

# TOPOGRAPHICAL PICTURES

AMERICAS • AFRICA • ASIA • AUSTRALASIA

## AUSTRALIAN ART

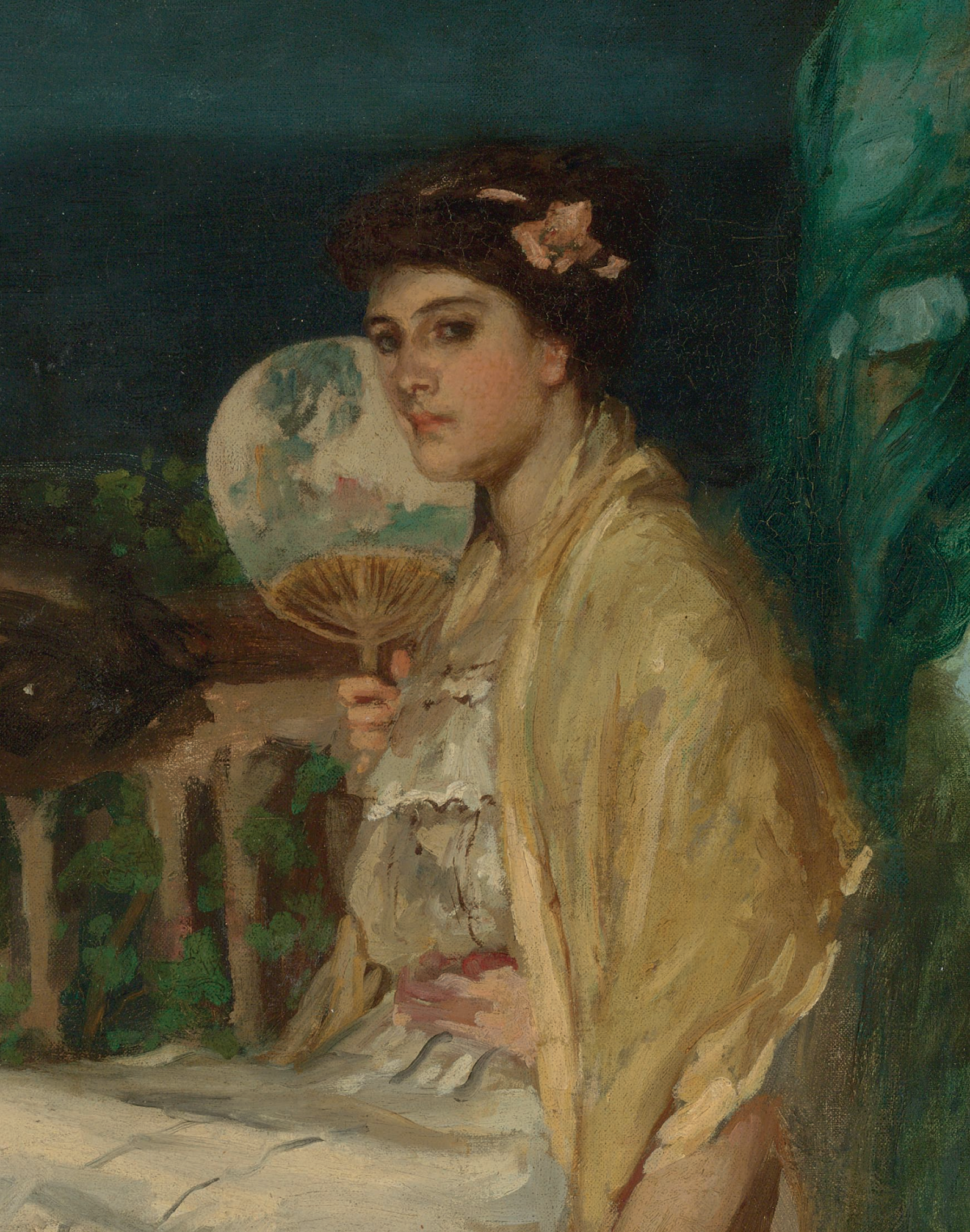
LONDON 14 DECEMBER 2018



CHRISTIE'S







# TOPOGRAPHICAL PICTURES

AMERICAS • AFRICA • ASIA • AUSTRALASIA

## AUSTRALIAN ART

LONDON 14 DECEMBER 2018

THE PROPERTIES OF  
CHARLES W. STAPLES, NEHALEM,  
OREGON  
CARLO SOMERSET DE CHAIR  
ROBERT H. MACFADZEAN,  
OKLAHOMA  
AND FROM VARIOUS SOURCES

### AUCTION

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Wednesday	12 December	9.00 am – 4.30 pm
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**Front cover:** Lot 29 (detail)  
**Inside front cover:** Lot 29 (detail)  
**Opposite:** Lot 9 (detail)  
**Index:** Lot 45 (part)  
**Page 92:** Lot 45 (part)  
**Inside back cover:** Lot 32 (detail)  
**Back cover:** Lot 49 (detail)

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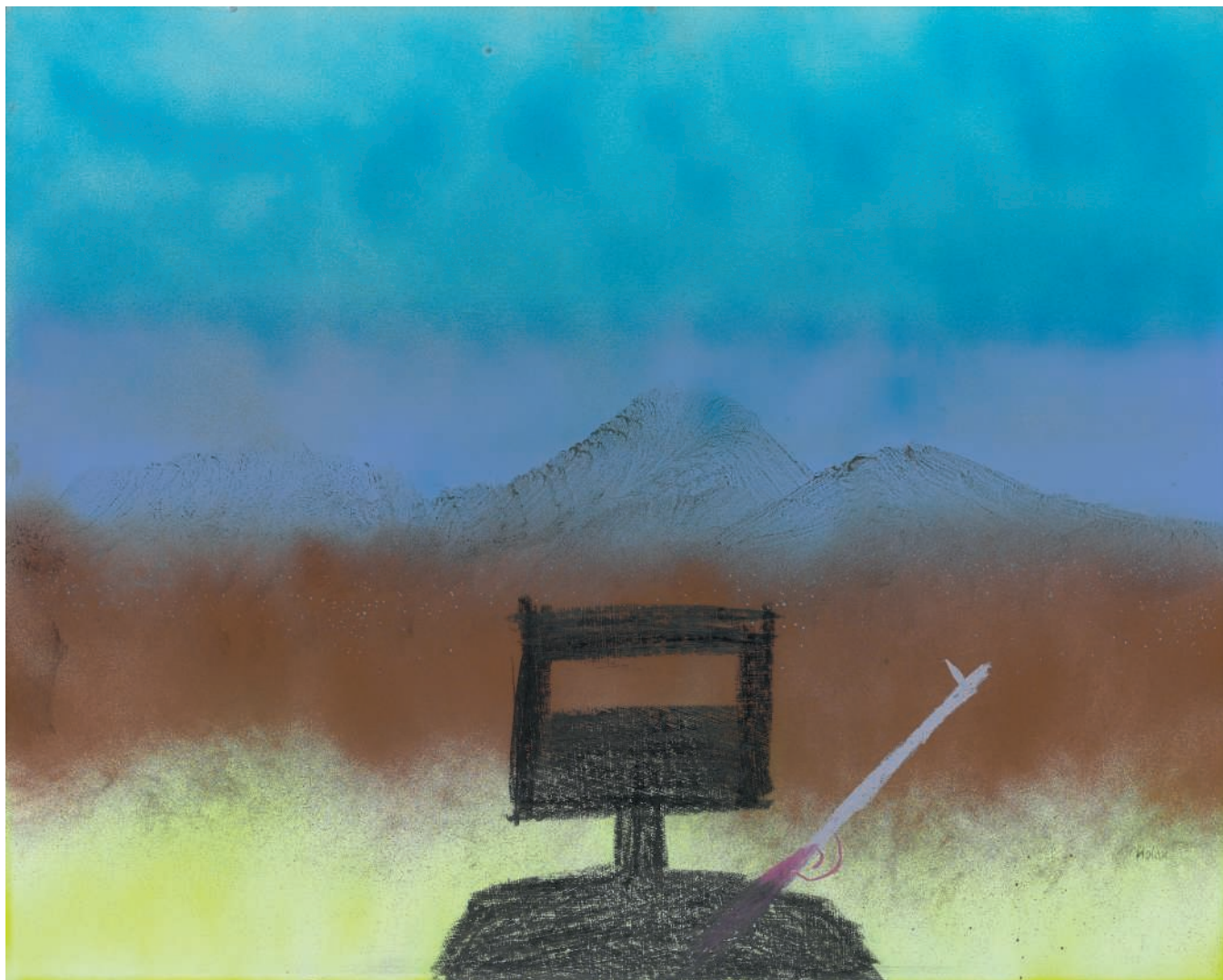
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VARIOUS PROPERTIES

1

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

*Ned Kelly*

signed 'Nolan' (lower right), with inscription 'Sidney Nolan / Kelly' on the reverse

mixed media on board  
24 x 30in. (60.9 x 76.2cm.)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

**PROVENANCE:**

A gift from the artist, c.1982; sale, Christie's Melbourne, 27 April 1999, lot 132A.

Private collection, London; sale, Christie's South Kensington, 15 Oct. 2009, lot 18, where purchased by the present owner.

## AUSTRALIAN ART



2

**TIM MAGUIRE (B.1958)**

*Untitled (U80 Flower 2000)*

inscribed 'Maguire 2000 / Untitled 2000 U80 / 102x87cm.' on the reverse  
oil on canvas  
40 x 34in. (101.6 x 86.3cm.)

£6,000–8,000

\$7,800–10,000

€6,900–9,100

3

**BRETT WHITELEY (1939-1992)**

*Sydney Harbour Bridge, 1977*

etching, signed and numbered in pencil '59/60 Brett Whiteley' (in the lower margin)  
23<sup>7</sup>/<sub>8</sub> x 17<sup>5</sup>/<sub>8</sub>in. (60.8 x 44.8cm.)

£5,000–8,000

\$6,500–10,000

€5,700–9,100

**LITERATURE:**

*Brett Whiteley Graphics 1961-1982*, Perth 1983, p.30, no.35.

*Brett Whiteley The Graphics 1961-1992*, Melbourne 1995, p.54, no.46.

2



λ 4

**SIR HANS HEYSEN (1877-1968)**

*The Wilpena Range from Oraparinna, Flinders Ranges, South Australia*

signed and dated 'HANS HEYSEN 1934' (lower right), titled and inscribed 'No 1 "The Wilpena Range from Orraparinna". Flinders Ranges. / Hans Heysen / Ambleside / Sth Australia' on the reverse of the mount  
pencil and watercolour on paper  
12<sup>1</sup>/<sub>2</sub> x 19<sup>1</sup>/<sub>8</sub>in. (31.8 x 48.6cm.)

£12,000–18,000

\$16,000–23,000

€14,000–21,000

**PROVENANCE:**

Private collection, U.K.

λ 5

**SIR HANS HEYSEN (1877-1968)**

*White river gums - summer. Ambleside, South Australia*

signed and dated 'HANS HEYSEN 1942' (lower left), with title on the reverse of the mount  
pencil and watercolour on paper  
13 x 15<sup>1</sup>/<sub>8</sub>in. (33 x 40.3cm.)

£12,000–18,000

\$16,000–23,000

€14,000–21,000

**PROVENANCE:**

Private collection, U.K.

3





4



5



6



7

6

**ETHEL CARRICK FOX (1872-1952)**

*Marché aux fleurs*

signed 'CARRICK FOX' (lower left)

oil on panel

10 $\frac{1}{2}$  x 13 $\frac{3}{4}$ in. (26.4 x 30.9cm.)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

Possibly one of the flower market subjects painted in Nice which the artist exhibited at the Société Nationale des Beaux Arts (New Salon) in 1927, 1928 and 1932.

7

**BESSIE ELLEN DAVIDSON (1879–1965)**

*Flowers in a glass jug*

signed 'Bessie Davison' (lower right)

oil on board

17 $\frac{3}{4}$  x 15in. (45.2 x 38.1cm.)

£6,000–8,000

\$7,800–10,000

€6,900–9,100

'... she applied the paint with an extraordinary little knife out of a manicure set ... placing patches of colour, thickly, with enormous consideration, warm against cold, building up the image very slowly and carefully, a sort of variation of the pointillist system, only much less rigid...' (Mary Whinney, letter to A. Ribadeau Dumas, 27 Nov. 1992, quoted in P. Little, *A studio in Montparnasse, Bessie Davidson: An Australian Artist in Paris*, Melbourne, 2003, p.103).



THE PROPERTY OF A LADY

8

**ALBERT NAMATJIRA (1902-1959)**

*Waterhole with ghost gums*

signed 'ALBERT NAMATJIRA' (lower right)

pencil and watercolour on paper

14¼ x 14¼in. (36.2 x 36.2cm.)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

**PROVENANCE:**

Purchased by the parents of the present owner, Sydney, 1950.

**EXHIBITED:**

(probably) Sydney, Anthony Hordern's Gallery of Fine Arts, *Albert Namatjira*, 1950.

Probably bought off the walls of Namatjira's second Sydney exhibition in 1950: 'It almost goes without saying that this second Sydney exhibition - in Anthony Hordern's Gallery of Fine Arts - was a complete success. More than 500 attended the opening and so great was the rush to buy that the gallery manager was unable to control the crowd. Thirty-five of the 41 paintings were sold for 1,500 guineas within minutes of the opening. Individual prices ranged from 20 to 65 guineas.' (J. D. Batty, *Namatjira: Wanderer Between Two Worlds*, Melbourne, 1963, p.57).

## AUSTRALIAN ART

FROM A PRIVATE COLLECTION, BUENOS AIRES

\*9

### RUPERT CHARLES WULSTEN BUNNY (1864-1947)

#### *Le Rossignol*, c.1908

signed 'Rupert CW Bunny' (lower right)  
oil on canvas  
28¾ x 23¾in. (73 x 60cm.)

£100,000–150,000

\$130,000–190,000  
€120,000–170,000

#### PROVENANCE:

Dr. Alejandro Zabolinsky (1880-1941), Buenos Aires, and thence by descent to the present owner.

#### EXHIBITED:

Paris, Galeries Georges Petit, *Société Internationale de Peinture et de Sculpture*, Dec. 1908, cat. 25 (as 'Le Rossignol').  
Pittsburgh, *Carnegie International*, Nov. 1909–April 1910, cat. 38 (as 'Summer Night').  
Paris, Musée Beudoin, *Exposition des 50 Meilleurs Tableaux des Peintres Actuels*, Dec. 1909 (as 'En Écoutant Chanter le Rossignol').  
Rome, *International Fine Arts Exhibition*, 27 March 1911, cat. 139 (as 'A Summer Night').  
Edinburgh, Royal Scottish Academy, 10 May 1913, cat. 223, (as 'A Summer Night').  
Le Touquet, *Société Artistique de Picardie*, July–Aug. 1914, cat. 50 (as 'Nuit d'Été').  
Paris, Galeries Georges Petit, *Exposition Rupert C. W. Bunny*, 16–31 March 1917, cat. 48 (as 'Le Chant du rossignol').

#### LITERATURE:

H. Chervet, 'Expositions de Peintures', *La Nouvelle Revue*, Paris, 1 Jan. 1909, pp.136–9.  
I. Spielmann, *Souvenir of the British Section*, International Fine Arts Exhibition, Rome, 1911, 'Modern Oil Paintings, Room V' illustration p.58 includes 'A Summer Night', and p.192 illustration cat. 139, as 'A Summer Night', incorrectly illustrating 'Endormies', c.1904.



The *Argus*, Melbourne, 20 May 1911, p.8.  
*The Register*, Adelaide, 31 May 1911, p.8.  
*The Age*, Melbourne, 24 July 1911, p.11.

W. Moore, 'The Remarkable Record of Rupert Bunny', *Life*, Melbourne, Sept. 1911, p.249.

M. Eagle, *The Art of Rupert Bunny in the Australian National Gallery*, Australian National Gallery, Canberra, 1991, pp.61, 72, 76, 78, and 238.

N. Buchanec, *Salons de Province, Les Expositions Artistiques dans le Nord de la France (1870-1914)*, Rennes, 2010, p.119 (as 'Nuit d'Été', illustrated).

D. Thomas, *The Life and Art of Rupert Bunny, A Catalogue Raisonné: Volume 2*, Melbourne, 2017, cat. O316, p.46 (unknown location at date of publication).

Rupert Bunny's *Le Rossignol*, c.1908, is an important, previously missing key to his engaging series of paintings of women relaxing on balconies in the evening, listening to music. Until now, some understandable confusion has surrounded this painting, which was earlier titled both 'Le Rossignol' and 'A Summer Night'. Moreover, in the 1911 souvenir catalogue to the *International Fine Arts Exhibition* in Rome, it was even illustrated by the wrong painting, namely *Endormies*, c.1904. Years later, a Bunny scholar, Mary Eagle, raised the possibility of it being the same work as the closely related painting, *A Nocturne of Chopin* c.1908 (National Gallery of Australia, Canberra) (M.Eagle, *The Art of Rupert Bunny*, Canberra, 1991, pp.76–77). Part of the problem lies with Bunny himself, who was inclined to change titles not only from French to English and vice versa, but alter the very names themselves. Also, in this particular group of paintings, often referred to as 'Days and Nights in August', some are so similar that they have been easily mistaken for each other.

First exhibited as 'Le Rossignol' in Paris in 1908, it next appeared as 'Summer Night' at Pittsburgh in the USA in 1909, before its 1911 Rome appearance as 'A Summer Night'. In that same year of 1911, when Bunny visited his home country of Australia for two major exhibitions, *The Argus*, Melbourne, reported: 'A third picture now at the Great Exhibition at the Italian capital is "The Nightingale," which when exhibited at the George Petit Gallery before its voyage to Italy, was hailed by leading French critics as a "Veritable chef d'oeuvre."' (*The Argus*, Melbourne, 20 May 1911, p.8). In Adelaide *The Register* referred to it as 'A Summer Night' (*The Register*, Adelaide, 31 May 1911, p.8). William Moore, the future pioneer historian of Australian art, noted, 'While [Bunny] has been holding an exhibition in Melbourne this year, he has been represented at the International Art Exhibition in Rome (where his small canvas, "A Summer Night", has been described by a leading French critic as "a little masterpiece") (W. Moore, 'The Remarkable Record of Rupert Bunny', *Life*, Melbourne, Sept. 1911, p.249).'

Such quoted praise for *The Nightingale* originated in 1909 with the Paris art critic Henri Chervet: '*Le Rossignol*, où trois femmes écoutent par une belle nuit intensément bleue les trilles de l'harmonieux oiseau, est un petit chef-d'oeuvre de poésie et de vérité. Les accords de la couleur, bleu, blanc et jaune, sont admirablement adaptés à l'ambiance et la simplicité et le naturel des attitudes s'expriment avec une très personnelle élégance' (H. Chervet, 'Expositions de peintures', *La Nouvelle Revue*, Paris, 1 Jan. 1909, pp.136–9).

Bunny's paintings appeal to the senses – the gentle warmth of a summer's night in the velvety feel of soft, warm air, the textural and visual attraction of beautiful costumes and those who wear them, the sound of music and the play of light on water. All are sensuously present in *Le Rossignol*, which seems to be one of the earliest of this series. Compared with the large 'salon' paintings which followed, its smaller size allows for a greater immediacy, being fresher and more intimate. As a song of praise to beauty, it is centered around his wife Jeanne, whose face is the only one turned to the viewer. This was most likely based on a separate *Portrait Study of Jeanne Bunny* (Private collection, England) apparently used again for *Idleness* c.1910 (Art Gallery of Western Australia, Perth) the larger, companion piece to *Le Rossignol*.

We are grateful to David Thomas for this catalogue entry.





- ARTHUR LOUREIRD -  
- MIELCOURME - 1883 -

THE PROPERTY OF CHARLES W. STAPLES, NEHALEM, OREGON

\* 10

**ARTHUR JOSÉ DE SOUZA LOUREIRO (1853-1932)**

*Two Friends*

signed and dated ' - ARTHUR LOUREIRO - / - MELBOURNE - 1888 - ' (lower right)

oil on canvas

38 x 56¼in. (96.5 x 142.8cm.)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

**PROVENANCE:**

Charles Raymond Staples, Melbourne, 1888, and thence to his son, Charles Staples, the sitter, and thence by descent to the present owner.

**EXHIBITED:**

Melbourne, *Centennial International Exhibition 1888*, Exhibition Buildings, August 1888 -January 1889, Victorian Artists' Gallery, Oil Paintings., no.88 ("Two friends", The Property of C.R. Staples, Esq.).

One of five pictures exhibited by Loureiro at the Centennial Exhibition (with nos 22. "Reverie", 44. "A Chef d'oeuvre", 72. "The Young Artist", and 77. "The Stockrider"), and one of three important Australian pictures loaned by Charles Raymond Staples (with no. 3. Arthur Streeton's "Settlers Camp" and 81. J. Ford Paterson's "Entrance to the Bush").

The appearance of this picture, with its provenance, suggests that the title (as 'Two Friends'), provenance ('C.R. Staples') and exhibition history

(*Centennial International Exhibition*, Melbourne, 1888) of the similar large composition of the artist's son Vasco and his dog Baron, painted by Loureiro in 1887, was incorrectly given when it was sold at Christie's Melbourne, 4 April 1995, lot 119. The present picture, with its unbroken line of provenance from Charles Raymond Staples to the present owner, and with the sitter identified as his son Charles Staples, is clearly the work exhibited in Melbourne in 1888.

Charles Raymond Staples came to Melbourne from Sydney with his brother John Richard Staples in the 1870s. Bankrupted in 1880 after trying dairy farming outside Melbourne, they went into banking and finance, and were land boomers at the height of land speculation in Melbourne in the 1880s. They floated their bank into a public company in 1888 under the name of the Victorian Freehold Bank Ltd and then changed it to the British Bank of Australia Ltd, raising capital from London, which was pocketed by the directors and would have funded Staples's art buying spree that year. As Chairman of what became the Anglo-Australian bank, Staples, who had fled to San Francisco after his bank went into liquidation in 1891, was arrested after he returned to Sydney in 1893. He was tried and sentenced to five years in prison over a conspiracy to defraud his bank's depositors. He was released after three years, settled as far as he was able with his creditors, and became an accountant in Sydney. He filed for insolvency in 1893. For his activities in Melbourne see M. Cannon, *The Land Boomers: The Complete Illustrated History*, Melbourne, pp.211-15.



Lot 10 in its original John Thallon frame



THE PROPERTY OF CARLO SOMERSET DE CHAIR

11

**ROY DE MAISTRE (1894-1968)**

*Landscape, Middle Harbour*

signed 'R de Mestre' (lower right)

oil on board

13 x 17½in. (33 x 44.4cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

**PROVENANCE:**

Lady Enid de Chair, Sydney, and thence by descent to the present owner.

**EXHIBITED:**

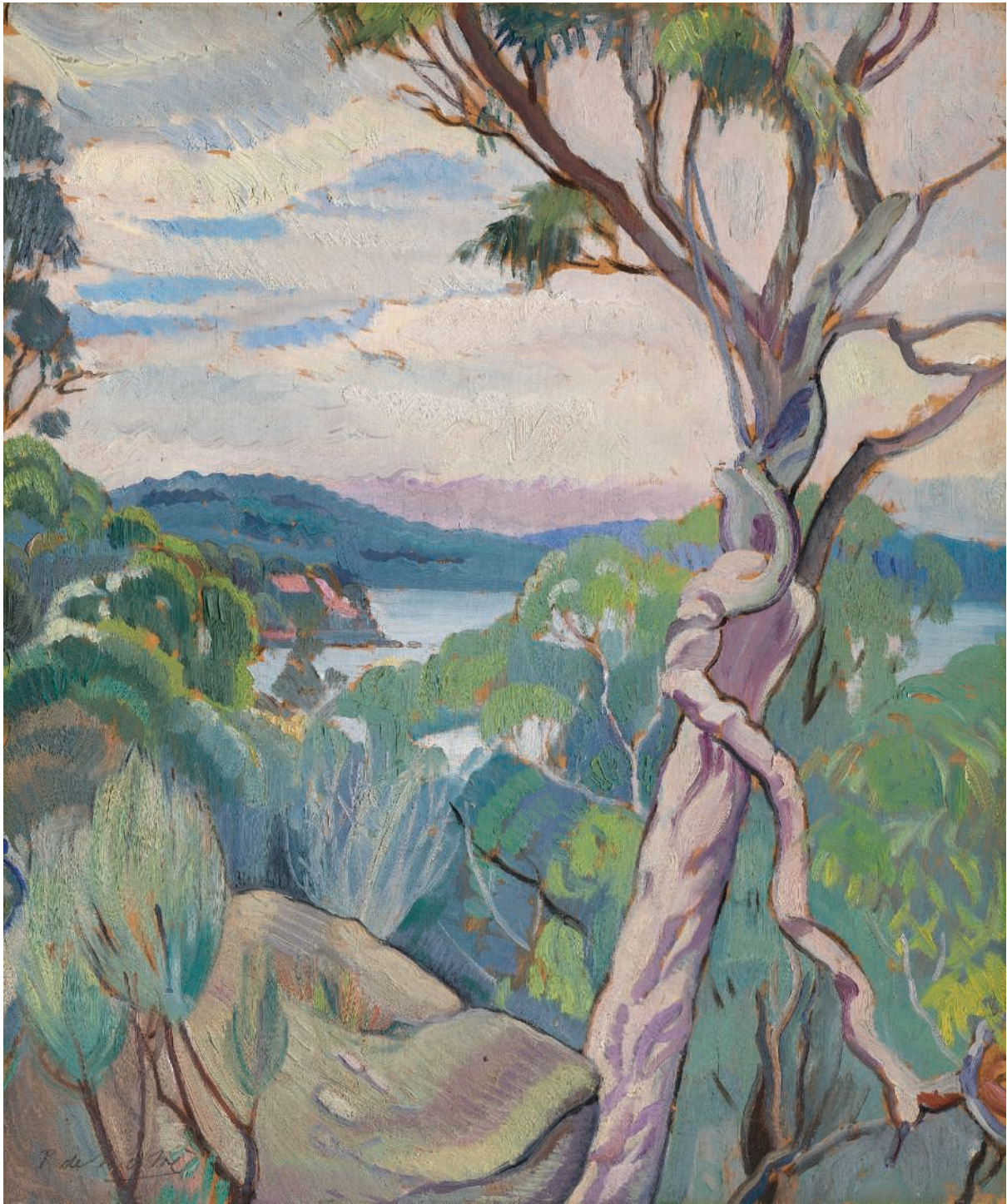
(probably) Sydney, Macquarie Galleries, [*Roy de Mestre*], April 1926.

**LITERATURE:**

H. Johnson, *Roy de Maistre, The Australian Years 1894-1930*, Roseville 1988, pp.64-6, illustrated p.64, pl.24.

After two and a half years in Europe, having been awarded the Society of Artists travelling scholarship in 1923, de Maistre was back in Sydney in October 1925 and exhibited at John Young and Basil Burdett's new Macquarie Galleries in April 1926, a gallery which supported young modernist painters. The exhibition was opened by Lady Enid de Chair, the wife of the Governor of New South Wales, Admiral Sir Dudley de Chair, with her remarks at the opening widely reported by the Sydney papers. The de Chairs were supporters of the arts during their time in Australia, as well as being friends of de Maistre's mother and sister. This and the following lot were most probably bought off the walls of the 1926 exhibition by Lady de Chair. She favoured the modernist painters such as Roy de Maistre, Grace Cossington Smith, Roland Wakelin and Margaret Preston, and went on to buy Preston's fine *Larkspur* in August 1929 from the artist's Grosvenor Galleries show (Christie's Australia, 2-3 May 2004, lot 67). De Maistre's work since his return showed a distinct shift of emphasis from the bright abstracted pictures of 1919, he was '...alas, not the rabid ultra-modern we had been led so excitingly to expect. ... the landscapes painted since his return to Australia were, however, the most interesting things shown. They had almost the value of a new vision. The low-toned sadness was there, a quality seldom noted in our painters ... they certainly hinted at what may be a very interesting development in Australian painting.' (Basil Burdett, 'R de Mestre', *Art and Australia*, third series, no. 16, June 1926, p.14).





12

**ROY DE MAISTRE (1894-1968)**

*Nepean River, New South Wales*

signed 'R de Mestre' (lower left)

oil on board

17 $\frac{7}{8}$  x 15in. (45.4 x 38.1cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

**PROVENANCE:**

Lady Enid de Chair, Sydney, and thence by descent to the present owner.

**EXHIBITED:**

(probably) Sydney, Macquarie Galleries, [*Roy de Mestre*], April 1926.

**LITERATURE:**

H Johnson, *Roy de Mestre, The Australian Years 1894-1930*, Roseville 1988, pp.65-6, illustrated p.65, pl.25.

*At Marlborough Fine Art, more of Sidney Nolan. Ned Kelly again; some of the Shakespeare pictures; and a new series inspired by a visit to the Antarctic. If it does nothing else, this exhibition established Nolan more firmly than ever as one of the most brilliant of contemporary painters. The assurance of these paintings is breath-taking. The thick forests, in which the Ned Kelly saga is now played out, are realized with a command of colour and atmosphere, and an ability to exploit every shade and tone of brown and green and yellow that is simply stunning.*

Keith Roberts in the *Burlington Magazine*, June 1965, 107, vol. 747, p.334.

THE PROPERTY OF A LADY OF TITLE

**13**

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

*Bridge*

signed with initial 'N.' and signed and dated '24 Dec 1964 / Nolan' (lower left), further signed, inscribed, and dated 'No 3 / Bridge / Nolan / 1964' and signed and dated '24 Dec / 1964 / Nolan' on the reverse  
oil on board  
60 x 48in. (152.4 x 122cm.)

£300,000–500,000

\$390,000–650,000  
€350,000–570,000

**PROVENANCE:**

with Marlborough Fine Art London, 1965.  
Private collection, England.  
Anon. sale, Christie's London, 8 Nov. 1985, lot 314 (£7,500).  
Private collection, London.

**EXHIBITED:**

London, Marlborough Fine Art, *Sidney Nolan, Recent work*, May 1965, cat. no.3.

'Nolan has been caught up in this subject for many years, and has painted it in many styles, but the theme here, in these latest works (which I find among his best), remains the same: the portrayal of the defiant, avenging outlaw, who is haunted by his destiny but who is still determined to go on with his private vendetta against the world until the bitter end. And all around him is the mute permanence of the Australian bush which, in itself, seems to express, if not a protest, then at least a sense of indifference to the agitations and pretensions of civilised man.' (from Alan Moorehead's 'Introduction' in the Marlborough catalogue).

The present picture is one of ten Kelly subjects included in Nolan's May 1965 exhibition at Marlborough Fine Art in London. The exhibition included eleven Antarctic subjects, inspired by his 8-day tour to McMurdo Sound with Alan Moorehead in January 1964, the majority worked up in August and September from his postcard-size sketches in watercolour made in the field. The reappearance of the Kelly subjects in October 1964 seems to have been prompted by the exhibition of twenty-five of his 1946-7 Kelly paintings

(newly cleaned and revarnished) in London, Edinburgh and Paris in the summer of 1964. From October 1964 until early 1965, painting in his Putney home on the Thames, Nolan turned from the Antarctic to the Australian bush, revisiting the Ned Kelly subject he had first tackled in the 1940s. These Kelly subjects would culminate in his tour de force, *Riverbend*, a nine-panel polyptych, painted between 27 December 1964 and 14 January 1965 (which was exhibited at David Jones' Art Gallery in Sydney in May 1965, at the same time as his London show at Marlborough), and re-iterated in *Riverbend II*, painted at the Chelsea Hotel, New York over the New Year in 1965-6.

The subject is a second reprise for Nolan of his first Kelly pictures of 1946-47 which had made his reputation at home and abroad as a leading and radical modern painter in post-war Australia. The 1960s Kelly subjects are as perfect an expression of Nolan in middle-age as the first Kelly series was of Nolan in youth. The hard bright enamel ripolin of the first series gives way to more painterly oil. The prominent figure of Kelly which had dominated the landscape and action now recedes into the bush. The 1960s Kelly pictures (and this shift of emphasis from human action to landscape as subject) are enriched conceptually by Nolan's recent African journey, where he observed animals and their camouflage in the landscape, and by his journey to the Antarctic continent in January 1964, where the landscape overwhelmed him: 'This instantaneous fear at the first glimpse of it, that it would annihilate one ... was overcome straight away by the sense of wonder at it. You know it was so remote, so big, and in a way so beautiful that this swept over any fear you had, and there was a kind of feeling at the back of my mind that if one had to die there, in one way it wouldn't be so bad. It represented a reality stronger than oneself.' (A.B.C. radio broadcast, 23 March 1964). The Australian landscape here in Nolan's *Bridge* similarly overwhelms the human action. Nolan's figures, now barely perceptible, have seemingly surrendered to the landscape: 'Kelly is still the man with the helmet-head, but one had the impression that the hunt has been called off. He is naked, and nakedness is timeless. He is no longer a bushranger but a man on a journey ... when he struggles with another man it is as if they were dreaming the same dream ...' (Robert Meville, 'The Poetry of Painting', in the Marlborough exhibition catalogue, p.2).





*Handwritten signature or text, possibly "S. M. 1840"*

## VARIOUS PROPERTIES

14

**NICOLAS-MARTIN PETIT (1777-1804)**

*A possum on a branch (possibly a common brushtail possum, trichosurus vulpecula)*

signed 'N M Petit' (lower left), inscribed 'NOUVELLE HOLLANDE / 1802' on the reverse

pencil and watercolour heightened with white

on wove paper watermarked 'J WHATMAN'

9¼ x 11¾in. (23.6 x 30.3cm.)

£70,000–100,000

\$91,000–130,000

€80,000–110,000

**PROVENANCE:**

(probably) with Maggs Bros, London, 1963.

Peter Shand Kydd (1925-2006).

Private collection, Germany.

Peter Shand Kydd's ownership inscription on the reverse of the frame suggests this single sheet was once part of Milius's illustrated manuscript journal of Baudin's voyage to Australia, 1800-04. Milius's journal (now in the Kerry Stokes Collection) and drawings were owned by Shand Kydd between 1963 and 1988. Seemingly written up after his return to France, his journal is one of several illustrated journals (with drawings furnished by Petit, Lesueur and others) recording the voyage (including those of Baudin, Hamelin, Peron, Freycinet and others). Milius joined Baudin's *Naturaliste* at Le Havre as *lieutenant de vaisseau*, and was second in command to Hamelin on the outward voyage. He was promoted to *capitaine de frégate* (commander) at Timor in 1801, and took command of the expedition following Baudin's death at Mauritius, on the homeward leg of the voyage, in September 1803. His journal was sold to Shand Kydd by Maggs Bros in 1963, presumably with the present sheet, and the journal and 76 drawings (without the present sheet, presumably retained by Shand Kydd) were then sold at Christie's London, 26-27 October 1985, lot 80. The journal and drawings (numbering 74, minus two sheets by Petit) were resold at Christie's Melbourne, 30 Nov. 1992, lot 284.

The present drawing by Petit is unusual, as the artist's main body of work from the voyage was the study of mankind, with his fellow artist Lesueur tasked with natural history. Lesueur is the author of all of the extant drawings of possums (phalangers) that survive at Le Havre, for which see J. Bonnemains, *Baudin in Australian Waters, The Artwork of the French Voyage of Discovery to the Southern Lands 1800-1804*, Melbourne, 1988, p.322-330, nos 80 080-80 278). There are nevertheless a few surviving natural history subjects by Petit, including his watercolours of a striped wallaby from Shark Bay (24.5 x 38 cm., Muséum d'histoire naturelle, Le Havre, 80 055), African palm civet (22 x 35 cm., Le Havre 80 165) and Cape petrel (27.5 x 43 cm., Le Havre 79 047). The present drawing further differs from the majority of Petit's work by sharing the format of Lesueur's drawings, placing the subject within a ruled border on the sheet (the illustration opposite has cropped the full margin of the sheet). It does though share one feature with many of Petit's drawings worked up in anticipation of publication, with the titling for

the engraved plate ('NOUVELLE HOLLANDE' within ruled lines) in capitals on the reverse, along with traces of printer's ink. There are drawings by Petit and Lesueur at Le Havre with 'JWHATMAN 1801' watermarks.

The possum has the typical black markings around the face, the rather long ears, the pale fur on the sides of the neck, chest and abdomen, and an all-dark tail that characterise the common brushtail possum. The only thing it lacks is a thick, brushy tail, but it may be that the hair was flattened when the specimen was skinned. This is a species that Baudin's expedition could have encountered in Tasmania, southern Victoria and Port Jackson, their various landfalls in 1802. John Webber's drawing of 'An Opossum of Van Diemen's Land' (the first drawing of the species, dating to January 1777, Dixon Library, State Library of New South Wales, Sydney) shows a possum with a similarly thin, rat-like, tail.

Petit, the son of a Parisian fan-maker and described as an *élève de David*, joined Baudin's voyage of discovery, nominally as gunner's mate. After the three government artists on the scientific staff (Milbert, Lebrun, and Garnier) left the voyage at Mauritius, Petit and Charles-Alexandre Lesueur, who had already produced drawings for their commander on the voyage out, were instated as official artists in their place, Petit as *peintre de genre* ('officiellement chargé de dessiner tout de qui peut offrir quelque intérêt pour l'histoire de l'homme') and Lesueur, who had embarked as 'private artist to the Commander', as *peintre d'histoire naturelle*. The expedition returned to L'Orient on 25 March 1804 with an unprecedented cargo of over 100,000 natural history specimens, 960 paintings or drawings by Lesueur, and Petit's 'large portfolio of drawings'.

Petit was granted permission to spend a year perfecting his drawings and recovering his health (he had been ill with scurvy three times on the voyage) but died following a road accident on 21 October 1804. His brother retrieved a portfolio of voyage artwork, containing 120 drawings, which were deposited at the time in the library of the Muséum d'histoire naturelle, Paris. The majority of the artwork from the voyage by Petit and Lesueur is now in the Muséum d'histoire naturelle du Havre but, due to the difficult circumstances surrounding the preparation of the official account of the voyage, took a circuitous route there, described by E.-T. Hamy in 1891 and Bonnemains in 1988. There are also drawings in the Archives Nationales and Muséum d'histoire naturelle, Paris and in private collections, the latter including the sheets which illustrated Milius's journal, and the artwork retained by Louis-Claude de Saulces de Freycinet who completed and augmented the official account of Baudin's voyage after Péron's death (for which, see for example, Christie's London, 16 July 1993, lots 59-66, and the cartographic drawings included in *The Freycinet Collection*, Christie's London, 26 Sept. 2002, lots 5-6 and 10-11). More recently, an important and unknown group of his Australian drawings, along with drawings by Lesueur and others, were sold in Paris by Baron Ribeyre & Associés, at Drouot, Paris, 22 Nov. 2017, lots 8-32, and subsequently Deutscher and Hackett, Melbourne, 28 Nov. 2018, lots 1-13.



15

**NICHOLAS CHEVALIER (1828-1902)**

*Mt Munda from St Hubert, Yering*

signed with monogram, and dated '15 Nov 1863 CN / Yerring' (lower right)  
oil on board  
12 x 18in. (30.4 x 45.7cm.)

£30,000–50,000

\$39,000–65,000  
€35,000–57,000

**EXHIBITED:**

Melbourne, 105 Collins Street East (Charles Summers' studio), March 1864, no.103 (Mount Munda, Upper Yarra, from Yerring [sic]).

**LITERATURE:**

S. Gregg, *Nicholas Chevalier, Australian Odyssey*, Sale, 2011, p.211, no. 78 (incorrectly as 'oil [on canvas]...Present whereabouts unknown').

**ENGRAVED:**

by N. Chevalier as the fourth of seven plates ('Australian Views drawn from nature and lithographed by N. Chevalier ... [4] Mt. Munda from St. Hubert, Yering ') issued as loose unnumbered tinted lithographs in titled wrappers printed by Charles Troedel and published by Riemann for the broadside *The Artistic Melbourne Advertiser*, [1865]. (Ferguson 17328).

'Melbourne is just now rich in art publications of high merit. We have already noticed more than one, and we cannot now fairly pass over a series of views published by Mr. B. Riemann, of 41 Swanston-Street, and bearing the title of *The Artistic Melbourne Adviser*. ... the plan is to publish six monthly parts, each containing an original country view drawn from nature, and lithographed. The two already published are 'Mount Munda from St. Hubert, Yering', and 'Agnes River, Corner Inlet, Gipps Land.' They were both drawn and lithographed by Nicholas Chevalier, and exhibit in a high degree the peculiar merits of this distinguished artist. The picture of Mount Munda is wonderfully Australian in its character, and the placid lake, fringed with lightly timbered land, behind

which the mountain rises in good relief, is a faithful representation of scenery to be frequently met with on this side of the Dividing Range. ...' (*The Argus*, 2 May 1865, p.4).

This recent discovery, dated to the year after his tour of the Western Districts with the Bavarian scientist Georg von Neumayer in 1862, and just two weeks before he set sail with von Neumayer again on the Gippsland tour of 1863-64, is a welcome addition to Chevalier's surviving Australian work. The locations of the majority of Chevalier's pictures from this 1864 exhibition remain unknown (for which see S. Gregg, *op. cit.*, pp. 198-216, nos. 65-104). Chevalier's work from the 1860s as seen here in this freshly painted oil sketch of newly settled fertile land, provides a counterpoint to the work of his German friend and fellow traveller in Victoria, Eugene von Guérard: 'Chevalier has long dwelt in the shadow of von Guérard, whose vast and glacial canvases described the Australian environment infected with the melancholy of German Romanticism. His epochal paintings portrayed the Australian landscape with a heavy foreboding air, and sometimes became stagnant with microcosmic detail. Chevalier's style, on the other hand, was much more lyrical - no doubt influenced by his years as a cartoonist for *Melbourne Punch*. His depictions of Victoria were more inviting than foreboding, and spoke of human experience and achievement, rather than the natural sublime.' (S. Gregg, *op. cit.*, pp.77-8)

The Scottish-born Ryrie brothers established the 43,000-acre Yering station in the Yarra Valley north-east of Melbourne after reaching the area in 1837. They were pioneers, planting the first vines in the colony in 1838, but primarily grazed cattle in the district. It became a celebrated winery, winning the award of 'Best Victorian Vineyard' in 1861, after it was taken over in the 1850s by Chevalier's Swiss compatriots, the de Castella and de Pury families, who had added further wineries on the station at St Hubert's and Yeringberg. De Castella's 1854 mansion is now the Chateau Yering Historic House/Hotel on Melba Highway.



■ ~16

**A COLONIAL AUSTRALIAN CASUARINA AND CEDAR COLLECTOR'S CABINET-ON-STAND**

CIRCA 1810-20, PROBABLY SYDNEY

with whale baleen stringing, the moulded rectangular top with a later pierced-brass three-quarter gallery above panelled doors enclosing fourteen graduated cedar-lined 'specimen' drawers with geometric internal divisions and silver pulls, the stand with five drawers with later brass ring handles, on square tapering legs joined by scrolled X-stretchers centred by a platform and with brass caps and anti-friction castors, with paper trade-bill to the underside 'FROM W.MULLINS, Dealer in ANTIQUE FURNITURE, 52 & 54, High Street, Salisbury'.

62¼in. (158.5cm.) high; 36¼in. (92cm.) wide; 18in. (46cm.) deep

£10,000-20,000

\$13,000-26,000

€12,000-23,000

**PROVENANCE:**

Probably acquired by John Taylor (d.1865) of Adelaide, South Australia, possibly at the *International Exhibition* (London, 1862), and thence to his second wife Harriet Agnes (d.1902) and their son John Charles Marshall Taylor (d.1947), ultimately at Roke Manor, Hampshire. with W. Mullins, Salisbury. with Avon Antiques, Bradford-on-Avon, 1975.

**COMPARATIVE LITERATURE:**

J. Hawkins, 'The Art of the Cabinet-Maker from the first settlement 1788-1820 Part 1', *The Australian Antique Collector*, Jan.-June 1983, pp.52-55.  
 J. Hawkins, 'Art of the Cabinet-Maker 1788-1820 - The Known Survivors Part 3 and conclusion', *The Australian Antique Collector*, Jan.-June 1984, pp.56-63.  
 J. Hawkins, 'The Botany Bay Wood in English Furniture 1792-1800 Part 1', *The Australian Antique Collector*, July-Dec. 1994, pp.72-74.  
 J. Hawkins, 'The Botany Bay Wood in English Furniture 1792-1800 Part 2', *The Australian Antique Collector*, Jan.-June 1995, pp. 65-68.  
 K. Fahy and A. Simpson, *Australian Furniture Pictorial History and Dictionary 1788 - 1938*, Sydney, 1998.



Fig.1. Lawrence Butler. *The Governor King secretaire bookcase*, 1803-1806. National Gallery of Australia, Canberra. Euphemia Grant Lipp Bequest Fund 2011



Fig.2. A *Casuarina* specimen or curio-cabinet signed by William James Packer, 1815. © The National Trust of Australia (NSW)

The collector's cabinet made of distinctive indigenous materials can be ascribed to the colonists who settled in (or were transported to) Australia in the early years of the 19th century, and relates to other provenanced early colonial furniture. The cabinet previously bore a hand-written label that placed it in the collection of John Charles Marshall Taylor (1865-1947) at Roke Manor, Romsey, Hampshire. Taylor was the only child of two such early colonists. His mother was Harriet Agnes (c.1840-1902), daughter of an Irish-born settler Marshall MacDermott (c.1791-1877) and born in the Swan River Settlement, now Perth, Western Australia, and his father John Taylor (c.1821-1865), the probable purchaser of the cabinet, who was a first-generation settler and self-made businessman.

#### NOTES RELATING TO THE PROVENANCE

##### JOHN TAYLOR (c.1821-1865), AN EMIGRANT IN SOUTH AUSTRALIA

John Taylor had a remarkable and varied, albeit short, life. He was a close friend of the Australian feminist and writer, Catherine Helen Spence (1825-1910), who modelled a character on him in one of her books, and described him with great affection in her autobiography. Born in Ross-on-Wye, Herefordshire, he emigrated, aged sixteen, with his three sisters, following the early death of both of their parents. He soon found employment with the Bank of Australasia in New South Wales, and three years later moved to the newly founded colony of South Australia. He obtained a freehold lease for Ryelands, a ten thousand acre estate which he later purchased outright and considerably expanded. Following the death of a close friend he took over the management of the *Adelaide Register* and *Observer* newspapers. From 1856 he became a partner in the mercantile house of Elder, Stirling & Co., and he was also a major shareholder in the Wallaroo and Moonta copper mines.

In 1857 he married Mary Ann Elizabeth Dutton. The couple visited England in 1862 where Mary Ann died of tuberculosis. It is possible that the cabinet offered here was acquired during this trip. Mary Ann's brother, Francis Stacker Dutton (1818-1877) was Commissioner for South Australia at the 1862 *International Exhibition* held in London (*South Australian Register*, 21 April 1873, p.6). Given her brother's prominent position in the organisation of the colonial court at the exhibition it seems likely that John and perhaps Mary Ann visited the exhibition. The cabinet is not referred to specifically in

the exhibition literature since in large part generic descriptions were used. However, an extract from the New South Wales exhibit makes numerous references to *Casuarina* as used in this cabinet, and other indigenous timbers: No. 73, *Stenocarpus salignus*, beefwood; No. 85, *Acacia up.*, swallow; No. 856, *Acacia sp.*, silver; 100 *Frenela sp.*, cypress or pine; 101, *Casuarina suberosa*, beefwood or shingle oak—are well fitted. Various articles of furniture, made from these and other specimens of woods in the southern and northern collection, are exhibited in this court (J.G. Knight, *The Australasian colonies at the International Exhibition, London, 1862: extracts from the reports of the jurors and other information taken from official sources*, Melbourne, 1865, p.35). Two years after the death of Mary Ann, John, having returned to Australia, married Harriet Agnes MacDermott, the youngest daughter of Marshall MacDermott, a wealthy banker (also employed by the Bank of Australasia), magistrate and 'veteran colonialist' (*The South Australian Advertiser*, 1 December 1877). John and his new wife sailed to England with the intent of buying machinery to develop his business interests. During the voyage John contracted smallpox and died within three days of arriving in England, on 3 March 1865.

##### ROKE MANOR, ROMSEY, HAMPSHIRE

His pregnant widow Harriet Agnes went to live with her late husband's relatives in Huntingdonshire, where she gave birth to a son, John Charles Marshall Taylor. She married again, a Reverend Edward Bridges Knight in April 1867, by whom she had two sons, but was widowed once more in 1878. Her son from her first marriage, John Charles Marshall Taylor, inherited his father's Australian fortune and probably, as the first born male heir on his mother's side, a large portion of the estate of his grandfather, Marshall MacDermott, although neither he nor his mother ever returned to Australia. In around 1891 John Charles Marshall purchased Roke Manor in Hampshire and gave it to his mother for her lifetime, while he resided predominantly at Cork Street, London. After Harriet's death in 1902, the cabinet, presumably having been with her at Roke Manor and then part of her estate, appears to have been acquired by the dealer William Mullins of Salisbury, some fifteen miles away from Roke Manor. While there is little information on Mullins, he was listed in the 1901 census and in 1896 sold items to the ethnologist and archaeologist Augustus Pitt-Rivers, suggesting that he may have recognised the cabinet as an important early colonial object.





#### THE JOHN TAYLOR CABINET AND OTHER EARLY AUSTRALIAN CASUARINA CABINETS

The present cabinet bears close comparison with two related pieces which raises the possibility of confidently attributing it to a named workshop. Casuarina was certainly the most important cabinet timber in Australia until 1820, known colloquially as beefwood or she-oak, while whale baleen was available, in the absence of ebony, as a product of the whaling that was a significant industry in early Australian history.

A secretaire bookcase supplied in 1803 to Philip Gidley King, Governor of New South Wales (National Gallery of Australia, Canberra, *see fig.1*), is in similarly restrained taste and also makes use of whale baleen in place of ebony stringing. It is attributed to the convict cabinet-maker Lawrence Butler of Wexford, Ireland, who was active in the Irish Rebellion after 1798 and convicted in 1799 after being found guilty of aiding the murder of a loyalist. Sentenced to transportation for life, he arrived in 1802 and was set to work

in the Sydney Lumber Yard, securing a conditional discharge in 1808 and eventually establishing his own cabinet business in 1810 until his death ten years later. When King returned to England in 1806 he took the bookcase with him and it remained in his family until it was acquired by the National Gallery of Australia in 2011.

Another Casuarina specimen or curio-cabinet was signed by William James Packer in 1815 (National Trust of Australia, *see fig. 2*). Packer was apprentice to Lawrence Butler and the cabinet again displays the sober form and straight lines of the Taylor and King cabinets. It also demonstrates the interest held by settlers, governors and explorers in collecting specimens of the natural history of the colony: another specimen chest, almost certainly supplied around 1820 to Governor Macquarie by the convict William Temple, is fitted with similar geometric drawer divisions.

THE PROPERTY OF ROBERT H. MACFADZEAN, OKLAHOMA

\* 17

**JOHN ALEXANDER GILFILLAN (1793-1864)**

*A young naval officer disembarking from a jolly boat*

pencil and watercolour heightened with white on paper  
18½ x 16¾in. (47 x 42.5cm.)

£10,000-15,000

\$13,000-20,000  
€12,000-17,000

**PROVENANCE:**

Mary Cuthbert Macfadzean, St Kilda Drive, Glasgow, and thence by descent to the present owner.

Gilfillan, Jersey-born of Scottish parents, spent his early years in the navy, ahead of his career as an artist: '... he had an adventurous and well travelled youth, running away to sea as a cabin boy in a privateer, being shipwrecked and press-ganged before serving for eight years in the Royal Navy in the West Indies, Europe and the Far East. He began sketching while in the navy. A watercolour *Self-Portrait in Naval Uniform* (private collection) probably dates from 1812. Experiences during his seafaring period provided much subject matter for many later works.' (from Edith Frame's entry on Gilfillan in J. Kerr (ed.), *The Dictionary of Australian Artists. Painters, Sketchers, Photographers and Engravers to 1870*, Melbourne, 1992, p.293).

It has been suggested that the present watercolour is a self portrait of the artist.





\* 18

**JOHN ALEXANDER GILFILLAN (1793-1864)**

*The artist's mother Eliza Gilfillan, and his second wife, Mary Gilfillan (née Bridges), in an interior*

pencil and watercolour heightened with white on paper  
18 $\frac{3}{4}$  x 14 $\frac{1}{4}$ in. (46.8 x 36.2cm.)

£6,000–8,000

\$7,800–10,000

€6,900–9,100

**PROVENANCE:**

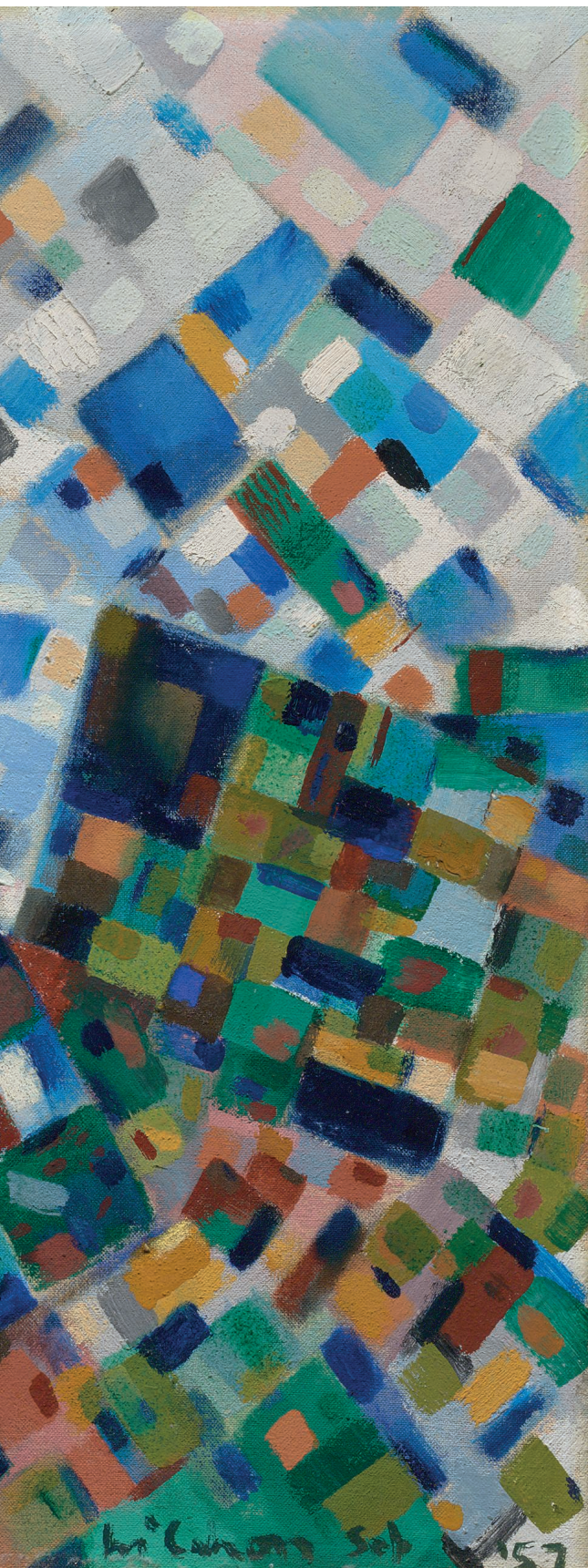
Mary Cuthbert Macfadzean, St Kilda Drive, Glasgow, and thence by descent to the present owner.

The present watercolour relates closely to the smaller watercolour by Gilfillan of his widowed mother and his first wife Sarah, now in the Sarjeant Gallery, Wanganui (1943/1/1), see fig. 1. The Wanganui watercolour was gifted by Dr H. W. Wilson and Mr J.P. Wilson, and two labels on its later backing board identify the sitters ('Eliza Gilfillan, mother's great aunt' - on a deleted label - and 'Sarah Murray, Gilfillan's first wife at the spinning wheel'), presumably transcribed from earlier inscriptions by the artist's descendants. Gilfillan lived with his widowed mother in Scotland after his discharge from the navy in 1816, and married his 15-year-old cousin Sarah Murray in Glasgow on 31 July 1826. Sarah, who had four children, died in childbirth in 1837, and Gilfillan married another cousin, Mary Bridges, in 1838. It seems likely that the present watercolour reworks the Wanganui interior, replacing his first wife Sarah with his second wife Mary, with whom Gilfillan and his young family emigrated to New Zealand in 1841. Mary and three of Gilfillan's children were massacred by Maori at their farmhouse in the Matawara Valley, seven miles outside Wanganui, in 1847. Another infant daughter died in the aftermath while Gilfillan and his daughter were recovering in Wanganui.



Fig.1. Gilfillan's watercolour in the Sarjeant Gallery, Wanganui (1943/1/1)





PROPERTY FROM THE COLLECTION OF ARTHUR N. PRIOR, SOLD TO BENEFIT A CHARITY

19

**COLIN JOHN MCCAHOON (1919-1987)**

*French Bay, 1957*

signed and dated 'McCahon Sep '57' (lower right), signed and inscribed 'Colin McCahon / French Bay oil on hardboard, / Sept. 1957' on the reverse  
oil on canvas laid down on board  
19 x 23¼in. (48.2 x 59cm.)

£40,000–60,000

\$52,000–78,000

€46,000–68,000

**PROVENANCE:**

Arthur and Mary Prior, New Zealand, and thence by descent.

**LITERATURE:**

The Colin McCahon Research and Publication Trust, *Colin McCahon Online Catalogue*, record no.cm001675 (where incorrectly stated as being included in Auckland in the 2002-3 touring exhibition *Colin McCahon; A Question of Faith*).

French Bay is a small cove on the Manukau Harbour, one of two harbours (the other being the Waitemata) between which lies the isthmus which forms much of the city of Auckland, New Zealand's largest city. One harbour (the Waitemata) opens east onto the Pacific Ocean, the other (the Manukau) opens west onto the Tasman Sea. From 1953-59, Colin McCahon, New Zealand's leading twentieth-century painter, lived with his family at French Bay in a small cottage surrounded by regenerating rain-forest, especially *kauri*, the tall native conifers which he made the subject of many of his paintings in that period. His other favourite subject of the time was the nearby coastal environment of bush, beach and sea. More than forty paintings and drawings in the period 1953-59 had either 'French Bay' or 'Manukau' in their titles and more than twenty are called baldly 'French Bay'.

But McCahon was not interested in conventional or old-fashioned marine pictures. A devout follower of Parisian cubism, which he had studied in Melbourne shortly before moving to Auckland from the South Island, with an elderly Australian painter Mary Cockburn Mercer who had herself been a student in Paris before World War One, he was determined to avoid an overly 'descriptive' approach. His 'French Bay' paintings are no mere mimetic windows on to bush-fringed beaches and harbour waters but are rather assemblages of shapes and colours derived from the marine environment into pleasing two-dimensional pictures according to his understanding of Cubist principles of faceted surfaces and multiple perspectives.

This was for McCahon a period of continuous experiment. It is possible to discern five distinctly different 'French Bay' series each year from 1955 through to 1959. The 1957 group, of which there were only five, are distinct from those painted earlier or later. They are all oil paintings on hardboard, painted in the spring through early summer of that year, and are characterised by brightly coloured minutely fractionated surfaces made up of a myriad lozenges of pure colour, not unrelated to Seurat's pointillism. In this particular painting the palette is brightest of all largely due to the presence of pale orange among the whites, blues, greens and browns of lighter or darker hue.

Although 'description' is avoided, a clear distinction between land and sea (and to a lesser extent sea and sky) is discernible as if the scene were viewed from the elevated perspective of a passing sea-bird. There is an infectious gaiety and vibrancy in the painting, a scintillating quality, a delight in pure perceptual sensation, quite rare in a painter better known for weighty metaphysical themes expressed in a palette often restricted to black and white.

We are grateful to Dr Peter Simpson for this catalogue entry.



VARIOUS PROPERTIES

20

**ROBERT ATKINSON (1863-1896)**

*After School*

signed and dated 'Robt. Atkinson 1888.' (lower left), signed, titled, inscribed, and numbered '1 / Robert Atkinson / 211 Victoria Arcade / Auckland / After School / 1888 / Robert Atkinson' on the remains of an old exhibition label on the reverse

oil on canvas

34 x 48in. (86.3 x 121.9cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

**EXHIBITED:**

Melbourne, *Centennial International Exhibition*, 1888.

**LITERATURE:**

*Official Record of the Centennial International Exhibition, Melbourne, 1888-1889*, Melbourne 1890, p1010 ('New Zealand Jury Section 1. Painting in oils and water-colours ... Robert Atkinson, Auckland - Four oil paintings: "After School;" "A Hot Day on the Waitemata;" "Evicted;" "Sunshine."')

Born in Leeds, Atkinson studied in Antwerp under Verlat and travelled to New Zealand in 1885 for health reasons, taking a studio in Victoria Arcade, Auckland. He was a friend of the painters Kate McCosh Clark and Albin Martin, whose portrait he painted (Auckland Art Gallery Toi o Tāmaki). He exhibited in Melbourne, Sydney, and Auckland from 1885-89. He returned to England in 1889 where he worked as an illustrator and went back to New Zealand in 1895. He died in Dunedin in 1896. His New Zealand work, and especially a New Zealand genre subject on this relatively grand scale, remains extremely rare. For his fine watercolour of a Maori girl, *Te Uira*, see Christie's South Kensington, 20 Nov. 1986, lot 250 (£11,000).



## NEW ZEALAND AND THE PACIFIC



21

**ALBIN MARTIN (1813-1888)**

*New Zealand landscape with Maoris by a track*

oil on canvas

4¾ x 11½in. (12.1 x 28.3cm.)

£3,000–5,000

\$3,900–6,500  
€3,500–5,700

A native of Dorset, the son of the vicar of Stour Provost, Albin Martin studied under John Linnell and emigrated with his family to New Zealand to farm, arriving on the *Cashmere* at Auckland in October 1851. He built a homestead, Stour House, and farmed at East Tamaki, twenty-five miles outside Auckland, for the next 30 years. He sketched the distinctive New Zealand landscape from the start, sending Linnell "scatches of views" which have some affinity in their diminutive size, pastoral subjects, and in their handling, with the pastoral visions of his friends Linnell and Samuel Palmer, replacing Dorset Wolds with New Zealand's native bush, and shepherds with Maori: 'I wish Mr. P. could see the foregrounds we have here, the flax plants, the tree flax, the tree ferns, the wonderful creepers as big as ships cable hanging to the tops of trees ...' (Albin Martin to John Linnell, 25 Oct. 1853, quoted in the exhibition catalogue *Albin Martin*, Auckland City Art Gallery, 1988, p. 56).

22

**AFTER WILLIAM HODGES, R.A.**

*Otago*

oil on canvas

11 x 8¾in. (27.9 x 22.2cm.)

£3,000–5,000

\$3,900–6,500  
€3,500–5,700

**PROVENANCE:**

Private collection, Florida.

Anon. sale, Christie's London, 16 July 1993, lot 52.

The present picture follows the direction of Sherwin's engraving but, like Hodges' recorded drawing which may have been Sherwin's model, omits the raised right hand holding a nail above his head (the Tongan way of showing appreciation). The oil does though include the drapery added by Sherwin but not included in Hodges' drawing.

Cook visited Tonga first in early October 1773 to co-ordinate Tasman's discovery with his own charts. Two Hodges portraits from Tonga are recorded (R. Joppien and B. Smith, *The Art of Captain Cook's Voyages*, II, *The Voyage of the 'Resolution' and 'Adventure' 1772-1775*, New Haven and London, 1985, 2.75 and 2.76). The first is of Otago who accompanied Cook on his tour of the island: 'his attention could not be fixed to one object for any space of time, and it was difficult to prevail on him to sit still, whilst Mr. Hodges drew his portrait ... which expresses the countenance of this chief, and the mild character of the whole nation, better than any description' (G. Forster, *Voyage round the World* etc., London, 1771, I, p. 459).



22





23

**JOHN WEBBER, R.A. (1751-1793)***A Toopapao [tupapau] of a chief, with a priest making an offering to the Morai [Huaheine (Fare), Tahiti]*

with inscription 'dessin fait par Hodges dessinateur de la 2em Expedition de Captain Cook.' on the mount  
 pencil, pen and ink and watercolour on paper laid down on card  
 6¾ x 9¼in. (17.2 x 23.5cm.)

£15,000-20,000

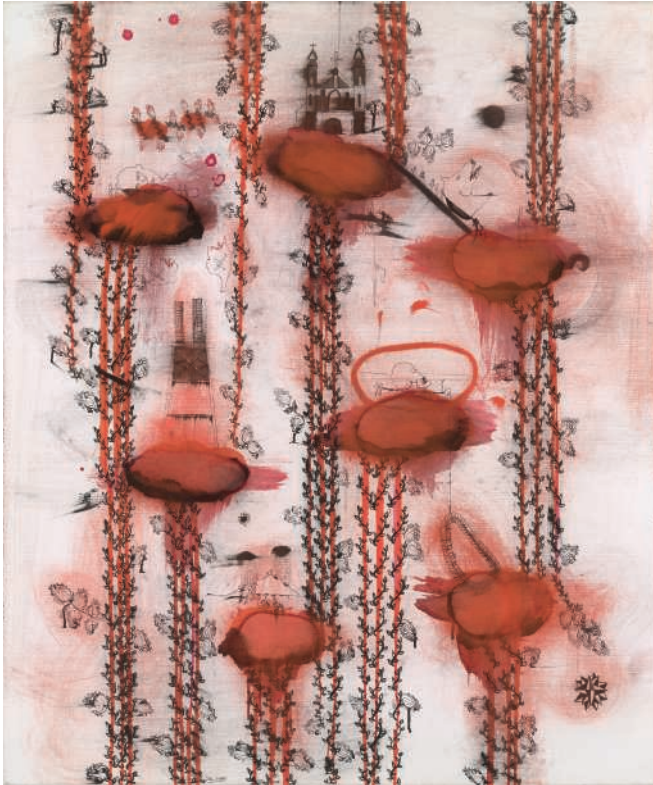
\$20,000-26,000  
 €18,000-23,000

A smaller version of the watercolour drawn on the spot on Huaheine in 1777 (Dixson Library, State Library of New South Wales, Sydney), for which see R. Joppien and B. Smith, *The Art of Captain Cook's Voyages*, 3, *The Voyage of the Resolution and Discovery*, New Haven and London, 1988, p.396, 3.143. For two other variants dated 1786 and 1788 respectively, see Joppien and Smith 3.144 (National Maritime Museum, Greenwich) and 3.145 (Kunstmuseum,

Bern, inv.A6436), the latter of similar size. The Bern watercolour is similarly mounted on cardboard with frame lines. There is a squared drawing (Joppien and Smith 3.146) by Webber for his softground etching of the same subject ('A Toopapao of a Chief, with a Priest making his offering to the Morai, in Huaheine', 1789, Joppien and Smith 3.146A), the drawing titled by Webber 'Topapao or monument of a Deceased Chief in the Island of Uaheine with a priest making an offering of red feathers to the Eatooah or Deity.', the same subject published by Boydell as a colour aquatint in Webber's *Views in the South Seas* (London, 1808).

Cook was at Huaheine, one of the Society Islands, from 12 October to 2 November 1777, carrying out one of his written Instructions on the third voyage, to return Omai to his homeland.

We are grateful to Dr William Hauptman for confirming the attribution on the basis of a photograph.



24

24

**JOHN PUHIATAU PULE (B.1962)**

*Untitled (Basel, 2005)*

signed and dated 'John Pule 2005 Basel' (lower centre)

oil, pen and ink on canvas

47¼ x 39¾in. (120 x 100cm.)

£6,000–8,000

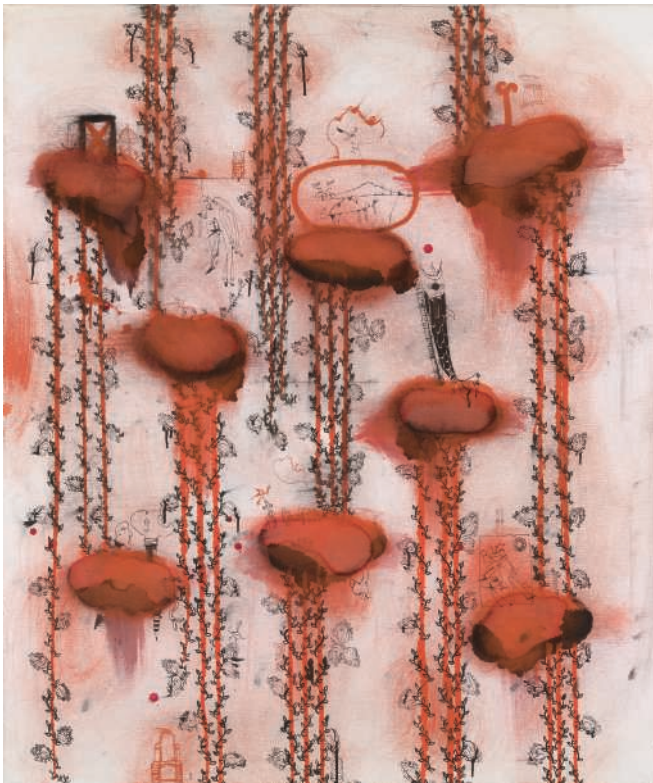
\$7,800–10,000

€6,900–9,100

**EXHIBITED:**

Zurich, Galerie Römerapotheke, *John Puhia tau Pule*, Aug.–Oct. 2005 (illustrated in the unpaginated exhibition catalogue).

This and the following lot date to the Niue-born New Zealand artist's Römerapotheke Art Residency in Basel, Switzerland in 2005. Here in this first canvas, religious motifs, notably the pink sandstone Basel Minster, Basel's gothic-style protestant cathedral, and Christ at Calvary set the tone: these little penned scenes, along with decapitated heads of humans and beasts, variously sit on, hang from, or bridge the artist's trellis of vines and clouds. These clouds and vines are red and pink, presumably prompted by the soft hue of the cathedral's pink sandstone. There is some blood-red splatter and black penwork: the colour scheme of blood red, soft reds and blacks in harmony with the theme of mortal violence that runs all over the canvas. The companion picture (lot 24) sees more Christian imagery (a scene of crucifixion, and the Deposition), more blood red splatter, various decapitated heads, a hillside town bombed ('kaboom') and a screaming head (à la Guernica), figures climbing a staircase through one of the vines towards a red cloud, and a dead bird suspended from a red sun on the horizon, by a sign for Niue. More of the artist's Pacific roots register here, with a large fish held up by Lilliputian figures bridging two red clouds. Both of these pictures see the artist painting in one of the heartlands of the Protestant Reformation, picturing the remarkably similar iconoclasm of his contemporary world in 2005, in the immediate aftermath of 9/11 and the Gulf War. For the Niue-born Pule, this iconoclasm reminds constantly of the morbidity of his native Pacific culture in the wake of European voyaging.



25

25

**JOHN PUHIATAU PULE (B.1962)**

*Untitled (Basel, 2005)*

signed and dated 'John Pule 2005 Basel' (lower centre)

oil, pen and ink on canvas

47¼ x 39¾in. (120 x 100cm.)

£6,000–8,000

\$7,800–10,000

€6,900–9,100

**EXHIBITED:**

Zurich, Galerie Römerapotheke, *John Puhia tau Pule*, Aug.–Oct. 2005 (illustrated in the unpaginated exhibition catalogue).





*The women wear thin gowns. They have beautifully combed hair; it covers their shoulders and is fastened by a comb at the nape of their neck. Sometimes they wear a garland of flowers round their heads ... They love to swim, and it is not unusual to see women, clad in silk and satin, remove their finery on the beach, bundle it on their heads, and swim out to the ships, where they dress again.*

from the diary of Cornelius Schmidt, a sailor on the *Galathea*

*Without question, Poul Plum, a Danish artist in Hawaii for a short time in 1846, made the most beautiful drawings of Hawaiians that exist.*

David W. Forbes, 1992

## 26

### POUL AUGUST PLUM (1815-1876)

*Hawaiian women in a canoe selling fruit to the crew of the 'Galathea'*

signed with initials 'A.P.' (lower right), signed and inscribed 'Poul Aug. Plum Galatea' on the stretcher

oil on canvas

28 x 38in. (71.1 x 96.5cm.)

£60,000–80,000

\$78,000–100,000

€69,000–91,000

Poul August Plum was the official artist on the first *Galathea* voyage, a Danish political, commercial and scientific expedition which circumnavigated the globe between 1845 and 1847. Recognised at the time in his native Copenhagen for genre scenes, Plum was tasked with visually documenting the landscapes and, to a greater extent, peoples the *Galathea* encountered on her voyage.

The three-masted ship and its crew of 231, including five scientists and two artists, under the captaincy of Steen Andersen Bille, sailed from Copenhagen on 24 June 1845. She made her first landfall at Madeira in July before proceeding south to round the Cape and sail on to India. Here, Bille had been instructed to witness the transfer of the Danish colonies of Tranquebar (Tharangambadi, Tamil Nadu) on the Coromandel coast, and Serampore in West Bengal to the British East India Company. Early 1846 was spent across the Bay of Bengal in the Nicobar Islands (administered by the Danes from Tranquebar) which, by royal decree, they planned to re-colonise following their abandonment due to outbreaks of malaria. The *Galathea* sailed on to southeast Asia, mooring at Penang, Singapore, Batavia (Jakarta), and Manila before turning northwards and running along the Chinese coast. She visited Hong Kong, Macau, Canton, Amoy and Shanghai, and crossed the Pacific to Hawaii in August–September 1846. Fine drawings and watercolours by Plum, many dated, now in the collection of the M/S Maritime Museum of Denmark, Helsingør, chart their progress.

After a gruelling two-month crossing of the Japan Sea, during which many of the crew developed scurvy, the *Galathea* dropped anchor off Honolulu, Hawaii at 9 o'clock on the morning of Monday, 5 October 1846. She was the first Danish man-of-war to visit the islands. Tasked to set up a favoured trading nation agreement with Hawaii, Bille signed a treaty of peace and trading cooperation between the nations of Hawaii and Denmark on 19 October 1846. The *Galathea* remained at Hawaii until she finally weighed

anchor on 16 November 1846. During the stay, Plum compiled hundreds of portraits of the native Hawaiians. Notable sitters were King Kamehameha III and Queen Kalama (portraits now in the Bernice Pauahi Bishop Museum, Honolulu), the latter, according to Cornelius Schmidt (a crew member of the *Galathea*), 'liked the portrait of her that an artist of the *Galathea* had painted so much that she embraced him.' (J. Jensen, 'A Danish Sailor's View of Hawaii in 1846', *The Hawaiian Journal of History*, vol. 30, 1996, p.112).

The present picture is a rare finished painting worked up from his drawings and sketches. Although there are no direct studies for this picture at Helsingør, there are two extant smaller oil sketches (art market). Three young Hawaiian women have come out in a Hawaiian outrigger canoe to meet the *Galathea* and sell fruits to the crew. The women, clad in 'silk and satin' are not in native costume, although their faces are prettily framed with native *maile* vine leaves and ferns that feature in many of Plum's portraits taken at Honolulu (and later at Tahiti and Bora Bora) (for which see figs 1 and 2).

The *Galathea* sailed on from Hawaii south to Tahiti, and then east to the South American Pacific coast, running along the ports of Lima, Callao and Valparaiso. She rounded Cape Horn, and visited Buenos Aires, Montevideo, Rio de Janeiro and finally Bahia before returning to Copenhagen in August 1847. The death of King Christian VIII and the wars with Germany which followed the *Galathea's* return to Copenhagen meant that the results and accounts of the voyage remained unpublished. Plum, assisted by sketch artist Christian Thornam, produced a large number of drawings, in variously worked stages, during the voyage, which provided an important visual record of the circumnavigation. A handful of Plum's drawings were lithographed for Steen Bille's account of the voyage *Beretningen om Corvetten Galathea's Reise omkringjorden 1845, 46, 47, 3 vol.*, Copenhagen, 1849-51 (and for the second and German abridged editions). His original drawings and artwork remained otherwise long forgotten and unpublished, until a collection was acquired by the M/S Maritime Museum of Denmark, Helsingør, and a selection of the Hawaiian sheets from the museum included by David W. Forbes in his *Encounters with Paradise Views of Hawaii and its People 1778-1941* (Honolulu Academy of Arts, Honolulu, 1992).

We are grateful to Line Hallbjørnsson at the M/S Maritime Museum of Denmark, Helsingør, for granting access to the Plum drawings in the museum's collection.



Plum's watercolours of girls in Honolulu (1846) and girls in a canoe at Bora Bora (1846).  
M/S Maritime Museum of Denmark.



27

**CHINESE SCHOOL, 1643**

*The Dutch missionary Robert Junius baptising the new Christians at Formosa, 1643*

inscribed 'Vertooninge. vande. habijten. Gestalte. ende. vergaderinge. / der. Nieuwe christenen. op. Formosa. Jnt. Dorp. soulang. / soo. als. Gods. woot. Jn. Hare Tarle. Js. Gepredict. / vanden. E. D. Roberto. Junio. Anno 1643. Door. wen. / chines. Aldaer geschildert.' (in the centre)

oil on canvas

37½ x 50½in. (95.2 x 128.2cm.)

£20,000–30,000

\$26,000–39,000  
€23,000–34,000

Robert Junius, born in Rotterdam in 1606, was a prominent missionary of the Dutch Reformed Church in Formosa (present day Taiwan) between the years 1629–43. The Dutch Reformed Church was the largest of the Christian denominations in the Netherlands from the onset of the Protestant Reformation in the early 16th century until the 1930s, and Formosa, from 1624–62, was under the colonial rule of the Dutch East India Company. Junius, who had previously been a minister in Delft, was one of the longest-serving missionaries on the island during this era.

Junius's principal endeavour there was to introduce and promote Dutch Reformed Christianity to its pagan inhabitants, an enterprise which was significantly advanced in the wake of the Dutch Pacification Campaign of 1635–6. Following a massacre of sixty Dutch people by the Taiwanese aborigines in the district of Mattau (today known as Madou), Junius was involved in a series of successful military and diplomatic actions undertaken by Dutch colonial authorities against the native people, resulting in a *Pax Hollandica*. Over his years there, Junius established churches in at least

twenty-nine towns, baptised nearly six thousand adults as well as numerous children, and translated many prayers and psalms into the Formosan language. He also instituted the island's first schools, selected and trained around fifty natives to become teachers, and taught many of them to read. He returned to the Netherlands in 1643, and died of the plague in Amsterdam twelve years later.

This magnificent and unusual picture depicts Junius baptising hundreds of natives in mid seventeenth-century Formosa and is a very rare and early image illustrating the activities of the West in Asia. Junius, in clerical dress and looking directly at the viewer, appears twice: in the throes of Christian teaching from a pulpit in the upper centre, and in the midst of a baptism ceremony in the lower centre. In this second scene, a kneeling mother proffers her swaddled infant while Junius signals the Christian blessing with his right hand across his chest. A small container of holy water sits atop the nearby chair and another woman holding her child patiently waits her turn. The men and women are designated to separate areas in the church, with many of the latter wearing identical beaded headdresses and necklaces. The sense of the ecclesiastical is heightened in the praying members of the congregation, the church-like stone columns, and the spiritual golden glow emanating from Junius at the pulpit.

Whilst the history of the painting's origin is unknown, it may be suggested that Junius himself commissioned it in order to commemorate his time in Formosa. His prominent positioning and gaze; coupled with the large numbers of people depicted, which serve to attest to and celebrate his missionary successes; and the date of the painting 1643, which coincides with his last year on the island before returning home, all support this conjecture.





28

**CHINESE SCHOOL, CIRCA 1786**

*The anchorage at Whampoa Island with Dutch, British, Swedish, French, Danish, Spanish and American moored offshore*

oil on canvas laid down on panel  
13¾ x 23½in. (34.9 x 59.6cm.)

£15,000–20,000

\$20,000–26,000

€18,000–23,000

**PROVENANCE:**

with John Howell Books, San Francisco.

Kennth and Nancy Main Collection, USA.

with Martyn Gregory, London, 2014-15 (Catalogue 92, *Hong Kong and the China Trade*, no.35).

According to Martyn Gregory's catalogue, the combination of ships here was to be seen at Whampoa only in the years 1785, 1786 and 1787.





29

**CHINESE SCHOOL, CIRCA 1780***The Hongs at Canton*

oil on canvas

17¼ x 29½in. (43.8 x 74.8cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

This is one of the earliest of the Chinese export artists' views of Canton painted in oils on canvas in the western manner. Such views were produced by local artists for western merchants and ship owners visiting Canton. Previously painted in bodycolour on paper, fine linens or silk, canvas and oil paints appear to have been introduced to the Cantonese artists' studios in the last quarter of the 18th century.

This particular view of the western businesses or 'hongs' at Canton can be precisely dated by the flags flying, notably the pre-revolution white Bourbon flag marking the French 'factory', the flag replaced by the tricolour in 1791. The Imperial flag of the Austrian empire (flying between the French and Swedish flags) further dates the work to between 1779 and 1787, when British-owned ships under this flag are recorded at Canton. The carefully detailed figures on the waterfront (Europeans, Indians and Chinese, all male, as women were forbidden) are characteristic of these early views. The buildings see the quayside in transition, with western architectural elements being introduced in the second half of the 18th century, the classical façades of the western factories beginning to replace the local vernacular. The quayside here (narrow before the land reclaiming that would extend the frontage out into the river) runs from the creek on the right, which marked the eastern end of the foreigners' precinct, to the wall and Chinese customs house flying its flag on the left, which marked the western end.



30



31



32

30

**CHINESE SCHOOL, CIRCA 1810-1815***The Hongs at Canton*

oil on canvas laid down on board  
17 x 22½in. (43.1 x 57.2cm.)

£10,000-15,000

\$13,000-20,000  
€12,000-17,000

The Hongs are shown here c.1810-15, with the new heavy fencing erected in the square, and the increasingly grand Palladian frontages appearing on the East India Company (British) and Dutch factories. From left to right, the flags of the Spanish, American, Swedish, British and Dutch factories are flying.

31

**CHINESE SCHOOL, CIRCA 1835***The Hongs at Canton*

oil on canvas  
22¾ x 35½in. (57.8 x 90.2cm.)

£20,000-40,000

\$26,000-52,000  
€23,000-46,000

The French, American, British and Dutch flags mark their respective factories, and the French tricolour dates the present view to after 13 December 1832, when it was first raised by the French consul, and the open square in front of the factories to before late 1839-40 when it was stockaded.

THE PROPERTY OF A LADY

\* 32

**CHINESE SCHOOL, CIRCA 1826***The Spanish, American, British, and Dutch Hongs at Canton*

oil on canvas  
23 x 31½in. (58.4 x 80cm.)

£40,000-60,000

\$52,000-78,000  
€46,000-68,000

This view of the waterfront at Canton is datable by the flags and architecture of the European factories to around 1826, after the factories or 'hongs' were rebuilt following the fire of 1822. The flags of Spain, the United States of America, Great Britain and Holland mark their respective factories. The central cleared area was variously known as Respondentia Square, Factory Square and The Esplanade, and grew in size as land was reclaimed from the river. In the centre and on the water's edge stands the central custom house, one of three on the creek at Canton. Little more than a bamboo shed at this period, it took on a more substantial form in the 1830s. The busy shoreline gives an indication of the extent of the traffic and commerce at Canton in the early nineteenth century, before the China trade was dispersed to the new treaty ports such as Hong Kong and Shanghai in the mid-nineteenth century.



VARIOUS PROPERTIES

**33**

**GEORGE CHINNERY (1774-1852)**

*The Praya Grande, Macao; and A Chinese Foodstall, Macao*

pencil, pen and sepia ink and watercolour on paper

5½ x 8¼in. (13.7 x 21cm.)

5½ x 8¼in. (14 x 21cm.)

with a pencil, pen and sepia ink sketch of tanka boat people dated 1841

(2)

£6,000–8,000

\$7,800–10,000

€6,900–9,100



\* 34

**GEORGE CHINNERY (1774-1852)***Chinese labourers at work, Macao*pencil, pen and sepia ink, and watercolor on paper  
4 $\frac{1}{8}$  x 5 $\frac{1}{2}$ in. (10.5 x 13.8cm.)

£4,000–6,000

\$5,200–7,800

€4,600–6,800

**PROVENANCE:**

Colin Jones Esq.; Sotheby Parke Bernet (Hong Kong), Hong Kong, 25 May 1981, lot 101.

\* 35

**GEORGE CHINNERY (1774-1852)***A Tanka boat woman by a sampan on the shore at Macao*pencil, pen and sepia ink, and watercolor on paper  
4 $\frac{7}{8}$  x 3 $\frac{5}{8}$ in. (12.5 x 9.3cm.)

£4,000–6,000

\$5,200–7,800

€4,600–6,800

**PROVENANCE:**

Colin James Esq.; Sotheby Park Bernet (Hong Kong), Hong Kong, 25 May 1981, lot 102.







37

THE PROPERTY OF A LADY OF TITLE

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

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

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

£40,000–60,000

\$52,000–78,000  
€46,000–68,000

**PROVENANCE:**

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

The sitter here, while finely dressed and presented in a grand formal setting, is most probably a Tanka girl at Macao: 'Chinnery's paintings and drawings of the boatwomen (to use his own word) range from portraits in oils to near abstract sketches, ... Their faces often appear more western than Chinese, and some have been mistaken for Eurasians or Parsees; this is not entirely attributable to the preconceptions of the artist, for it seems that the Tanka women were indeed markedly different from the Cantonese.' (P. Conner, *George Chinnery 1774-1852 Artist of India and the China Coast*, Woodbridge, 1993, p.202). For another portrait in similar format, of a Chinese woman

seated before a circular window, see Christie's, 26 June 1981, lot 101 (and the dust-jacket of Patrick Conner's monograph on the artist published in 1993). These portraits of Chinese women are among Chinnery's most attractive work on the China coast. The present work can be compared to Chinnery's portraits of the Hong merchants, in particular the series of portraits of Mowqua, similarly sitting before a circular window, with his symbols of status, and his favoured device of a view onto a local landscape beyond.

There is a variant by Chinnery in the Hongkong and Shanghai Bank collection, for which see exhibition catalogue *Chinnery & the China Coast*, Hong Kong, 1990, no.22 where attributed to the artist and describing the sitter as 'Eurasian' (the work subsequently accepted as autograph and the sitter Chinese).

VARIOUS PROPERTIES

**\* 37****GEORGE CHINNERY (1774-1852)**

*A Chinese foodstall, Macao*

oil on canvas  
7 x 9in. (17.8 x 22.9cm.)

£20,000–30,000

\$26,000–39,000  
€23,000–34,000

CHINA



38



39



40





38

**CHINESE SCHOOL, CIRCA 1855**

*Hong Kong*

oil on canvas  
17½ x 30½in. (44.4 x 77.4cm.)

£15,000–25,000

\$20,000–33,000  
€18,000–28,000

**PROVENANCE:**  
with Berry-Hill Galleries, New York.

39

**CHINESE SCHOOL, CIRCA 1858**

*Hong Kong*

oil on canvas  
12½ x 20¾in. (31.8 x 52.7cm.)

£15,000–20,000

\$20,000–26,000  
€18,000–23,000

**PROVENANCE:**  
with Martyn Gregory, London, 1994.  
John Hawkins.  
with Martyn Gregory, London, 2015-16 (Catalogue 94, no.89).

THE PROPERTY OF A LADY

40

**CHINESE SCHOOL, CIRCA 1860**

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

oil on canvas  
17 x 30in. (43 x 76cm.)

£10,000–15,000

\$13,000–20,000  
€12,000–17,000

THE PROPERTY OF A LADY

\* 41

**CHOW KWA (FL.1855-1867)**

*The Bund, Shanghai (c.1857)*

oil on canvas  
20¼ x 36½in. (51.4 x 92.8cm.)

£60,000–80,000

\$78,000–100,000  
€69,000–91,000

**PROVENANCE:**  
Anon. sale, Christie's Swire, Hong Kong, 30-31 Oct. 1994, lot 954 (HK\$414,000).

**LITERATURE:**  
E. Politzer, 'The Changing Face of the Shanghai Bund Circa 1849-1879', *Arts of Asia*, vol. 35, no. 2, March-April 2005, pp.70-73 (illustrated pp.72-3).

'This is the earliest of the well-known series of panoramas of the Bund from across the Huangpu by the studio of the unrivalled master of the bund views.' (E. Politzer, *op. cit.* p.70). Chow Kwa's panorama of the Bund dates to around 1857, just fourteen years after Shanghai was formally opened to British trade with the ratification of the Treaty of Nanking which ended the first Opium War. Chow Kwa shows the recently completed (October 1856) Wills Bridge on the extreme right, crossing Soochow Creek, and the renovated Customs House, the red Chinese building to the left of centre, occupied around 1857, and to the far left, the Yangjingbang Bridge, commissioned by the French Consul, Benoit Edan, and built in 1856. A little to the right of the Yangjingbang Bridge flies the flag of Russell & Co., the largest American house trading in China between 1842 and 1891. The Portuguese flag flies above the Dent, Beale & Co premises to the right of the Customs House (Thomas Chay Beale, Dent's partner, was appointed Consul for Portugal at Shanghai in 1851). Chow Kwa's view spans the Bund, painting in fine detail the mile of buildings on the embanked quayside, none of which, except for the British Consulate, survive today. The panorama extends from the British Consulate by the creek on the right, to the bridge over the canal, just before the French Concession, at the extreme left. The crowded shipping on the river includes a British paddle steamship, a British clipper, Chinese junks, tanka boats, sampans and barges. Of Chow Kwa: 'Little is known of him. His name in pinyin was Su Zhaocheng ... His studio was in Park Lane, and later in Hankow Road. He appears to have been active circa 1855-1867.' (E. Politzer, *loc. cit.*). For a closely similar variant by Chow Kwa, see Christie's, London, 29 Oct. 2015, lot 11 (€96,100).



42



43



44

VARIOUS PROPERTIES

42

**CHINESE SCHOOL, CIRCA 1860***The Bund, Shanghai*oil on canvas  
16 x 42in. (40.8 x 106.7cm.)

£30,000–40,000

\$39,000–52,000  
€35,000–46,000

43

**GEORGE CHINNERY (1774-1852)***Portrait of a lady seated small three-quarter length holding a feather fan*oil on canvas  
12 x 10½in. (30.4 x 26.4cm.)  
19th Century

£6,000–8,000

\$7,800–10,000  
€6,900–9,100

45

44

**GEORGE CHINNERY (1774-1852)***Portrait of a lady seated small half-length in a laced bonnet trimmed with pink ribbon*oil on canvas  
11 x 8½in. (27.9 x 21.6cm.)

£7,000–10,000

\$9,100–13,000  
€8,000–11,000**PROVENANCE:**with Spink & Son, 1968.  
Willis H. Miller, San Diego, and thence by descent.  
with Martyn Gregory, London, 2011-12 (Catalogue 87, no.37).

45

45

**SIR CHARLES D'OYLY, 7TH BT (1781-1845)***Three scrapbooks*two compiled by the artist's family and including numerous watercolours, drawings and prints of Indian scenery, one street scene in Cape Town (illustrated p. 92), and miscellaneous watercolours, drawings and prints by various hands, the first including numerous poems in manuscript by Elizabeth D'Oyly and others, the third album compiled by another hand including a watercolour of the 'Monument at Botany Bay to the Memory of La Perouse' (illustrated p. 82) and two drawings of the icebergs taken from the ship *Red Rover* in 1835

the albums 10 x 18in. (25.4 x 20.3cm.) and similar (3)

£3,000–5,000

\$3,900–6,500  
€3,500–5,700

46

46

**GEORGE CHINNERY (1774-1852)***A ruined temple, Bengal, with figures bathing; and An Indian temple with a seated figure in the foreground (recto), with a sketch of thatched huts, Bengal (verso)*the first pencil, pen and sepia ink and watercolour on paper; the second pencil and watercolour on paper  
6⅞ x 9in. (17.4 x 22.8cm.)  
7 x 5in. (17.8 x 12.7cm.) (2)

£1,500–2,500

\$2,000–3,300  
€1,800–2,800



**\* 47**

**GEORGE CHINNERY (1774-1852)**

*A village scene, Bengal*

oil on canvas  
15 x 22in. (38.1 x 55.8cm.)

£6,000–8,000

\$7,800–10,000  
€6,900–9,100

**PROVENANCE:**

with Martyn Gregory, London, 1982.

**EXHIBITED:**

Hong Kong, Martyn Gregory, *Exhibition of China Trade Paintings*, no.183 (exhibition catalogue 30).

**48**

**JAMES ARCHER (1823-1904)**

*An Indian woman wearing a red sari*

signed with monogram and dated 'JA 1888.' (lower right), traces of a second monogram and date lower right

oil on canvas  
30¾ x 17in. (78.1 x 43.2cm.)

£6,000–8,000

\$7,800–10,000  
€6,900–9,100



49

**ARTHUR WILLIAM DEVIS (1762-1822)***The Snakecharmer*

oil on canvas

30¾ x 21¼in. (78.1 x 55.2cm.)

£50,000–70,000

\$65,000–91,000

€57,000–80,000

**PROVENANCE:**

Anon. sale Sotheby's, London, 10 July 1985, lot 107 (as 'Circle of George Beechey').

**EXHIBITED:**

Preston, Harris Museum and Art Gallery, *Arthur William Devis, 1762-1822*, 2000, pp.23, 54 and 59, cat. no.36, illustrated in colour pl.31. ('Late Works. ... His continued interest in Indian subjects is also evidenced by ... *The Snakecharmer* ... generally regarded as a subject painting by Devis and combining a soft focus, sentimental female figure group, characteristic of his earlier work, with much more finished figures and objects in the foreground.' Stephen Whittle in the exhibition catalogue).

Attributed to Devis by Mildred Archer, but the attribution has been questioned more recently, with suggestions that this finely painted Indian subject may be by another hand.



50

**THOMAS BAINES (1820-1875)**

*The "Pottinger", "Magellanes" & "Nostra Senora della Carmine" returning to Table Bay after a gale, the "Israel" on shore, 1847*

signed, inscribed and dated 'TBAINES / CAPE TOWN / MAY 14 1847' (lower right), inscribed 'THE POTTINGER, MAGELLANES, / & NOSTRA SENORA DELLA CARMINE, / RETURNING TO TABLE BAY AFTER. A GALE / THE ISRAEL ON SHORE. / TBAINES / CAPE TOWN / MAY 15 1847' on the reverse

oil on canvas

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

£30,000–40,000

\$39,000–52,000

€35,000–46,000

**PROVENANCE:**

Thomas Winslow Nye (1804-1882), a whaling captain from New Bedford, Massachusetts (according to the previous owner).

Anon. sale, Skinner Galleries, Boston, 4 Nov. 2017, lot 219.

For what is probably a preliminary study for this picture, see the pencil sketch reproduced in R. F. Kennedy, *Catalogue of Pictures in the Africana Museum*, Johannesburg, 1966, vol.1, pp.36-38, cat. B96 ('Table Bay and Mountain').

Baines recorded in his journal how he embarked on his career as a painter in Cape Town, prompted by a string of commissions for local marine subjects:

'It was about this time that, during a severe gale from the north-north-west, two fine barques, the one a slaver and the other the ill-fated *Francis Spaight*, were driven on shore in Table Bay and twenty-seven of the crew of the latter and of those who volunteered to their assistance were drowned. For weeks afterward that fearful spectacle haunted my imagination. I could not close my eyes but the wild despairing countenances of the perishing seamen appeared before me 'plain and palpable to sense' as on the morning of the wreck, and it was long before I could reconcile myself to the idea of painting for profit a representation of that dreadful reality, of making money, as it were, of the sufferings of those whose grave was in the deep. At length I produced two pictures and disposed of them, and the subject soon became so general a favourite that I received commissions for it in every possible point of view; and this, with portraits of Indiamen and other vessels, and the never failing 'Cape Town with Table Bay and Mountain', kept me in full employment, ...' R. F. Kennedy (ed.), *Journal of a Residence in Africa 1842-1853 by Thomas Baines*, vol. I (1842-1849), Cape Town, 1961, pp. 8-9.

The present picture is an example of one of these early commissions (this from an American whaling captain) of shipping in Table Bay's stormy waters. Baines includes here the beached American ship *Israel*, which had run aground at Salt Water on 9 April 1847. Cape Town remained an unsheltered port, without a breakwater and proper harbour, until Prince Alfred laid the foundations for the breakwater on 17 September 1860 (an event witnessed and painted by Baines).



SOLD BY ORDER OF THE EXECUTORS OF  
THE LATE CHRISTOPHER GIBBS

**51**

**JAMES R. WEBB (1825-1895)**

*Gibraltar*

signed and dated 'James Webb 76' (lower right), 'Gibraltar / Painted by James  
Webb / 1870' on a label on the stretcher

oil on canvas

32 x 50in. (81.3 x 127cm.)

£15,000–25,000

\$20,000–33,000

€18,000–28,000

**PROVENANCE:**

Anon. sale Christie's London, 30 Oct. 2014, lot 2 (£40,000 to the late owner).



VARIOUS PROPERTIES

52

**PETER RINDISBACHER (1806-1834)**

*Bison Hunt*

signed 'Peter. Rindisbacher.' (in the margin lower right)  
pen and ink and watercolour heightened with white on paper watermarked 'J  
R / 1824'  
8½ x 11½ in. (21.5 x 29.2 cm.)

£30,000–40,000

\$39,000–52,000  
€35,000–46,000

Pierre Rindisbacher took his family from their native Switzerland to Lord Selkirk's Red River colony in North Western Canada in 1821. The Rindisbachers, along with fifty-six other Swiss families, had signed up as recruits to work in the Red River Valley, a part of Rupert's Land granted to Lord Selkirk by the Hudson's Bay Company in 1811 and intended to be colonised by dispossessed Scottish peasants. Trained briefly in Switzerland by the Bernese miniaturist view painter Jakob Samuel Weibel, the young Peter Rindisbacher supported his family by painting scenes of prairie life. His finely detailed small sheets describing the settlers and aboriginal population (which he sold to Hudson's Bay Company officials and others) share the precision and small format of Weibel's Swiss views. A series of early views from his sketches 'taken by a gentleman on the spot' were lithographed and published in London in 1823-24. After several disastrous floods and crop

failures, the settlers of the Red River colony abandoned their settlement in 1826. Rindisbacher and his family moved south to farm the Gratiot settlement, in what is now the western end of the Illinois and Wisconsin border. Here Rindisbacher again attracted attention for his depictions of the local Indians and his miniature portraits of fellow settlers. The artist spent the remainder of his short life in Saint Louis where he moved in 1829 and opened a studio advertising, "Miniature & Landscape Paintings, on the most reasonable terms."

The Métis of the Red River hunted the American bison (or 'buffalo') twice a year, in the summer and autumn months, until the animals were close to extinction in the late 1870s. Three years following Rindisbacher's death in 1834, a colour lithograph of his painting *Hunting the Buffalo* became the frontispiece for the first volume of the folio edition of *The Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chief*, a three-volume collection of large plates of Indian paintings, published in Philadelphia by Edward C. Biddle for Thomas L. McKinney and James Hall. This publication secured the artist's status as a pioneer recorder of a vanishing way of life on the American frontier. His work is now remembered for providing 'some of the most ethnographically accurate pictorial records of the native peoples of the Subarctic and the Northern Great Plains.' (P. Trenton and P.T. Houlihan, *Native Americans*, New York, 1989, p.71).





53

**GIUSEPPE GHERARDI (ACTIVE MID 19TH CENTURY)**

*Spencer Wood, Quebec, Canada, the residence of Hon. Michael H. Perceval, M.L.C., Commissioner of Customs*

one signed 'Gherardi fec' (lower left)

oil on canvas

13¼ x 19in. (33.6 x 48.2cm.)

£10,000–15,000

(2)

\$13,000–20,000

€12,000–17,000

Previously known as 'Powell Place' under the ownership of army officer General Watson Powell, Spencer Wood was renamed by Michael Henry Perceval on his purchasing the extensive property in 1811. Perceval had been appointed Commissioner of Customs of the port of Quebec the previous year, and was to reside at Spencer Wood until his death in 1829. Perceval renamed his new home in honour of his uncle Lord Spencer Perceval, Chancellor and then Prime Minister of Britain, the first and only Prime Minister to have been assassinated. In 1870, the property was sold to the province of Quebec and became home to the Lieutenant-Governor. In 1961 a large fire destroyed the house and the last Lieutenant-Governor, Paul Comptois, perished. Today Spencer Wood is called 'Government House' and is located in Quebec's Parc du Bois-de-Coulonge. This pair of paintings depicts members of the Perceval family enjoying a summer's day in the surrounding parkland of the house.



54

THE PROPERTY OF A DECEASED'S ESTATE

54

**MARY D. TOTHILL (EXH.1870-'80S)**

*Queen's House, Barbados*

watercolour heightened with bodycolour and scratching out on paper  
 12½ x 20.1/6in. (32 x 51cm.)  
 signed with initials 'M.D.T.' (lower left)

£2,000–3,000

\$2,600–3,900

€2,300–3,400

**PROVENANCE:**

Anon. sale; Christie's, South Kensington, 20 November 1986, lot 15.  
 Anon. sale; Sotheby's, London, 23 November 1995, lot 303 (to the late owner).

Queen's House, situated in Queen's Park in Barbados's capital city Bridgetown, was, until the succession of Queen Victoria, known as 'King's House'. The two-storey building served as the residence of British army commanders-in-chief from the year 1780 when the first British troops were permanently garrisoned on the island, a decision that was made during the American War

of Independence. The first commanding officer to reside there was General Gabriel Christie, who occupied the house in 1780, while his soldiers were stationed along the coast at St Anne's Fort. It was a brief residence for Christie, for later that year, the building was destroyed by a hurricane. In 1782, the Crown purchased the property and it was rebuilt with the addition of two buildings, the Retreat and the Pavilion, to function as quarters for senior staff officials. British troops finally departed Barbados in 1905 and Queen's House, along with its twelve acres, were converted into a public park. Major renovations took place in 1908 as a result of the ruinous state in which it was left by the army, and in the early 1970s it underwent a thorough restoration under the direction of Oliver Messel. The building remains well preserved and houses the Queen's Park Gallery and Joseph Hackett theatre.

Tothill, a Bristol artist, is recorded at the South Kensington School of Art, winning a Queen's Prize (*Art Journal*, January 1875) and exhibited at the Royal Institute of Painters in Watercolour between 1881 and 1885. Her family were early plantation owners on Barbados.



55 (part)

PROPERTY FROM A FRENCH COLLECTION

**55**

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

*Views in Cuba and the Antilles*

one (Cocotier) signed with initials 'A.C.' (lower right), one (Moro) signed with initials and dated 'A.C. 1833.' (lower right), one titled on the reverse, all titled on the mounts

four pencil, three watercolour, one sepia wash, on paper

11¼ x 8½in. (28.5 x 21.5cm) and smaller (8)

£4,000–6,000

\$5,200–7,800

€4,600–6,800

**EXHIBITED:**

Mexico City, Palacio Virreinal, *El Barón de Courcy, ilustraciones de un viaje, 1831-1833*, nos 105, 106, 107, 109, 110, 111, 112, 113.

**LITERATURE:**

P. Diener and K. Manthorne, *François Mathurin Adalbert, Barón de Courcy, ilustraciones de un viaje, 1831-1833*, pp.92-3, three illustrated pp.92-5.

The view are titled as follows: 'Moro ou fort de la havanne'; 'Entrée du port de la havanne'; 'Interieur de port de la havanne - Cube'; 'Allée de Palmiers à Cube.'; 'Cafetal de M. Brown à Cube'; 'Souvenir de l'entrée du port de Puerto-Ricco, Antilles.'; 'Cocotier à puerto ricco'; and 'Port de St Thomas.- Antilles.'



56

**FRANÇOIS MATHURIN ADALBERT, BARON DE COURCY (FL.1830s)***Le Negrito à l'ancre. Dans le port de la havanne.*

titled on the mount  
pencil and water heightened with white and scratching out on paper  
9¼ x 13½in. (24.8 x 34.6cm.)

£20,000–30,000

\$26,000–39,000  
€23,000–34,000

**EXHIBITED:**

Mexico City, Palacio Virreinal, *El Barón de Courcy, ilustraciones de un viaje, 1831-1833*, no.108.

**LITERATURE:**

P. Diener and K. Manthorne, *François Mathurin Adalbert, Barón de Courcy, ilustraciones de un viaje, 1831-1833*, Mexico City, 1998, p.92.

Baron de Courcy was in the Caribbean in late 1832 and early 1833, following his tour of Mexico in 1832, on the last leg of his 'Grand Voyage Américain' which had begun with the eastern seaboard and waterways of Canada and the United States in 1831. He had sketched the great natural wonders of the New World en route, from Niagara Falls to the Mexican sierra, but the present watercolour of the slave ship *Negrito* is undoubtedly the most arresting of all of his images.

De Courcy paints the deck of the ship, where slaves were stowed (once the lower decks were filled) on loose boards above the water that ran across the deck, and shows them sheltered, as they were in fair weather, beneath spare furled sails.

This watercolour places de Courcy in Havana in December 1832, as the *Negrito* is recorded as arriving in the port with its 'cargo' on 11 December 1832, the details of the slaver's voyage being recorded in forensic detail on the 'Voyages' list on 'The Trans-Atlantic Slave Trade Database': the *Negrito*, captained by Francisco Antonio Sarria, flying the Spanish and Uruguayan flags, sailed from Havana for the west coast of Africa on 17 June 1832. She made landfall at Whydah (or Ouidah) in the Bay of Benin and departed Africa on 20 October with 590 slaves, bound for Havana. The Middle Passage took fifty-two days, with forty-six of her slaves perishing on the voyage, the *Negrito* arriving with her 534 surviving slaves at Havana on 11 December 1832.

By the early 1800s, Cuba had become the second largest destination for slaves transported from West Africa, and in the early 1830s, years after the slave trade had been made illegal, the number landing in Havana peaked, with twenty-two slave ships disembarking their slaves in the port. Havana became the largest slave port in the world in the 19th century, both as receiver of slaves and a planner of voyages.

The present watercolour will be illustrated in Prof. Manuel Garcia's projected book on disease and the slave trade provisionally titled "Fighting the Yellow Demon of Fever: The Struggle against Disease in the Illegal Slave Trade." and in Prof. Dr. Michael Zeuske's forthcoming global history of the slave trade.





This painting possibly depicts the town of Frederickstadt, on the west coast of St Croix, in the moments after the tsunami struck its shores. According to eyewitness accounts, the waves were as high as 7.6 metres and caused severe damage along the waterfront, destroying twenty houses, killing five people, and injuring several more. A contemporary account from U.S. naval officer, Louis van Housel, paints a vivid picture of the event:

*... Nothing unusual attracted our attention until three o'clock in the afternoon of the 18th of November, when our vessel began to quiver and rock as if a mighty giant had laid hold of her and was trying to loosen every timber in her frame... I looked toward Frederickstadt and saw a dusty hazy atmosphere over the town. I could see men, women and children, running hither and thither, and could catch faint cries of distress. Noticing that a part of the stone tower of the English Church had fallen, I surmised great damage had been done the dwellings, and was expecting to hear our boats called away to render assistance to the inhabitants.*

'An Earthquake Experience', *Scribner's Monthly*, New York 1878.

THE PROPERTY OF A DECEASED'S ESTATE (LOTS 57-61)

**57**

**DANISH(?) SCHOOL, 19TH CENTURY**

*Tsunami in the West Indies, possibly off the town of Frederickstadt in St Croix, 1867*

oil on canvas  
24 x 34in. (61 x 86.4cm.)

£6,000–8,000

\$7,800–10,000  
€6,900–9,100

The 19th century bore witness to a large number of natural disasters in the West Indies. Particularly devastating among these was the 7.5 magnitude earthquake of 18 November 1867 which occurred in the Anegada Trough between St Croix and the rest of the Danish West Indies (today the U.S. Virgin Islands). The earthquake triggered a colossal tsunami, the waves of which were recorded across the eastern Caribbean region, possibly reaching the northern coast of South America. Its most severe destruction was caused on the islands of St Croix and St Thomas.



57

**58**

**AFTER MICHEL JEAN CAZABON (1813-1888)**

*Views of Trinidad*

lithographs, by Eugene Ciceri, ten plates (1, 3, 4, 6, 8, 11, 12, 15-17) from the set of 18, four with handcolouring, published by Lemerrier, Paris [n.d]

9¼ x 11½in. (23.5 x 29.2cm.) and similar

(10)

£1,500–2,500

\$2,000–3,300  
€1,800–2,800

**LITERATURE:**

Abbey, *Travel*, p.696.



58

**59**

**MICHEL JEAN CAZABON (1813-1888)**

*Catholic Church (Church of the Immaculate Conception), Port of Spain, Trinidad*

signed 'M J Cazabon fecit' (lower right)  
watercolour on paper  
5¾ x 8¾in. (14.4 x 21.9cm.)

£2,000–3,000

\$2,600–3,900  
€2,300–3,400

**PROVENANCE:**

Private collection, England.

**LITERATURE:**

G. MacLean, Cazabon, *An Illustrated Biography of Trinidad's Nineteenth Century Painter Michel Jean Cazabon*, Port of Spain, 1986, pp.17 (illustrated) and 129.

Dated by MacLean to c.1832, and one of Cazabon's earliest known works, painted shortly after his return to Trinidad after schooling in England.



59

TRINIDAD



60



61

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue





62

60

**MICHEL JEAN CAZABON (1813-1888)**

*Crossing St Joseph's River, nr Maracas, Trinidad. Cocoa - Bamboo & Bois Immortel 3rd Aug 1840*

titled and dated on a label, now lost, previously attached to the reverse of the frame

pencil and watercolour heightened with scratching out on paper  
8 $\frac{5}{8}$  x 12 1/2 in. (21.9 x 30.1cm.)

£12,000–18,000

\$16,000–23,000  
€14,000–21,000

Cazabon observes the scarlet blossom of the native *Bois immortel* sheltering the cocoa plants, and a stand of bamboo on the banks of the St Joseph river in the Maracas Valley.

61

**MICHEL JEAN CAZABON (1813-1888)**

*Corbeaux Town, Trinidad*

signed 'MJ Cazabon' (lower left)

watercolour heightened with scratching out on paper  
8 $\frac{5}{8}$  x 12 1/4 in. (21.9 x 31.1cm.)

£12,000–18,000

\$16,000–23,000  
€14,000–21,000

**PROVENANCE:**

Anon. sale Sotheby's London, 7 June 1989, lot 139 (£4,460 to the late owner).

VARIOUS PROPERTIES

62

**MICHEL JEAN CAZABON (1813-1888)**

*Fort-de-France, Martinique*

signed and dated 'Cazabon / Hassane 59' (lower left)

pencil and watercolour heightened with scratching out on paper  
10 $\frac{7}{8}$  x 14 $\frac{5}{8}$  in. (27.7 x 37.2cm.)

£15,000–20,000

\$20,000–26,000  
€18,000–23,000

For a variant of this view by Cazabon, see Christie's London, 23 Sept. 2004, lot 105. Cazabon travelled in 1859, supplying views for Hartmann's now rare *Album of Demerara* and *Album Martiniquais*, both published in 1860. Dominique Cazabon, thought to be the artist's grandfather, was an administrator resident at Fort-de-France in the 1780s.



63

**CONRAD WISE CHAPMAN (1842-1910)**

*Place de Monterrey, Mexique*

signed and dated 'CWChapman [CWC in monogram] / 1879' (lower right),

titled 'Place de Monterey / Mexique' on the reverse

oil on panel

10½ x 13¾in. (26.7 x 35cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

Chapman arrived in Monterrey at the end of June 1865. The son of the painter John Gadsby Chapman, he had enlisted in the Confederate Army in 1861 and served with the 59th Regiment, Virginia Infantry. He left the war-torn South for Rome in 1864, and after returning to Virginia shortly after Lee's surrender, sought refuge in Mexico. He stayed in Mexico for 18 months, and returned later in his career, in 1883, adding a large body of Mexican work to his paintings recording the sites of the Civil War, notably the Confederate Army's defence of Charleston harbour, and his European scenery.

The present picture is a back view of the Municipal Palace of Monterrey from the Plaza Hidalgo that was formerly known as Plaza del Comercio.



64

**ANDRÉ-TOUSSAINT PETITJEAN (ACTIVE 1860s)***Plaza de la Constitución (El Zócalo), Mexico City*

signed 'Petitjean' (lower left)

oil on canvas

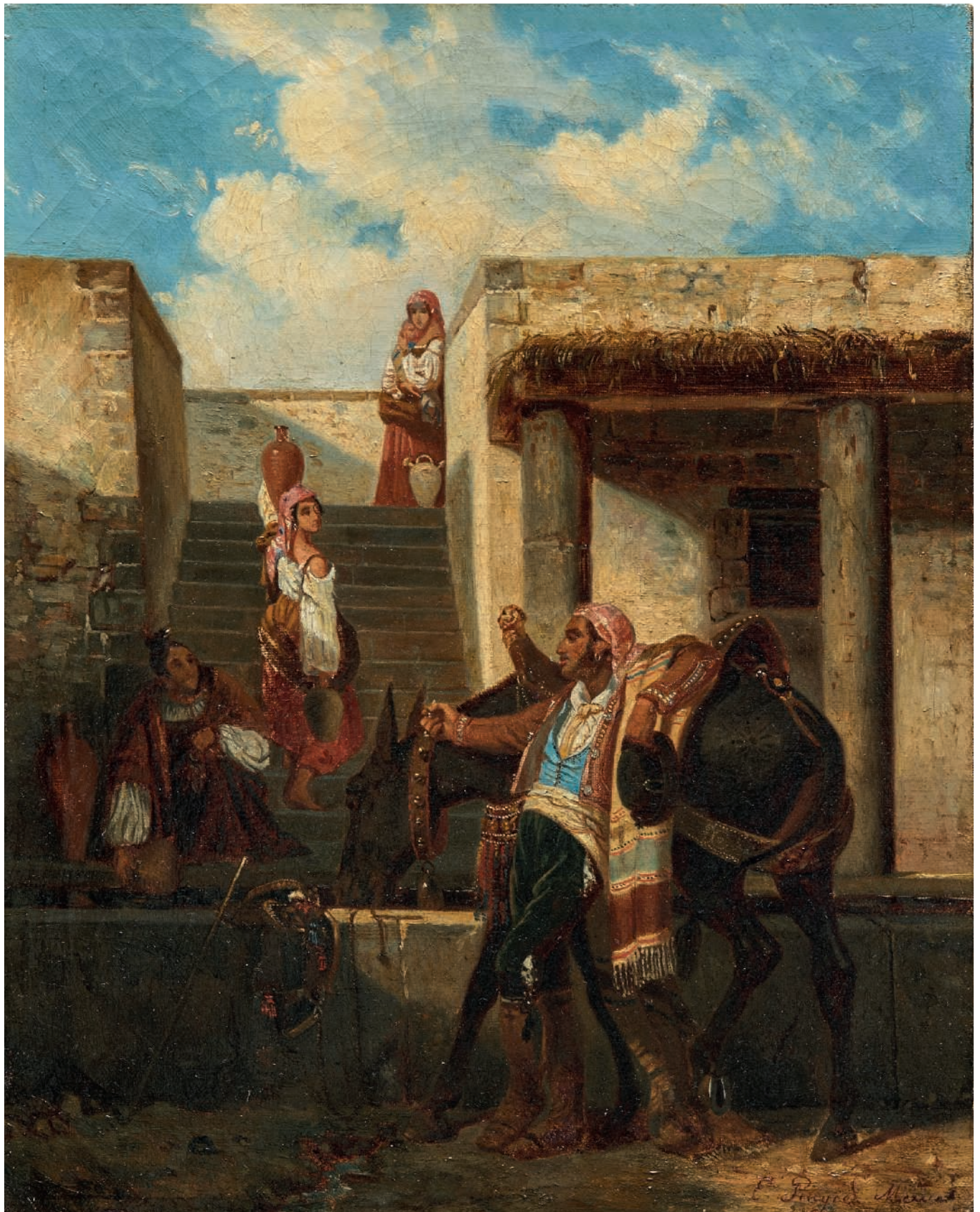
23½ x 34¼in. (59.6 x 87cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

Petitjean was travelling and sketching in Mexico in the 1860s, at the time of the French occupation and Emperor Maximilian. For a review of his work in Mexico, see A. de Los Reyes, 'Captura y reproducción del instante decisivo en el siglo XIX' in the exhibition catalogue *Viageros Europeos del Siglo XIX en México* (Casa de América, Madrid, March 1997), Mexico, 1996, pp. 225–33.



65

**EDOUARD HENRI THÉOPHILE PINGRET (1788-1875)***The watering place, Mexico City*

signed 'E. Pingret Mexico' (lower right)

oil on canvas

16 x 12 $\frac{7}{8}$ in. (40.7 x 32.7cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

Pingret, a pupil of Jacques-Louis David, travelled to Mexico in 1850 and spent five years painting Mexican society, high and low, his most treasured work now his paintings of the national types and costumes and scenery of Mexico City and environs at mid-century. His studies of the types and costumes include kitchen interiors and such street scenes as the present picture, where he closely observes local types and costume. Here our focus of attention, as for the women fetching water, is the horseman (*charro*) and his mount, the *charrería* costume, the horse with its branded haunch, and saddle with its silver embroidery finely detailed by Pingret.



66

66

**ANTON GOERING (1836-1905)***Venezuelan landscape*

signed 'A Goering' (lower right)

watercolour and bodycolour on paper

13 x 20 $\frac{1}{4}$ in. (33 x 52.7cm.)

£1,500–2,500

\$2,000–3,300

€1,800–2,800

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



67

67

**JAMES G. SAWKINS (FL.1860s-'70s)***Two views in Guyana: Falls of Pyugah, Puruni River., and Marchugh Falls, Puruni River.*

both inscribed as titled lower left

pencil and watercolour heightened with white on paper

9 x 13 $\frac{1}{2}$ in. (22.8 x 34.2cm.)

(2)

£1,500–2,500

\$2,000–3,300

€1,800–2,800

Two views taken on the Puruni river on the British Government's geological survey of British Guiana (part of the geological survey of certain of the West Indian possessions) undertaken by Sawkins and Barrington Brown in 1867. The survey lasted several years and the results were published in the *Proceedings of the Geological Society* on 7 June 1871 (vol.27, pp.419-34). After giving his paper Sawkins 'entered into a few details connected with the chief points in his paper, dwelling especially upon the physical features of the country, in illustration of which several landscape drawings were exhibited.' The survey was one of several British expeditions to Guiana through the 19th century which mapped the land and culminated in an international tribunal ruling the territory belonged to Great Britain in 1899.



68

68

**ALFRED DE GAULT (19TH CENTURY)***The Sugar Loaf and Botafogo Bay, Rio de Janeiro*

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

oil on canvas

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

£3,000–5,000

\$3,900–6,500

€3,500–5,700

**PROVENANCE:**

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



*Pallière ... el historiador gráfico de toda una época argentina.*

69

**JEAN LEON PALLIÈRE (1823-1887)**

*A caravan of travellers, Argentina*

signed 'Pallière' (lower right)  
oil on card laid down on canvas  
9½ x 17¾in. (24 x 44.2cm.)

£30,000–50,000

\$39,000–65,000  
€35,000–57,000

**PROVENANCE:**

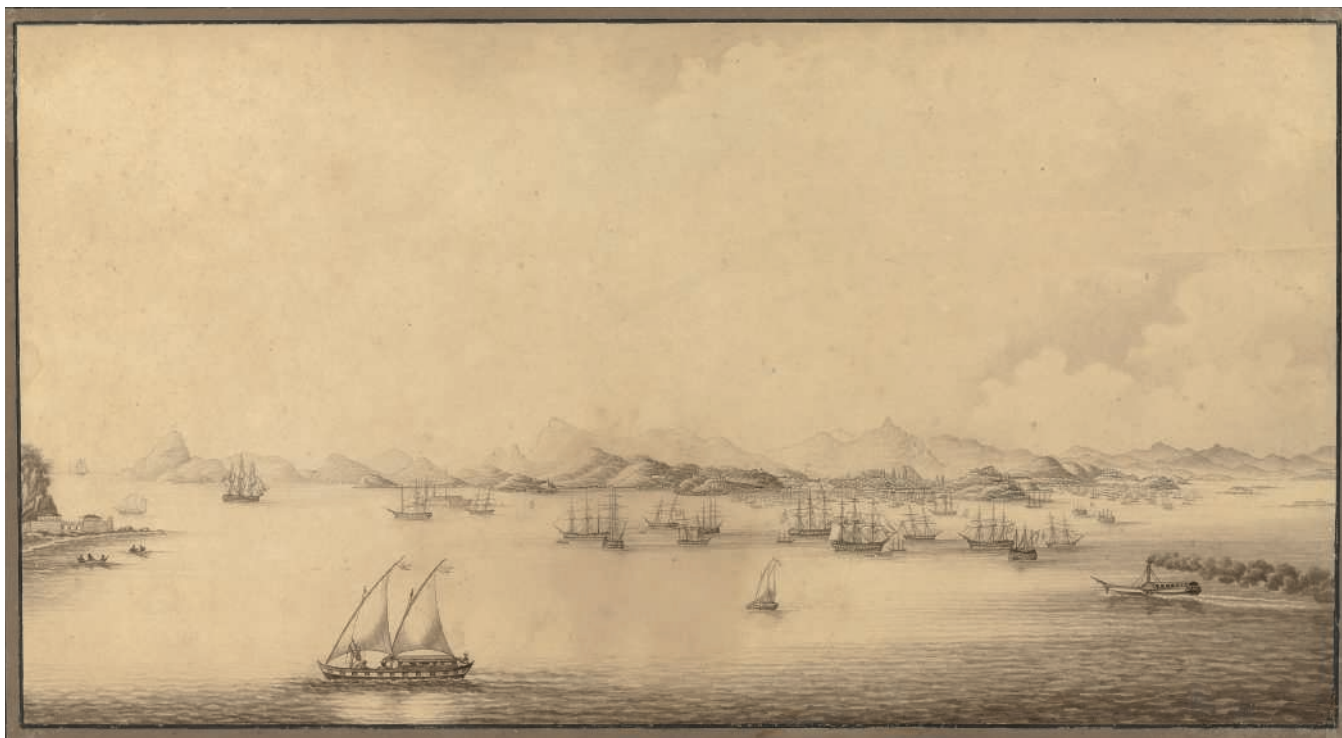
Purchased in Argentina (early 20th century), and thence by descent to the present owner.

Born in Rio de Janeiro, the son of the expatriate French artist in Brazil, Armand Julien Pallière, Jean Leon was schooled in Paris before returning to South America, aged 25, in 1848. He returned to Rio de Janeiro, via Buenos Aires, and studied under Felix-Émile Taunay at the Academia Imperial de Bellas Artes, before continuing his studies in Europe in 1849. He returned to South America again in late 1855, and lived and worked in Argentina between 1855 and 1866, during which time he illustrated Argentine subjects

for publications in England and France, providing a graphic record of life in mid-nineteenth century Argentina both for the curious in Europe, and for posterity: 'Pallière se fue así transformando en el historiador gráfico de toda una época argentina.' ([www.revisionistas.com.ar](http://www.revisionistas.com.ar)).

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

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



70

**KARL ROBERT, BARON VON PLANITZ (1806-1847)***A panoramic view of the bay of Rio de Janeiro*pencil and brown wash on paper watermarked 'J WHATMAN / 183.'  
10<sup>5</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>4</sub>in. (27 x 50.2cm.)

£6,000–8,000

\$7,800–10,000

€6,900–9,100

The German artist and teacher Karl Robert, Baron von Planitz arrived in Rio de Janeiro on the *Antônia* in January 1831 and over his sixteen years in Brazil (he died of yellow fever in Rio on 7 June 1847, aged 39) specialised in monochrome views of the city and bay of Rio de Janeiro, his drawings typically mounted with lined borders as here. For his work in Rio, both original drawings and his engraved work, including the rare *12 Vistas do Rio de Janeiro* (undated, c.1835-40), see G. Ferrez, *Iconografia do Rio de Janeiro 1530-1890 Catálogo Analítico*, I, pp.469-476, nos 3005-3033. For the same format as the present work, see the sepia drawings in the Fundação Estudar, Coleção Brasileira, Pinacoteca do Estado de São Paulo, Brazil, and the small coloured view (*A Gloria, Rio de Janeiro*) sold Christie's London, 26 Sept. 2007, lot 93 (£18,500).



71

**FERDINAND KELLER (1842-1922)**

*A panoramic view of Rio de Janeiro looking across Guanabara Bay from Icaraí beach, Niterói, with fishermen before the Itapuca rock*

oil on canvas  
14 x 32 $\frac{3}{4}$ in. (35.5 x 83.1cm.)

£30,000–50,000

\$39,000–65,000  
€35,000–57,000

The young Ferdinand Keller, a German artist from Karlsruhe, travelled to Brazil with his brother Franz and father Joseph in 1856. His brother Franz, with whom he worked closely, married the daughter of photographer George Leuzinger in Brazil and assumed the name Franz Keller-Leuzinger. Ferdinand returned to

Germany in 1862 before his brother and father made their expeditions into the interior, to the Parana in 1865-66 and to the Amazon in 1868. Ferdinand worked up his and his brother's Brazilian views into large canvases in Germany. His larger but remarkably similar *Vista do Rio de Janeiro* (1873), taken from a little further back on the same beach at Niterói and sharing the same palette as the present canvas, was acquired by the late Jean Boghici in the 1990s (for which see the exhibition catalogue *O Olhar Distante (Mostra do Redescobrimento, Brasil 500 é mais)*, Fundação Bienal de São Paulo, Sao Paulo, 2000, p.221). Keller pursued a successful career as a landscape, history and portrait artist, his most well known early work 'Alexander von Humboldt on the Orinoco' (1862) acknowledging he was familiar with and was probably inspired by the work of the German scientist and traveller who encouraged so many German artists to paint in Latin America.







72

AFTER JOHANN MORITZ RUGENDAS

*Valparaíso from the road to Santiago*

oil on canvas

20 x 26½ in. (50.8 x 67.3 cm.)

£6,000–8,000

\$7,800–10,000

€6,900–9,100

**PROVENANCE:**

Anon. sale Sotheby's London, 2 Nov. 1988, lot 117.

The present picture relates closely to Rugendas's canvas of the same size painted in Peru in 1843, following his departure from Chile (in the collection of Ricardo Claro, Santiago, for which see P. Diener, *Rugendas 1802-1858*, Augsburg, 1997, CH-0-9). The view is the same and the figures are almost identical, with the exception of the grey horse and rider added here in the right foreground. For other variants of this popular subject by Rugendas, see Diener CH-0-5-9.



PROPERTY FROM A PRIVATE COLLECTION, GERMANY

73

**JOHANN MORITZ RUGENDAS (1802-1858)**

*The children of the Renard family, Chile*

signed, inscribed and dated 'M Rugendas p. / Santiago de Chile / 1835.' (lower right)

oil on canvas

18½ x 21¼in. (46.9 x 55.3cm.)

£30,000–50,000

\$39,000–65,000

€35,000–57,000

**PROVENANCE:**

Nicholas Orrego (ownership? inscription on the stretcher).  
Anon. sale, Sotheby's Belgravia, 31 May 1972, lot 36.  
Erika Kränzle, Augsburg and thence by descent to the present owner.

**EXHIBITED:**

Santiago de Chile, Museo Nacional de Bellas Artes, March–May 2007 and  
Augsburg, Kunstsammlungen und Museen Augsburg, *Chile und Johann Moritz Rugendas*, March–May 2008, cat.70.

**LITERATURE:**

P.Diener, *Rugendas 1802-1858*, Augsburg, 1997, cat.R-O-1, p.372.

C.Metzger and C.Trepesch, *Chile y Juan Mauricio Rugendas / Chile und Johann Moritz Rugendas*, Worms am Rhein, 2007, p.120, cat. no. 70 (illustrated).

P.Diener, *La obra de Juan Mauricio Rugendas, Ilustrando su viaje a través de Chile, 1834-1842*, Santiago, 2012, pp.170-71 (illustrated): 'Este cuadro, conocido como un retrato de los niños Renard, probablemente represente a los vástagos del matrimonio del francés Carlos Próspero Renard – natural de la ciudad de Rouen, que se enroló en el ejército libertador de Chile – con Josefa Lurquín Cousiño. No se conoce ninguna referencia de vínculo de Rugendas con esta familia; su nombre no figura en la correspondencia de sus amigos y el artista tampoco conservó esbozos preparatorios que permitan una identificación inequívoca de los niños retrados.'

There are drawings of the same children (which identify them) in the sketchbook Rugendas put together for Carmen Arriagada de Gutie (Biblioteca Nacional, Santiago) for which see P.Diener, *Rugendas 1802-1858*, Augsburg, 1997, 5.4, AL1, 22 (a sketch for the present picture) and 39.



VARIOUS PROPERTIES

74

**ERNEST CHARTON (1815-1877)***General view of Valparaiso taken from the new road to Santiago*

signed 'ECH' (lower left)

oil on canvas

27 x 43 3/4 in. (68.6 x 110.2 cm.)

£120,000–180,000

\$160,000–230,000

€140,000–210,000

There are several variants of this view by Charton: the picture of the same size, signed and dated 1860, sold in these Rooms, 29 Oct. 2015, lot 54 (£206,500), and the larger picture (100 x 144 cm.) signed and dated 1860–63 sold on behalf of the artist's heirs, Valoir-Pousse Cornet, Blois, 23 June 2018, lot 80 (€320,000). The Blois sale included an *album à l'italienne* with the artist's wife's photographs of his paintings, mounted and titled on card leaves (lot 90), which included two further variants, one where the subject is titled 'Vista General de Valparaiso tomado del camino nuevo de Santiago', the other photograph captioned 'Vista GI Valparaiso 1858' by Madame Charton. The same album included Madame Charton's photograph of Valparaiso taken from a similar viewpoint, slightly lower down the new road. Charton also painted the port numerous times from the old road, the viewpoint - a little higher above the town - favoured by Rugendas during his earlier residence at Valparaiso between 1838 and 1842. He also painted the port from further back, on the road to Viña del Mar, and from above the port on the southern side ('Vista general de Valparaiso Tomada del camino de la asta de las senales').

Charton (Ernest Marc Jules Charton Thiessen de Treville), a French painter from a distinguished artistic family in Sens, studied in Paris and travelled in Italy and Spain before embarking on an itinerant and expatriate career in Latin America. As he wrote in his 'Extrait des Voyages artistiques et pittoresques d'Ernest Charton en Amerique': 'Amateur de tout ce qui était voyage et désirant me créer une carrière artistique originale, je pris la résolution, suivant en cela les conseils de l'un des principaux chefs de l'Armée de l'Inde, d'aller visiter ces pays curieux pour les illustrer ... Je fis à cette époque la connaissance de Messieurs Rugendas, Rodiguet (sic) et Borgès, qui me firent changer d'idée et me décidèrent à commencer mon itinéraire par Chili ...' He arrived in Chile with his family in 1847, and quickly found work in Valparaiso: '... dès mon arrivée, je vis les deux principaux journaux de Valparaiso, me prodiguer à l'envie les compliments les plus élogieux; les Anglais, les Allemands, les premiers commerçants de l'endroit me prirent avec instance de faire leurs portraits pour les envoyer en Europe, ce qui me rempli de joie.' He settled in Santiago, the subject of most of his work in the late 1840s. His travels took him to Ecuador (1849), Peru (1851) and Panama (1852), and back to France, before he returned to Chile, settling back in Valparaiso in 1858. Charton crossed the Andes for Buenos Aires in 1870, bound for France, but would remain in Argentina, travelling throughout the Republic. He died in Buenos Aires in 1877, and a large number of his works were auctioned there on 16 December 1878.

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



75

## THOMAS JACQUES SOMERSCALES (1842-1927)

*Valparaiso*

signed and dated 'T Somerscales (TS in monogram) / 97' (lower right)

oil on canvas

27 $\frac{3}{8}$  x 42 $\frac{1}{4}$ in. (69.5 x 107.3cm.)

£120,000–180,000

\$160,000–230,000

€140,000–210,000

Somerscales first visited Chile when he was in the navy, serving in the Pacific Squadron, his ship *Clio* landing at Valparaiso at the end of 1864. It was when he was convalescing at Valparaiso from malaria caught in Panama that he left the navy and settled in Chile. He took up a career as an artist, taught English, mathematics, drawing and geography at the Artizan English School on Alegre hill above the bay of Valparaiso, and lived in the close-knit British community. He won a silver medal for his three Chilean landscapes included in the Fine Arts section of the Chilean exhibition mounted in Santiago in 1872 (*Exposición de Artes e Industrias*), married in 1874, and was selling enough pictures to take his growing family to a large house and studio, built to his own designs, on Concepcion Hill just a few years later. Valparaiso was hit by a strong 'Norther' in 1875, which inspired Somerscales' first marine painting, of the corvette *Esmerelda*, in trouble in the deep anchorage off the port. The Chilean War of 1879 prompted demand for scenes of Chilean naval victories (see lot 77) and Somerscales famously went on to excel in the genre of marine painting. After 29 years in Chile, Somerscales returned to England in 1892, eventually settled in London, and exhibited at the Royal Academy from 1893. He continued to visit and work in Chile in the early years of the 20th century, until the Great War persuaded him home for the last time in 1915.

Somerscales painted many sweeping views of Valparaiso throughout his career, from all angles, much as had his artist predecessors resident at Valparaiso Rugendas (in the 1830s and '40s) and Charton (in the 1850s and '60s). Here he is looking north over the port towards Viña del Mar, with the Andes captured pink in the low sun beyond.









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

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

\* 76

**JOHANN MORITZ RUGENDAS (1802-1858)**

*The fiesta of San Juan in Amencaes*

oil on canvas

20 x 28in. (50.8 x 71.1cm.)

£100,000-150,000

\$130,000-190,000

€120,000-170,000

**PROVENANCE:**

Mr Fernando Berckemeyer Pazos, Peruvian Ambassador to Washington, 1949-1963, and thence by descent to the present owner.

**EXHIBITED:**

Montreal, Montreal Museum of Fine Arts, *The Painter and the New World*, 9 June-30 July 1967, no. 269 ('Amancaes').

A variant of the canvas of the same size, sold Christie's, 15 December 2016, lot 149 (£485,000) for which see P. Diener, *Rugendas*, Augsburg, 1997, P-O-21 (*Fiesta de San Juan en Amencaes*), p.350, illustrated in colour p.109.

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

'On the 23rd of June, (Dia de San Juan), all Lima annually assemble along the windings of the "Great Alameda", and between orangeries now prettily laden with fruit, to the romantic mountain recess of "Amencaes", only about one mile from town, and beautifully adapted for pleasure grounds, if only supplied with water, which it might have at some expense. This spot commands a fine view of the capital, with its towering spires; of wide fields, innumerable orchards, the Rimac, and the fine lagoon at its mouth; ... Here, on the day of San Juan, - a day of festivity and joy, - men, women, and children of all ranks, all ages, and all colours and occupations, meet. Mirth is the object of one and all. Their horses, their asses, and even their own persons, are adorned in the best manner; and the rational as well as the irrational members of the ever moving crowd are bedecked with the flower of Amencaes taken from the favourite clefts and nooks of these hills. In this place there are tents and sheds, that supply seats and refreshment for those who love the thoughtless and bawling mirth of the "jarrana". There is at this exhibition a dunning confusion of musical discord kept up by drumming, piping, shouting, harping, and guitaring, singing, laughing, and dancing; but no fighting. Here too we may see the popular paseo, or promenade, of the chuchumecas, (women of immoral character), who mingle freely and good-humouredly with the crowd, to the infinite amusement of the multitude. The national taste is on this, and on other occasions of festivity, eminently displayed by the loud and simultaneous laugh, or "carcajada", of cheering voluptuaries when the samaqueca - a favourite dance - is exhibited in a free and masterly style,' (A. Smith, *Peru as it is: a residence in Lima and other parts of the Peruvian republic*, London, 1839, I, pp.150-52).





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VARIOUS PROPERTIES

**77****THOMAS JACQUES SOMERSCALES (1842-1927)***The Battle of Angamos*

signed and dated 'T Somerscales [TS in monogram] / 90' (lower left)  
oil on canvas  
9½ x 14¼in. (24.1 x 36.2cm.)

£20,000–30,000

\$26,000–39,000

€23,000–34,000

In the wake of the battles of Iquique and Punta Gruesa, the Peruvian monitor *Huascar* under Admiral Grau was attacked and taken by the Chilean *Almirante Cochrane* off Puerto Angamos in October 1879, in what was to be the last action of the naval war between Chile and Peru. 'To the Chileans, the capture or destruction of the *Huascar* had become as much a matter of national honour as of war, due to her sinking of the *Esmerelda* ... The *Huascar* was brought down to Valparaiso after her capture by the *Almirante Cochrane*, where Somerscales was glad to see her for himself and get his details right for the many pictures he was commissioned to make of the action.' (A. Hurst, *Thomas Somerscales, Marine Artist*, Brighton, 1988, p.107).

**78****HERBERT GEORGE PONTING (1870-1935)***The Freezing of the Sea*

with photographer's blindstamp 'H.G. Ponting' (lower right), titled and numbered '39' on The Fine Art Society label on the reverse  
blue-toned carbon print  
29 x 23in. (73.7 x 58.5cm.)

£4,000–6,000

\$5,200–7,800

€4,600–6,800

**EXHIBITED:**

London, The Fine Art Society, *The British Antarctic Expedition 1910-1913. Exhibition of the Photographic Pictures of Mr. Herbert G. Ponting F.R.G.S.*, Dec. 1913, no.39 (another print).

One of Ponting's greatest images from Scott's Terra Nova expedition, the view looking across McMurdo Sound from Cape Evans with the Barne Glacier in the distance. The photograph was printed by Ponting from a 5 x 4in. glass negative taken on 3 March 1911 (negatives A29, 29B and A30 in Ponting's 'List of 5 x 4" Negatives. Scott Expedition.', titled 'Looking to Cape Barne from Cape Evans: Mirage Effect.'). The print is in its most desirable form, printed under the auspices of the Fine Art Society, and the supervision of Ponting himself, for the exhibition of about 200 images held in London and the provinces in 1913-1914. The exhibition catalogue entry for no.39 reads 'The Polar Winter is rapidly falling, and a thin film of new ice covers the sea. In the distance the end of the Barne Glacier is seen, and stranded ice blocks fill the foreground.'



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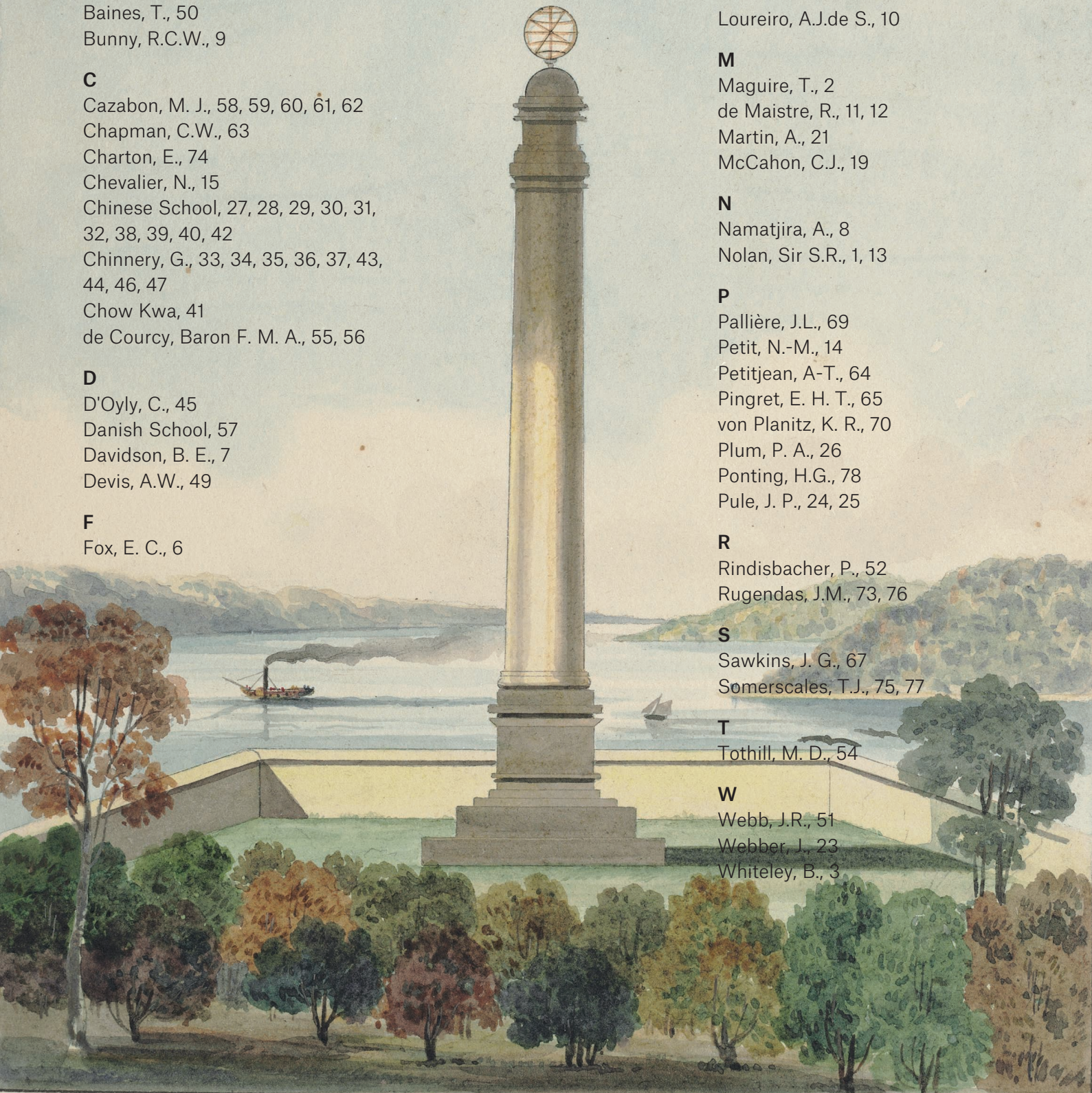
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*Monument at Botany Bay to the Memory of La Perouse*

# 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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](http://www.christies.com). We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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 Practices'. 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 this category.

### 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](http://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](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto: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 import into those countries as 'gold'.

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

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

#### (g) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (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](http://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](http://www.christies.com). Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

o

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

Δ

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

#### Δ **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 Δ next to its **lot** number.

#### o **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 o next to the **lot** number.

#### o◆ **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 o◆.

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.

### 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](mailto: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.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## 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](mailto:PostSaleUK@christies.com).

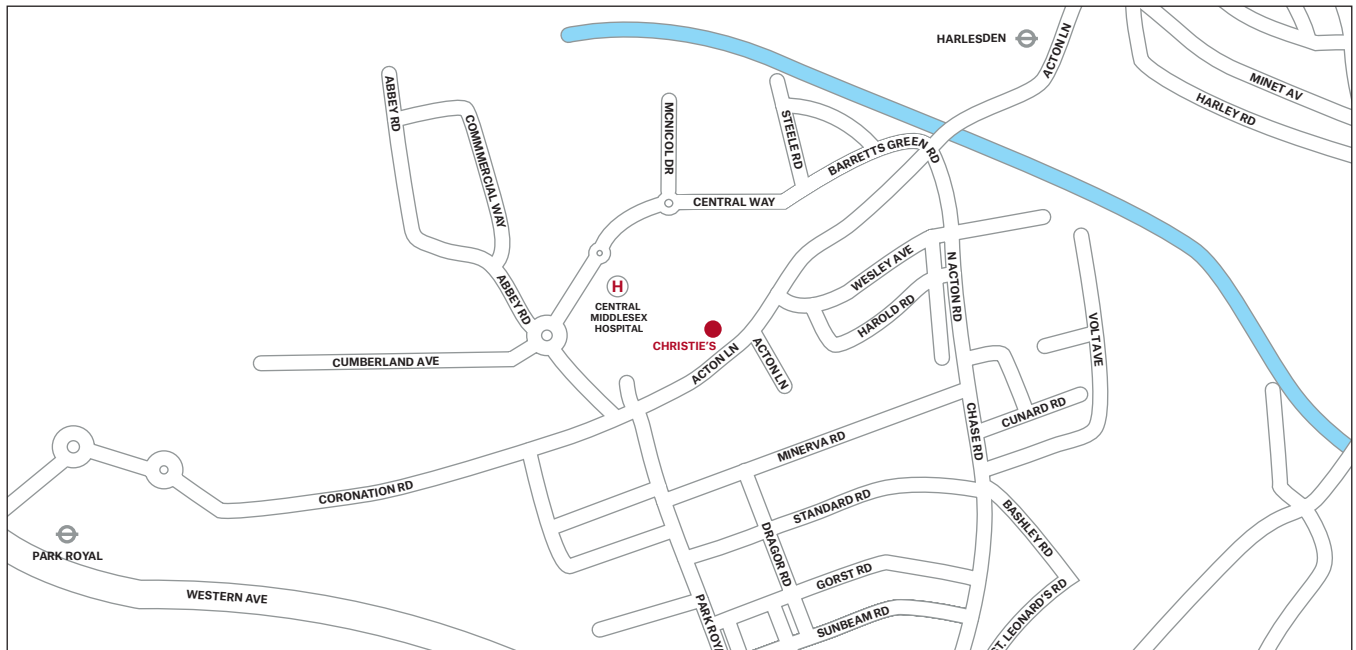
## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

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



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MICHELE TOSINI, CALLED MICHELE DI RODOLFO DEL GHIRLANDAIO (FLORENCE 1503-1577)

*Head of a young woman*

oil on panel

15 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (39.7 x 33.7 cm.)

£30,000-50,000

**OLD MASTERS**

DAY SALE

*London, 7 December 2018*

**VIEWING**

30 November - 6 December 2018

8 King Street

London SW1Y 6QT

**CONTACT**

Maja Markovic

[mmarkovic@christies.com](mailto:mmarkovic@christies.com)

+44 (0)20 7389 2090

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

**CHRISTIE'S**



JEAN-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.)

£400,000-600,000

## EUROPEAN ART

*London, 11 December 2018*

### VIEWING

8 - 11 December 2018

8 King Street

London SW1Y 6QT

### CONTACT

Arne Everwijn

[aeverwijn@christies.com](mailto:aeverwijn@christies.com)

+44 (0)20 7389 2453

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

CHRISTIE'S



Lot 45 (part), D'Oyly's watercolour of a street scene in Cape Town

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### TOPOGRAPHICAL PICTURES WITH AUSTRALIAN ART

FRIDAY 14 DECEMBER 2018 AT 10.30 AM

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

CODE NAME: LARA  
SALE NUMBER: 15516

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

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

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

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

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

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

**Auction Results: +44 (0)20 7839 9060**

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

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

**15516**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Fax (Important) \_\_\_\_\_ E-mail \_\_\_\_\_

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

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

Signature \_\_\_\_\_

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

Name of Bank(s) \_\_\_\_\_

Address of Bank(s) \_\_\_\_\_

Account Number(s) \_\_\_\_\_

Name of Account Officer(s) \_\_\_\_\_

Bank Telephone Number \_\_\_\_\_

### PLEASE PRINT CLEARLY

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

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

\_\_\_\_\_

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