *Les orientalistes des écoles allemande et autrichienne*, Paris, 2000, p. 298 (illustrated).

The present work, *Cairo marketplace*, is one of the prototypes for Müller's most important painting of the same subject, *Cairo marketplace*, 1878, housed today in the collection of the Österreichische Galerie Belvedere in Vienna.

Léopold Carl Müller first travelled to Egypt in 1873, and thereafter returned on several occasions to Cairo, Alexandria and throughout the lands of Upper Egypt. Egypt's daily life and landscapes embodied the artist's vision of the exotic Orient, and during his early voyages, Müller began painting studies from nature, from which he would later execute full-sized works in his studio in Vienna. Yet, his desire for accuracy soon led him to start painting large format canvases directly on site, an example of which can be seen in the present picture.

The Egyptian paintings of Müller exerted a strong influence upon the Viennese school of Orientalists, and his finely wrought compositions, elegant colouring, and carefully rendered figures combine to reveal a genius that has consistently maintained a broad appeal.



62

THÉODORE JACQUES RALLI
(GREEK, 1852-1909)

On the balcony, Cairo

signed and dated 'Ralli/80' (lower centre)

oil on canvas

29 x 21½ in. (73.6 x 54.6 cm.)

£70,000–100,000

\$92,000–130,000

€80,000–110,000

PROVENANCE:

Anonymous sale; Sotheby's, Billingham, 24 May 1988, lot 289A.

with Mathaf Gallery, London (inv. no. R88).

Acquired from the above by the present owner.

Born in Constantinople of Greek descent, Ralli received his artistic education in the studios of Jean-Léon Gérôme and Jules-Antoine Lecomte du Nouÿ, through the support and patronage of King Otto of Greece. He made his debut at the Paris Salon in 1875, and in 1900 was appointed to the Jury of the Parisian International Exhibition. He also exhibited at the Royal Academy in London from 1879. Gérôme's precise draughtsmanship and photographic precision were not lost on the young artist, and Ralli emulated his teacher with great success.

Theodore Ralli spent most of his adult life working in France and Egypt, where he settled in Cairo. Here the artist found inspiration for many of his most accomplished compositions.

The present work was painted with Ralli's signature attention to detail. The artist pays particular attention to the colourful traditional costume and facial expression of the woman, the texture of the fabrics and various architectural details of the terrace on which the lady is portrayed. The characteristic buildings of the city recreate an almost magical setting while the Giza Pyramids visible in the background complete the scene. The woman's pose and expression, rather than sourced from the antique, has a realistic quality which establishes her as modern, rather than idealised. Here the artist renders a scene of everyday life with a delicate, colour-infused brush.

Western visitors to Cairo in the nineteenth century were enthralled by the teeming population and busy scenes of trade and commerce that characterised the city's streets and bazaars. Artists, like Ralli, were fascinated by the beauty of the streets and the variety of the architecture, the brilliant colours, the strong light and the picturesque nature of the area.





VARIOUS PROPERTIES

63

ERNEST KARL EUGEN KOERNER
(GERMAN, 1846-1927)

The pyramids at Gizeh

signed and dated 'Ernst Koerner 1915' (lower right)

oil on canvas

39 $\frac{3}{8}$ x 59 $\frac{1}{4}$ in. (100 x 151 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

PROVENANCE:

The artist's family.

Private collection; acquired directly from the above.

Acquired from the above by the present owners in 2001.

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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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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 **A** 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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.

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 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 us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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@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. 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 any lot you purchase.

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

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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, walrus, 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: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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 through 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request. Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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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.

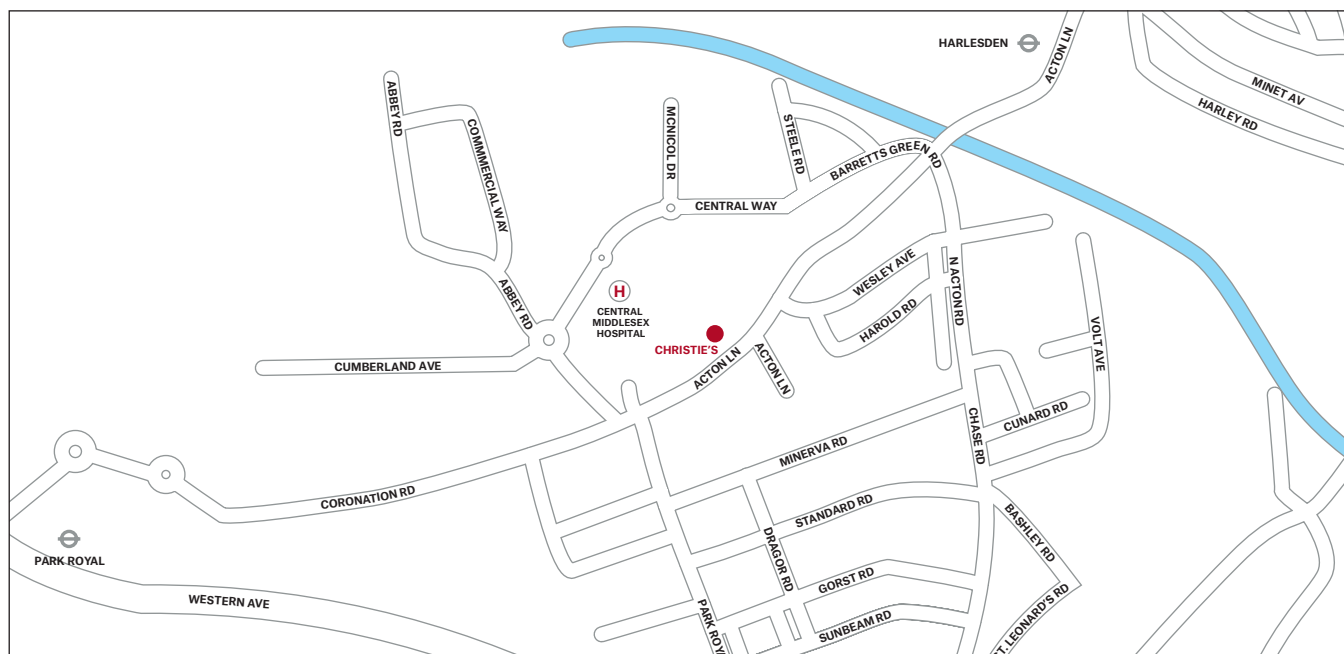
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Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





From the deceased estate of Mr H.G.TH.Crone, to be sold to benefit the Crone Haver
Droeze Fund under the Protection of the Prins Bernhard Cultuur Fonds, The Netherlands

EVA GONZALÈS (1849-1883)

La Mariée (Jeanne Gonzalès)

stamped with the signature 'Eva Gonzalès' (Lugt 4236; lower left)

oil pastel on canvas

18¼ x 15 in. (46.2 x 38.2 cm.)

Executed in 1879.

£100,000-150,000

IMPRESSIONIST & MODERN ART DAY SALE

London, 28 February 2019

VIEWING

February 2019

8 King Street

London SW1Y 6QT

CONTACT

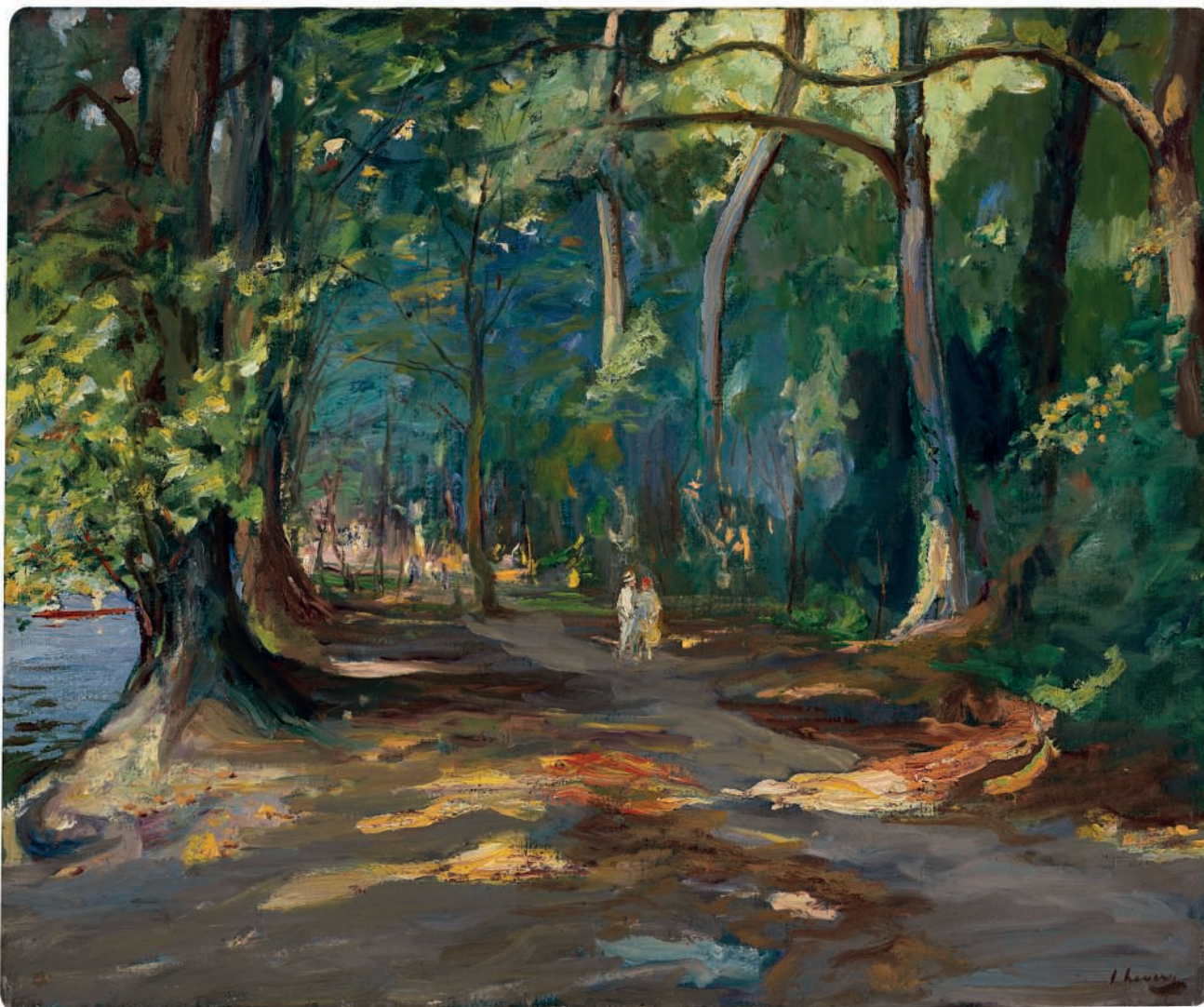
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SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (IRISH, 1856-1941)

The Path by the River, Maidenhead

Painted in 1919.

oil on canvas

25½ x 30 in. (63.8 x 76.2 cm.)

\$50,000-70,000

**AN ENGLISH COUNTRY HOUSE IN AMERICA:
THE COLLECTION OF SUSAN LYALL**

New York, 16 January 2019

VIEWING

12 - 15 January 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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