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201

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

Vue sur les collines de Montmartre

signed 'TH. Rousseau' (lower right)

oil on panel

6¾ x 8⅞ in. (17.2 x 20.6 cm.)

Painted circa 1845.

£25,000-35,000

US\$32,000-44,000

€29,000-39,000

Though he was classically trained in Paris, Théodore Rousseau's romantic depictions of his native landscape, inspired by the *plein-air* work of John Constable and Richard Parkes Bonington, would lead a revolution in French landscape painting, which ultimately paved the way for Impressionism.

Rousseau taught himself to be a landscape painter while travelling extensively through France from the early 1830s until settling in Barbizon in 1847. Often seeking out the most distinctive and uniquely French panoramas of the country, from the heights of the Auvergne to the marshy expanses of the Landes, Rousseau learned to capture vast, wild spaces with sweeping rhythms of colour and to animate his broad compositions with carefully observed meteorological phenomena and a highly individualized painterly touch. Painted around the time he moved to Barbizon, in *Vue sur les collines de Montmartre* Rousseau works through a dark palette with hints of silvery light using fast paced *plein-air* brush strokes to bring elements of character to the wide landscape from the hills of Montmatre.

The present lot will be sold with a photo-certificate by Michel Schulman dated 2 May 2019. This work will be included in Michel Schulman's forthcoming supplement to the catalogue raisonné.



PROPERTY OF A GENTLEMAN

202

LOUIS-GABRIEL-EUGÈNE ISABEY (FRENCH, 1803-1886)

A bridge with travellers crossing a torrent in the Pyrenees

signed with initials 'E.I.' (lower right)

oil on canvas

48¾ x 34 in. (123.8 x 91.5 cm.)

£6,000-8,000

US\$7,600-10,000

€6,800-9,000

PROVENANCE:

Anonymous sale; Verrières-le-Buisson, Essonne, 2 April 1987.

Private collection, U.S.A.

Anonymous sale; Rosebery's, London, 1 December 2015, lot 685.

Acquired at the above sale by present owner.

LITERATURE:

P. Miquel, *Eugène Isabey, 1803-1886: la marine au XIXe siècle*, Maurs-La-Jolie, 1980, p. 232, no. 1349 (illustrated) as *Pont de bois avec personnages audessus d'un torrent de montage (Pyrénées)*.

Eugène Isabey dominated marine painting in France during the July Monarchy (1830-1848) and directly linked the British Romantics to the proto-Impressionist Boudin and Jongkind. He travelled to London in 1820 and 1825 and was greatly influenced by the work of Turner and his travelling companion Richard Parkes Bonington. The dramatic setting and energy of the present painting clearly shows the influence of Turner and was conceived during the artist's séjour to the Pyrenees in November 1856. A smaller study for this painting is in the collection of the Musée des Beaux-Arts de Pau.



PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

203

PAUL-DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)

La petite maison dans les bois

signed 'Trouillebert' (lower right)

oil on canvas

16¼ x 12¾ in. (41 x 32 cm.)

£5,000-7,000

US\$6,400-8,800

€5,700-7,900

PROVENANCE:

Arturo Uriarte y Piñero, Buenos Aires.

Bequeathed by the above to the Museo Nacional de Bellas Artes, Buenos Aires, 1941.

Returned to the descendants of the Uriarte y Piñero family, 1991.

Thence by descent to the present owner.

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, 1941-1991.

LITERATURE:

C. Marumo, T. Maier and B. Müllerschön, *Paul Désiré Trouillebert, Catalogue raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 619, no. 1178 (illustrated).



PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

204

HENRI-JOSEPH HARPIGNIES (FRENCH, 1819-1916)

La Clairière

signed and dated 'H Harpignies.1880.' (lower left)

oil on canvas

21 x 15½ in. (53.5 x 39 cm.)

£5,000-7,000

US\$6,400-8,800

€5,700-7,900

PROVENANCE:

with Domingo Viau & Co., Buenos Aires.

Acquired from the above by Arturo Uriarte y Piñero, Buenos Aires, 1938.

Bequeathed by the above to the Museo Nacional de Bellas Artes, Buenos Aires, 1941.

Returned to the descendants of the Uriarte y Piñero family, 1991.

Thence by descent to the present owner.

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, 1941-1991.

PROPERTY FROM A DUTCH PRIVATE COLLECTION

205

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

Le matin au bord de l'eau

with studio stamp 'VENTE/COROT' (lower right)

oil on canvas

15½ x 22 in. (38.5 x 55.9 cm.)

Painted in 1870-73.

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

The artist's studio sale; Hôtel Drouot, Paris, 29 May 1875, lot 485 (Frs. 205)

Acquired at the above sale by Arsène Houssaye, Paris.

His sale; Hôtel Drouot, Paris, 22 May 1896, lot 143 (Frs. 1,500).

Pauline Settle Ney collection, USA.

Her sale; Sotheby's, New York, 24 February 1987, lot 23.

Anonymous sale; Christie's, London, 9 December 1998, lot 104.

with Noortman, Maastricht.

Acquired from the above by the present owner.

LITERATURE:

A. Robaut, *L'Oeuvre de Corot. Catalogue raisonné et illustré*, vol. III, Paris, 1965, no. 2360 (illustrated).





PROPERTY FROM A SOUTH AMERICAN COLLECTION
A RE-DISCOVERED WORK BY THE ARTIST

***206**

JEAN BAPTISTE CAMILLE COROT (FRENCH, 1796-1875)

Les maisons Cabassud à Ville d'Avray

signed 'COROT' (lower right)

oil on canvas

17 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in. (45 x 31.3 cm.)

Painted *circa* 1840-45.

£40,000-60,000

US\$51,000-76,000

€45,000-67,000

PROVENANCE:

(Possibly) Acquired by the father of Dr. Juan Carlos Ahumada Serra, Buenos Aires, by 1958.

Thence by descent to Dr. Juan Carlos Ahumada Serra, Buenos Aires.

Thence by descent to the present owners.

EXHIBITED:

Buenos Aires, Wildenstein, *Corot*, 1958, no. 3 (loaned by the father of Dr. Juan Carlos Ahumada Serra).

Corot spent the greater part of his life in the picturesque village of Ville-d'Avray in the Île-de-France where he lived in the house that his father bought in 1817 at 3 rue du Lac. This road, later immortalized as the "Chemin de Corot", connected the forest of Sèvres with Ville-d'Avray and separated Corot's property by a nearby pond. Until his death, Corot occupied a small room on the third floor overlooking the lake. Even though he often traveled to other villages to paint and sketch, he created an impressive body of work at this rural location (Fig. 1).

Previously unknown to Robaut and recently discovered in a private collection, the present work is an important addition to Corot's *oeuvre*. Dated between 1840 and 1845, Corot chose to make the houses on the edge of the lake the focus of his composition by silhouetting them against the dark forest behind. Corot had a particular fondness for painting views of roads and pathways leading up or downhill towards the horizon. This tendency is particularly obvious in his vertical canvases, in which he almost invariably used trees to frame and exaggerate the upward axis of his composition. Corot painted a number of uphill views of villages in this format which, like the present work, lead the viewer's eye past figures, up a path to a building beyond.

The present work is accompanied by a certificate of authenticity from Martin Dieterle and Claire Lebeau.



Fig. 1: Jean-Baptiste-Camille Corot, *Ville d'Avray*, c. 1840, oil on canvas, private collection, © Bridgeman





VARIOUS PROPERTIES

207

PAUL DÉsirÉ TROUILLEBERT (FRENCH, 1829-1900)

Le bateau à voiles

signed 'Trouillebert' (lower left)

oil on canvas

12¾ x 16¼ in. (32.5 x 41.3 cm.)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

LITERATURE:

C. Marumo, T. Maier and B. Müllerschön,

Paul Désiré Trouillebert, Catalogue raisonné de l'oeuvre peint, Stuttgart, 2004, pp. 532, no. 927 (illustrated).



208

PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)

Le passeur sur l'étang

signed 'Trouillebert' (lower left)

oil on canvas

8¾ x 10¾ in. (22.3 x 27.3 cm.)

£7,000-10,000

US\$8,900-13,000

€7,900-11,000

LITERATURE:

C. Marumo, T. Maier and B. Müllerschön, *Paul Désiré Trouillebert, Catalogue raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 503, no. 840 (illustrated).



209

PAUL DÉsirÉ TROUILLEBERT (FRENCH, 1829-1900)

Vue de la Flèche

signed 'Trouillebert' (lower right)

oil on canvas

21¼ x 32½ in. (54 x 81.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, France.

Anonymous sale; Millon & Associés, Paris, 27 March 2013, lot 9.

Acquired at the above by the present owners.

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



210

HENRI-JOSEPH HARPIGNIES (FRENCH, 1819-1916)

A sandy track in summer

signed 'H. Harpignies.' (lower right)

oil on canvas

24¼ x 32⅝ in. (61.6 x 82.9 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

211 No lot



PROPERTY OF A LADY

212

EMILIO SÁNCHEZ PERRIER (SPANISH, 1855-1907)

Fishing on calm waters

signed 'ESánchezPerrier' (lower left)

oil on panel

10 x 8 in. (25.4 x 20.2 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with MacConnal-Mason & Son, London.
Acquired from the above by a private collector,
Thence by descent to the present owner.



VARIOUS PROPERTIES

***213**

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

Figures in the forest

signed 'COROT' (lower right)

oil on canvas

13 $\frac{3}{8}$ x 10 in. (34.5 x 25.5 cm.)

Painted *circa* 1850-1860.

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

M. Henri Rouart, Paris.

Anonymous sale; Sotheby's, London, 23 March 1988, lot 220.

Acquired at the above sale by the present owner.

LITERATURE:

A. Robaut, *L'Œuvre de Corot, catalogue raisonné et illustré*, II, Paris, 1905, p. 282 no. 883 bis (illustrated).

The present lot is a departure from the artist's more known subjects of the open landscape with the low horizon, the idyllic view through a clearing in the shrubbery or other easily accessible compositions that made the artist's work so instantly recognizable for the admiring collectors in Europe and America in the 19th Century. The present lot challenges convention, but also the viewer, to discover that which is partially hidden from view. The undulating lines of the trees, without beginning or end, are almost symbolic, and obscure the narrative of the scene. At first glance the trees form the backdrop against which a single figure is seated. The keen observer will find this to be merely the first picture plain, with several behind it, adding a wonderful depth and mystery to this interesting and intriguing composition.

***214**

JEAN BAPTISTE CAMILLE COROT (FRENCH, 1796-1875)

Paysage d'automne près d'une côte, avec deux personnages

signed 'COROT' (lower right)

oil on canvas

9 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in. (24.5 x 32.5 cm.)

£40,000-60,000

US\$51,000-76,000

€45,000-67,000

PROVENANCE:

M. Antony Roux sale; Galerie Georges Petit, Paris, 19-20 May 1914, lot 7.

Anonymous sale; Sotheby's, London, 22 November 1988, lot 33.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Charpentier, *Paysage de France*, 1945, no. 16, as 'Le Vallon'.

This lot is sold with with a copy of a photo-certificate from Pierre Dieterle, dated 1986.









***215**

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

Lormes - Un torrent avec une chevrrière debout, filant

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

oil on canvas

21½ x 25½ in. (54.6 x 65 cm.)

Painted in 1842.

€200,000-300,000

US\$260,000-380,000
€230,000-340,000

PROVENANCE:

The artist's studio sale; Hôtel Drouot, Paris, 26-28 May 1875, lot 102.

Acquired from the above sale by M. Leclercq.

Anonymous sale; Hôtel Drouot, Paris, 29 May 1920, lot 22.

Acquired from the above sale by Georges Bernheim, Paris, 1922.

Acquired from the above by Dr. Oskar Reinhart, Winterthur, 9 June 1922.

Possibly a wedding gift to his niece, Charlotte Rossier-Nager.

and thence by descent to her son, Pierre Nicolas Rossier.

His sale; Christie's, London, 29 March 1982, lot 6.

Acquired at the above sale by the present owner.

EXHIBITED:

Pau, Musée des Beaux-Arts, *Exposition de la Société des Amis des Arts de Pau*, 1872.

Zurich, Kunsthaus Zurich, *Camille Corot 1796-1875*, 16 August - 7 October 1934, no. 54 (on loan from H. Dr. Oskar Reinhart).

Zurich, Kunsthaus Zurich, *Alte Meister und Französische Maler des 19.*

Jahrhunderts, December 1940-March 1941, no. 22 (on loan from

H. Dr. Oskar Reinhart).

LITERATURE:

P. Courthion, *La Collection de Oscar Reinhardt à Winterthour (Écoles Françaises)*, 1926, Winterthour, p. 6 (illustrated).

Alfred Robaut, *L'Oeuvre de Corot, Catalogue raisonné et illustré*, II, Paris, 1965, p. 154, no. 426 (illustrated).

G. Tinterow, V. Pomarède & M. Pantazzi, *Corot, 1796-1875*, New York, 1996, p. 244.



Fig. 1: Jean-Baptiste-Camille Corot, *Lormes - une chevrrière assise au bord d'un torrent sous bois*, 1842, oil on canvas, The Cleveland Museum of Art

The Morvan region of France provided Corot with a rich and varied setting for small group of landscapes that he painted in the early 1840s. The charm of this Burgundian terrain with its rolling terrains dotted with Romanesque churches must have appealed to him as he returned there three times between 1840 and 1842, after having first explored the region in the 1830s. So special was this location for Corot that he hung one of his Morvan subjects in the living room of his house at Ville-d'Avray.

The present work is virtually identical in style and subject to *Lormes - une chevrrière assise au bord d'un torrent sous bois*, also painted in the summer of 1842. (fig. 1). Both works show a young girl tending her goats near a rushing brook in a wooden landscape. The two paintings are united by groups of twisted, overlapping trees that appear almost serpentine as they reach to the sky.

Corot created approximately fifteen paintings depicting the Morvan in the 1840s. The qualities of this series of works were commented on in the catalogue to the 1996-97 Corot exhibition: '...the treatment of light, the invariably original compositions - occasionally in unusually wide formats - the inclusion of figures, and the overwhelming sense of a direct perception of nature place them among his most interesting creations.' (Tinterow et al, 1996, p. 191).

A certificate of authenticity, signed by Pierre Dieterle and dated Paris, 26 August 1998, accompanies this painting.



***216**

JEAN BAPTISTE CAMILLE COROT (FRENCH, 1796-1875)

Fermière agenouillée cueillant des pissenlits

signed 'COROT' (lower left)

oil on canvas

8 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in. (22 x 32 cm.)

Painted circa 1865.

£60,000-80,000

US\$76,000-100,000

€68,000-90,000

PROVENANCE:

with Boussard, Valadon & Cie., Paris, 1892.

Raphaël Gérard, Paris.

Mme. Renaud, Paris.

Anonymous sale; Hôtel Drouot, Paris, 30 March 1987, lot 31.

Private collection, UK.

Anonymous sale; Christie's, London, 30 June 1987, lot 101.

Acquired at the above sale by the present owner.

LITERATURE:

A. Schoeller and J. Dieterle, *Corot, Premier supplément à 'L'Oeuvre de Corot' par A. Robaut et Moreau-Nélaton*, Paris, 1948, no. 64, p. 70 (illustrated).

The present lot is accompanied by a certificate of authenticity signed by P. Dieterle, dated 9 March 1990. The painting is a study for the kneeling figure in the piece *Vallée de la Ferté-Milon* (Schoeller & Dieterle, 1948, p. 73).





PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

217

ADOLPHE JOSEPH THOMAS MONTICELLI (FRENCH, 1824-1886)

A young family under trees on a hill

signed 'Monticelli' (lower right)

oil on canvas

32% x 25% in. (82 x 65 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

with Kunsthandel E.J. van Wisselingh & Co., Amsterdam, inv.no. 5004,
as 'Figuren'.

Mr W.F. van Heukelom, Amsterdam.

His sale; Frederik Muller & Cie, Amsterdam, 12 October 1937, lot 36.

Acquired at the above sale by Dr A.F. Philips, Eindhoven.

Thence by descent to Anton Philips, Waalre.

His sale; Christie's, Amsterdam, 6 November 2007, lot 323.

Acquired at the above sale by the present owner.

From 1842 to 1846 Adolphe-Joseph-Thomas Monticelli studied painting at the Ecole Municipale de Dessin in Marseille. Its director encouraged his students to paint directly from nature. In 1846 Monticelli moved to Paris and gained admission to the Ecole des Beaux-Arts, spending his free time in the Louvre copying works by Veronese, Rubens, Rembrandt, Watteau, Fragonard and Delacroix.

It was fellow artist Diaz de la Peña, who stimulated him to add small figures in his landscapes and to use bolder colours and a heavier texture. In the 1860's Monticelli specialized in depicting members of fashionable society in lush landscapes, recalling the works of Antoine Watteau, following a revival of interest in the Rococo style at the time.

After returning to Marseilles at the start of the Franco-Prussian War in 1870 Monticelli painted with Paul Cézanne in the surrounding countryside. His later work revealed a fascination with texture and he amply experimented with his impastos, creating a dynamic surface. The artist remained in Marseille until his death in 1886.



218

GUSTAVE COURBET (FRENCH, 1819-1877)

Marine

signed 'G. Courbet.' (lower left)
oil on canvas
16¾ x 24⅞ in. (42.5 x 61.4 cm.)
Painted in 1869.

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

with Berheim Jeune, Paris.
Acquired from the above by Durand-Ruel, Paris, 2nd October 1889.
Acquired from the above by Durand-Ruel, New York, 1889.
Acquired from the above by Catholina Lambert, Belle Vista Castle, Paterson, New Jersey, 18th November 1899.
Her sale; American art Galleries, New York, 12th February 1916, lot 109.
Acquired from the above by Joseph Stransky, New York.
Dr. Peter Nathan, Zurich.
Acquired from the above in the late 1990's by a private collection, Italy.

EXHIBITED:

Ornans, Musée Gustave Courbet, *Courbet en Privé*, 8 July – 22 October 2000, no. 101.
Castiglioncello, Centro per l'Arte Diego Martelli – Castello Paquini, *Da Courbet a Fattori: I principi del vero*, 16 July – 1 November 2005, no. 22.

LITERATURE:

R. Fernier, *La Vie et l'OEuvre de Gustave Courbet, II*, Lausanne, Paris, 1978, pp. 88-89, no. 705 (illustrated).
P. Courthion, *L'Opera Completa di G. Courbet*, Milan, 1985, p. 112, no. 678 (illustrated).

In the late summer of 1869, Courbet travelled to Étretat, a fishing village famous for its towering coastal cliffs with their rock arches carved out by the relentless sea. The artist had recently finished a painting season at Trouville, where he worked alongside Monet, Boudin and Daubigny. Courbet was completely absorbed by the sea, painting a total of twenty-nine canvases during his sojourn at Étretat, depicting gentle and undulating waves as they rolled out to sea, or violently crashing along the shoreline.

The present work depicts the rising sea, choppy and filled with whitecaps, with a fringe of foam advancing towards the viewer. Courbet has perfectly captured the power and motion of a swelling wave. He has imitated the look of the sea through a virtuoso handling of thick, overlapping layers of paint, most likely applied with his trademark palette knife.

Courbet's marines, or *Paysages de mer* as he called them, are simply the representation of a natural phenomenon, captured in all its fury and splendour. As Zola remarked of one of Courbet's wave paintings: 'Do not expect a symbolic work in the manner of Cabanel or Baudry - some nude woman, with skin as pearly as a shell, who bathes in a sea of agate. Courbet has simply painted a wave.' (E. Zola, 'L'Ecole française de peinture a l'Exposition de 1878', *Emile Zola, Salons*, ed. Hemmings and Niess, Geneva, 1959, p. 201).







VARIOUS PROPERTIES

***219**

POMPEO MARIANI (ITALIAN, 1857-1927)

Ducks on a marsh

with signature, inscribed and dated 'PMariani/Zelata 1892' (lower right)

oil on panel

19¼ x 29½ in. (49 x 75 cm.)

£4,000-6,000

US\$5,100-7,600

€4,500-6,700

PROVENANCE:

Juan and Félix Bernasconi, Lugano.

And thence by descent in the Bernasconi Collection, Argentina.

Anonymous sale; Christie's, London, 20 April 1978, lot 76.

Acquired at the above sale by the present owner.

We are grateful to Archivio Pompeo Mariani for their assistance with this catalogue entry.



***220**

POMPEO MARIANI (ITALIAN, 1857-1927)

A wooded lake landscape at Zelata

with signature, inscribed and dated 'PMariani Zelata 1888' (lower left)

oil on panel

15 x 23¼ in. (38 x 59 cm.)

£3,000-5,000

US\$3,800-6,300

€3,400-5,600

PROVENANCE:

Juan and Félix Bernasconi, Lugano.

And thence by descent to the Bernasconi Collection, Argentina.

Anonymous sale; Christie's, London, 16 June 1978, lot 175.

Acquired at the above sale by the present owner.

We are grateful to Archivio Pompeo Mariani for their assistance with this catalogue entry.

PROPERTY OF A PRIVATE COLLECTION

221

JEAN-FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

La maison rose, bord de L'Oise

signed 'JF. Raffaëlli' (lower right)

oil on board

25¾ x 33¼ in. (64.6 x 84.5 cm.)

£40,000-60,000

US\$51,000-76,000

€45,000-67,000

PROVENANCE:

Anonymous sale; Rossini, Paris, 18 December 2007, lot 158.

with Kunsthandel Ivo Bouwman, The Hague.

Acquired from the above by the present owner.

LITERATURE:

G. Lecomte, *Raffaëlli*, Paris, 1927, pl. 25 (illustrated).

A true renaissance man, Jean-François Raffaëlli was an accomplished actor, musician, printmaker, draftsman, sculptor, and author, as well as a painter.

After a brief enrollment in the studio of Jean-Léon Gérôme in 1871 proved to be a poor fit, Raffaëlli set out on a self-directed Grand Tour through Europe and North Africa, but unlike other artists who fell under the sway of foreign lands, it was Paris, the city of his birth, and the surrounding countryside that could never be replaced as the artist's muse.

Away from the cacophony of the capital city, Raffaëlli replaces bustling characters on busy boulevards with a few figures engaging with a small boat, the streets themselves are replaced with a slow current in the water and tall imposing buildings by a singular blooming tree. The warm pink tones and pastel shades around the houses bring a calm character to the painting, showing Raffaëlli to be just at home on a river bank as in the heart of Paris.

We are grateful to Galerie Brame & Lorenceau and the *Comité Raffaëlli* for confirming the authenticity of this work. The work will be included in their digital Raffaëlli *Catalogue critique*, now in preparation.







VARIOUS PROPERTIES

222

LUIGI LOIR (FRENCH, 1845-1916)

Place de la Bastille, Paris

signed '- LOIR LUIGI -' (lower right)

oil on board laid down on panel

7½ x 9½ in. (19 x 24 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Private collection, France.



223

LUIGI LOIR (FRENCH, 1845-1916)

Sur le boulevard Berthier, Paris

signed 'LOIR.LUIGI.' (lower right)

oil on panel

8 $\frac{5}{8}$ x 15 $\frac{1}{8}$ in. (22 x 40.4 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

with Julius Oehme, New York (according to a label on the reverse).

Maurice Chevalier, Paris.

Gifted from the above to a private collector, thence by descent.

Their sale; Christie's, London, 21 November 2002, lot 9.

Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

224

JULIO ROMERO DE TORRES (SPANISH, 1874-1930)

The slave

signed 'JULIO ROMERO/DE TORRES (lower right); and further signed and inscribed 'JULIO ROMERO/DE TORRES/PINTADO AL ÓLEO Y AL TEMPLE.' (on the reverse)

oil and tempera on canvas
33 x 24½ in. (83.8 x 62.2 cm.)

Painted *circa* 1925-1929.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Acquired directly from the artist by Arturo Uriarte y Piñero, Buenos Aires, 1930.

Bequeathed by the above to the Museo Nacional de Bellas Artes, Buenos Aires, 1941.

Returned to the descendants of the Uriarte y Piñero family, 1991.

Thence by descent to the present owner.

EXHIBITED:

Seville, *Pabellón de Córdoba - Exposición Iberoamericana*, 1930.

Buenos Aires, Museo Nacional de Bellas Artes, 1941-1991.

LITERATURE:

P. Massa, *Julio Romero de Torres*, Buenos Aires, 1947.

M. Valverde Candel and A.M. Piriz Salgado, *Catálogo del Museo Julio Romero Torres*, Córdoba, 1989, p. 48 (illustrated).

Painted *circa* 1925-29, the sitter for the present work was the actress Elena Pardo. A regular performer at the Romea theater in Madrid, Elena was Romero de Torres's preferred model during the 1920s. Elena's figure embodied to perfection the archetype that Coco Chanel promoted internationally – a modern woman with a greased bob hairstyle 'comme les garçons'.

The present work was one of twenty-seven works selected by the artists for his retrospective exhibition celebrated in the Cordoba Pavilion at the Iberoamericana fair in Seville in 1930.



VARIOUS PROPERTIES

***225**

GIOVANNI BOLDINI (ITALIAN, 1842-1931)

Donna Franca Florio

signed 'Boldini' (lower right)
oil on canvas
26½ x 21½ in. (66.8 x 54.6 cm.)
Painted circa 1924.

£60,000-80,000

US\$76,000-100,000
€68,000-90,000

PROVENANCE:

Atelier Boldini, no. 92T.
Enrico Piceni, Milan.
Mr. and Mrs. Lee Hills, Detroit.
Detroit Institute of Arts (gift from the above), Detroit.
Their sale; Christie's, New York, 23 April 2002, lot 6.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Wildenstein & Co., *A Loan Exhibition of Degas for the Benefit of the New York Infirmary*, 7 April-14 May 1949, no. 38.

LITERATURE:

C. L. Ragghianti and E. Camesasca, *L'Opera completa di Boldini*, Milan, 1970, pp. 132-133, no. 575 (illustrated).
B. Doria, *Giovanni Boldini: Catalogo generale dagli archivi Boldini*, Milan, 2000, no. 687 (illustrated).
P. Dini and F. Dini, *Giovanni Boldini 1897-1931: Catalogo ragionato*, Turin-London-Venice, 2004, vol. III, part 2, p. 599, no. 1178 (illustrated).
T. Panconi, *Giovanni Boldini. L'Opera Completa*, Florence, 2002, p. 595 (illustrated).

Donna Franca Jacona della Motta dei baroni di San Giuliano (1873-1950) was considered by Jean Philippe Worth to be the best-dressed and most beautiful woman in Italy, while her husband's fortune afforded her the life of a sovereign. At the age of 19, Donna Franca married Don Ignazio Florio (1869-1957).

The Florio family owned, among other estates, the Villa Igiea and Villino all'Olivuzza in Palermo where they entertained royalty, including Wilhelm II, Emperor of Germany. While Don Ignazio's enterprises included the *Marsala Florio*, his other projects resulted in the Teatro Massimo, the Palermo Hospital and the Institute for the Blind, which competed in grandeur with the latest government constructions, such as the Palace of Justice in Rome.

The famous full-length portrait of the sitter, sold at Christie's in 1995, is considered one of Boldini's most accomplished masterpieces.

The present portrait, datable circa 1924, shows the sitter in a more natural and intimate pose, gazing at the viewer, with a simple but shimmering short pearl necklace.



PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

226

MOSÈ DI GIOSUE BIANCHI (ITALIAN, 1840-1904)

Chioggia, rough seas with figures on a promontory

signed 'Mosè Bianchi' (lower right)

oil on panel

11¼ x 16⅞ in. (29.8 x 42.8 cm.)

£8,000-12,000

US\$11,000-15,000

€9,000-13,000

PROVENANCE:

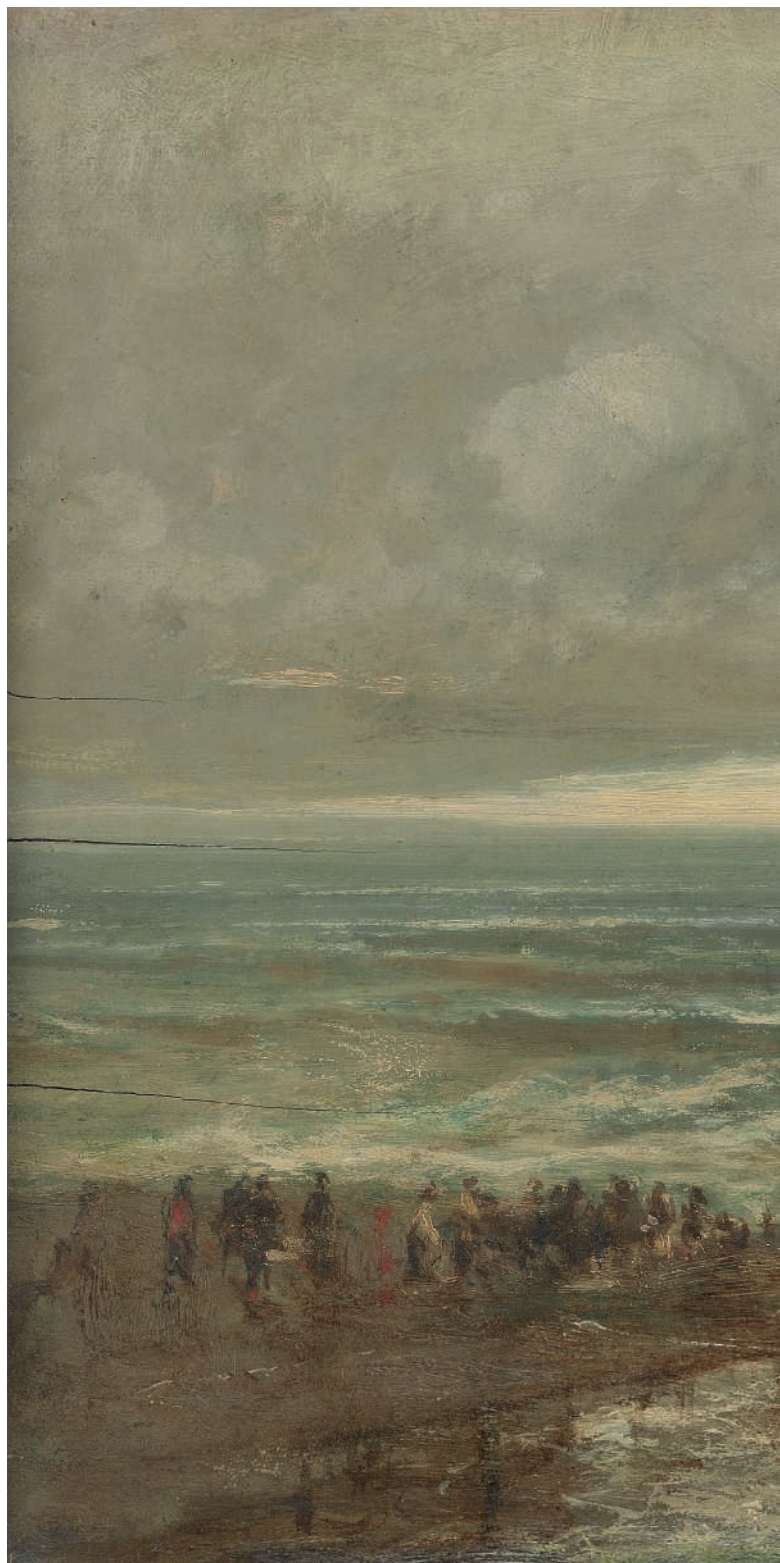
Signor Giuseppe Crespi, Milan, by 1924.

Private collection, Italy.

Thence by descent to the present owner.

EXHIBITED:

Milan, Villa Reale in Monza, *Monstra Commemorativa di Mosè Bianchi, Sala XX*,
May-October 1924, no.9.





PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

227

JOSÉ MONGRELL (SPANISH, 1870-1923)

Beaching the boat

signed and inscribed 'Mongrell/Collera (Valencia)' (lower left)

oil on canvas

33¾ x 39¼ in. (85.5 x 100 cm.)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

PROVENANCE:

Justo Bou, Buenos Aires, 1917.

Possibly acquired from the above by Arturo Uriarte y Piñiero, Buenos Aires, 1917.

Bequeathed by the above to the Museo Nacional de Bellas Artes, Buenos Aires, 1941.

Returned to the descendants of the Uriarte y Piñiero family, 1991.

Thence by descent to the present owner.

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, 1941-1991.

Buenos Aires, Museo Nacional de Bellas Artes, *120 Años de Pintura Española: 1810-1930*, 1991, no. 406.

Buenos Aires, Banco de la Nación Argentina, *Pintura Española luminosa*, 1972.

LITERATURE:

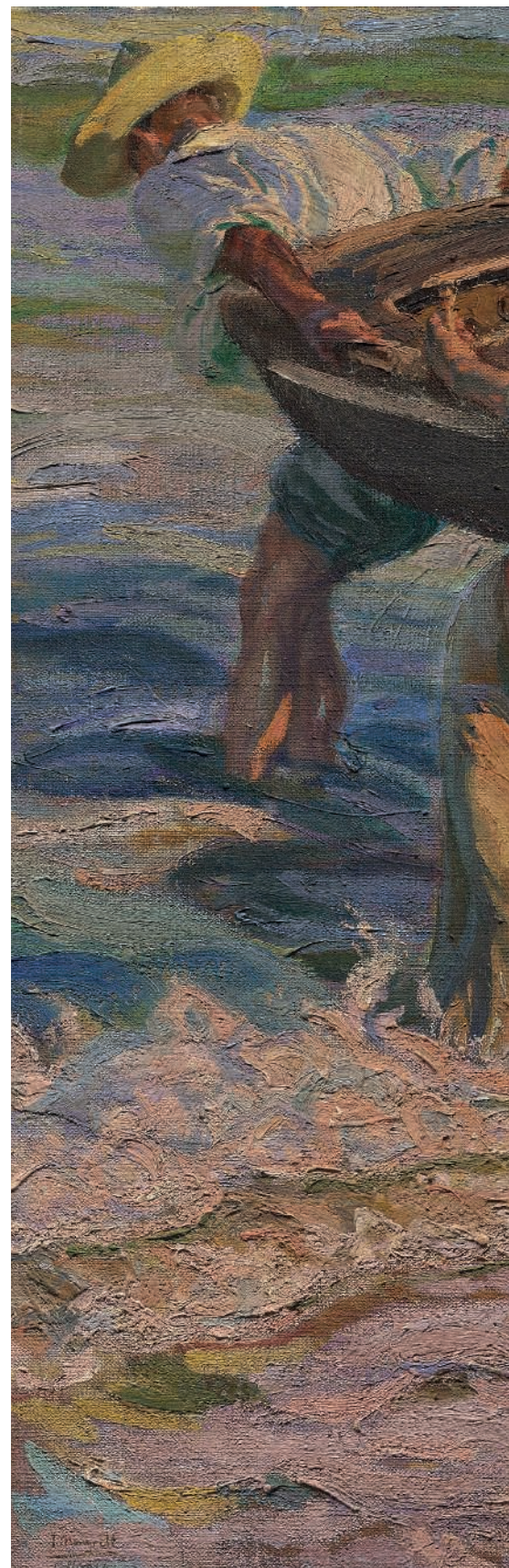
'Notable Exposición Española', *El Diario Español*, Buenos Aires, 25 May 1917, p. 3.

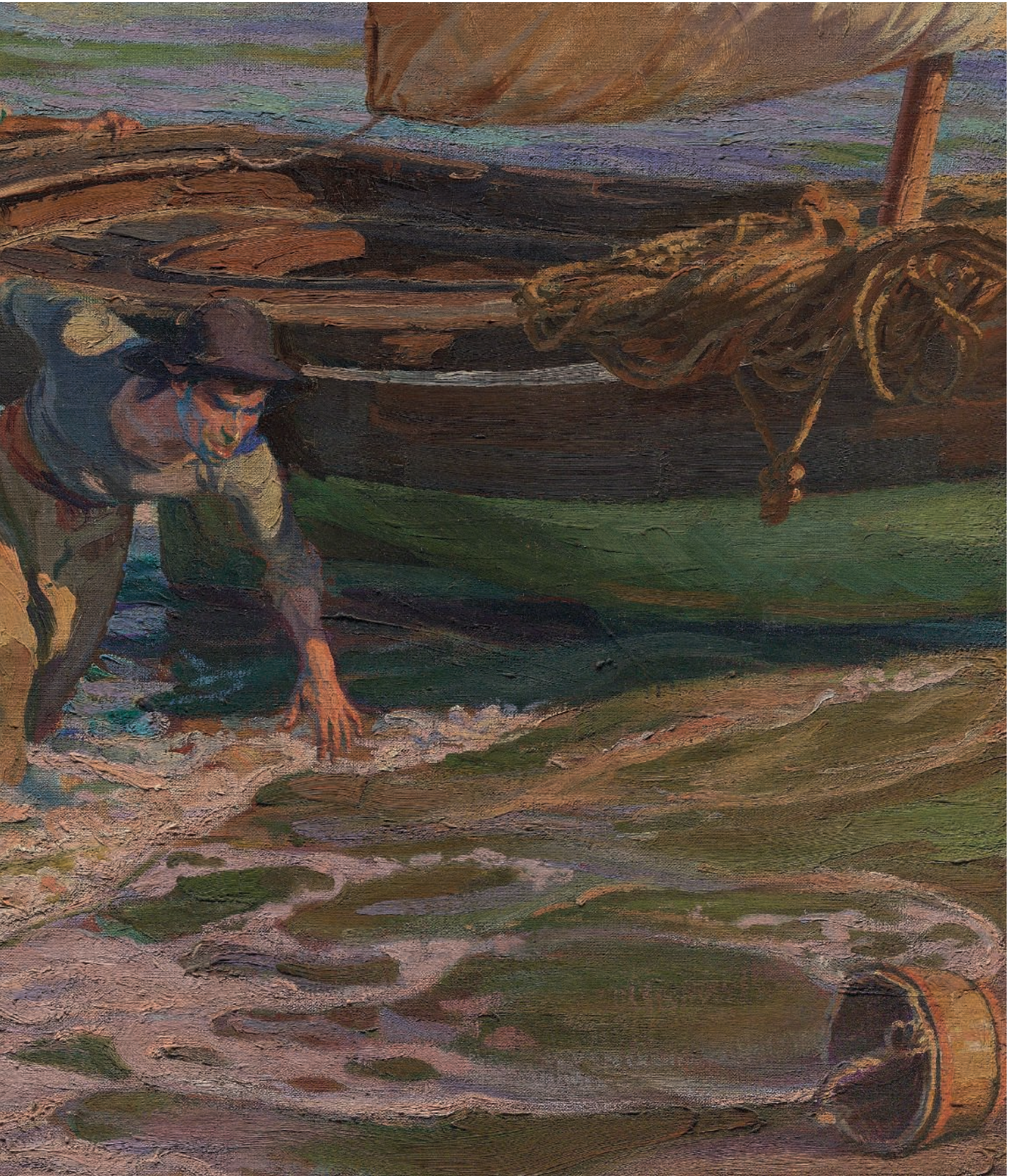
Plus Ultra, III, no. 26, Buenos Aires, June 1918, p. 28 (illustrated).

The present work is an excellent example of Mongrell's bravura application of paint to depict the brute force of the fishermen who labour against the elements to drag the vessel ashore. The thick textural brushstrokes combined with the vibrant colour reflect Mongrell's training under Sorolla.

A fellow Valencian, Mongrell shared many of Sorolla's enthusiasm, including the latter's delight in recording everyday life by the sea. Yet Mongrell was very much an artist in his own right, as the present work attests. He represents the most intimate and vital Valencia, with a technique that is perhaps more modern and with views that demonstrate a more intimate experience of everyday life in the region.

Cropped close along the four edges, Mongrell focusses the viewer's attention on the fishermen's struggle, making us participants in the scene. There is no extraneous detail, no bigger picture, the subject being reduced to its essentials. The resulting image is uncompromising in the expression of masculine physicality, the emotion of which is further underlined through the robust manner in which the paint has been applied to the canvas. Mongrell's ability to condense the subject matter in such a tightly focused and intensely lived-out moment was due in part to the artist's own frame of reference. He was from a working background and was highly aware of the toil and hardship of those who earned their living by means of their manual exertions.







PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

228

PIETRO FRAGIACO (ITALIAN, 1856-1922)

Sailing boats on the Venetian lagoon

oil on card

7½ x 10¾ in. (19 x 27.4 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Private collection, Italy.

Thence by descent to the present owner.



PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

229

BEPPE CIARDI (ITALIAN, 1875-1932)

A traghetto in the Venetian marshes

signed 'Beppe/Ciardi' (lower right); and further signed 'Beppe/Ciardi' (on the reverse)

oil on canvas

18 $\frac{3}{8}$ x 30 $\frac{1}{2}$ in. (46.5 x 77.5 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Private collection, Italy.

Thence by descent to the present owner.

PROPERTY OF AN ITALIAN GENTLEMAN

230

EMILIO LONGONI (ITALIAN, 1859-1932)

Landscape in Valtellina

signed 'Emilio Longoni' (lower right)

oil on canvas

15¾ x 21¼ in. (40 x 54 cm.)

Painted *circa* 1925-1930.

£25,000-35,000

US\$32,000-44,000

€29,000-39,000

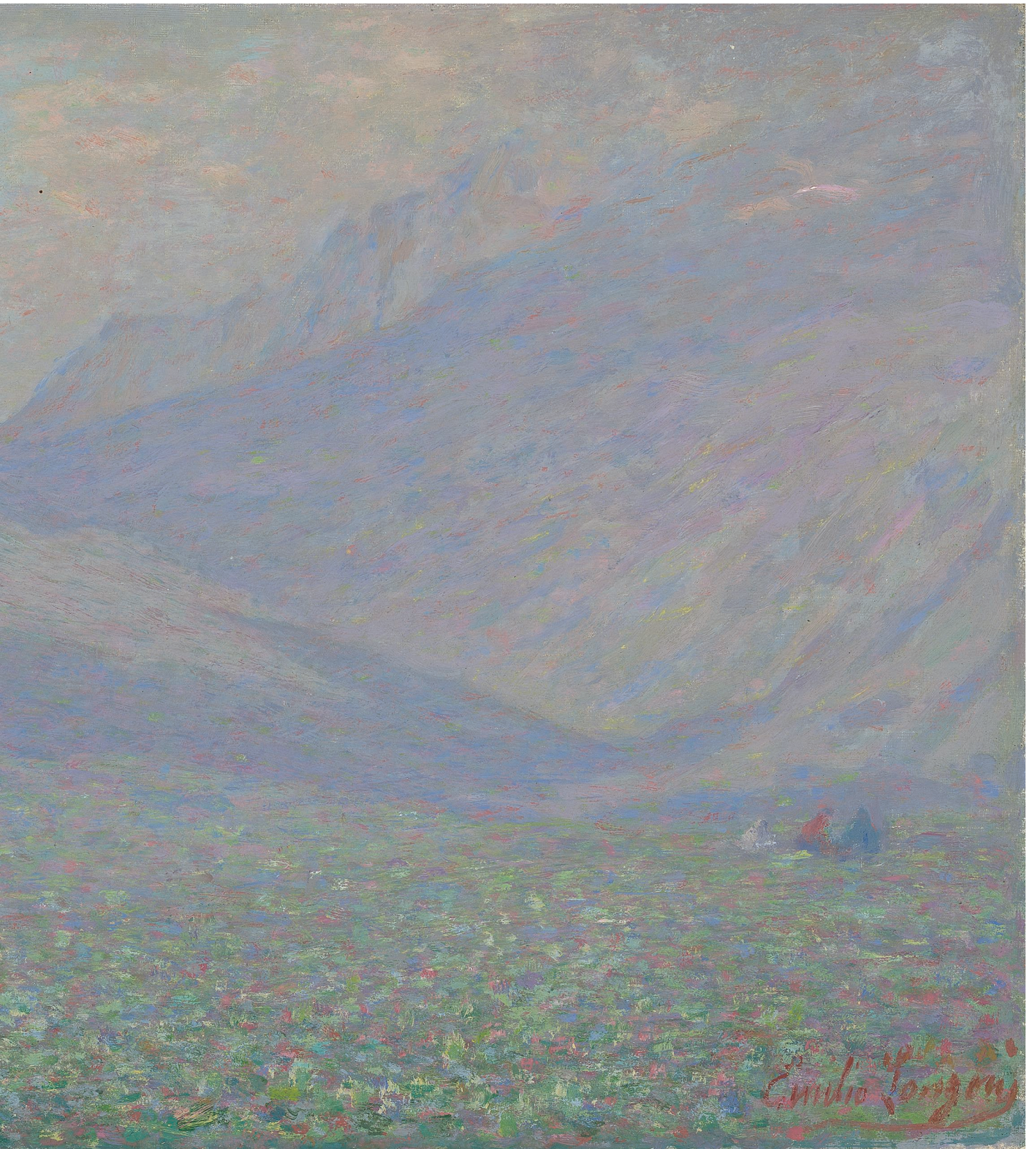
PROVENANCE:

Gifted directly from the artist to the great-great-aunt of the present owner,
Thence by descent.

Emilio Longoni studied alongside, and shared a studio with, the Divisionist painters Giovanni Segantini and Gaetano Previati in Milan, where they attended the Brera academy together. Longoni began to apply the Divisionist technique for portraits between 1890 and 1891. By the mid 1890's Longoni, like Segantini, shifted his focus to landscapes and in particular Alpine views. Here, high above Valtellina, he would use his concentration on chromatic ranges of colour to infuse the landscape with greens, pinks and yellows, modulating between short and long, thick and thin, brushstrokes to give a sense of luminous vibrations in the alpine landscape.

We are grateful to Giovanna Ginex for confirming the authenticity of the present lot from a photograph.





PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

231

GUGLIELMO CIARDI (ITALIAN, 1842-1917)

A traghetto crossing the Sile, the Dolomites beyond

signed 'G. CIARDI' (lower right)

oil on canvas

29¾ x 52½ in. (75.6 x 132.5 cm.)

£70,000-100,000

US\$89,000-130,000

€79,000-110,000

PROVENANCE:

with Piero Biasutti, Venice.

with Galleria Cordusio, Milan, no. 166.

Private collection, Italy.

Thence by descent to the present owner.

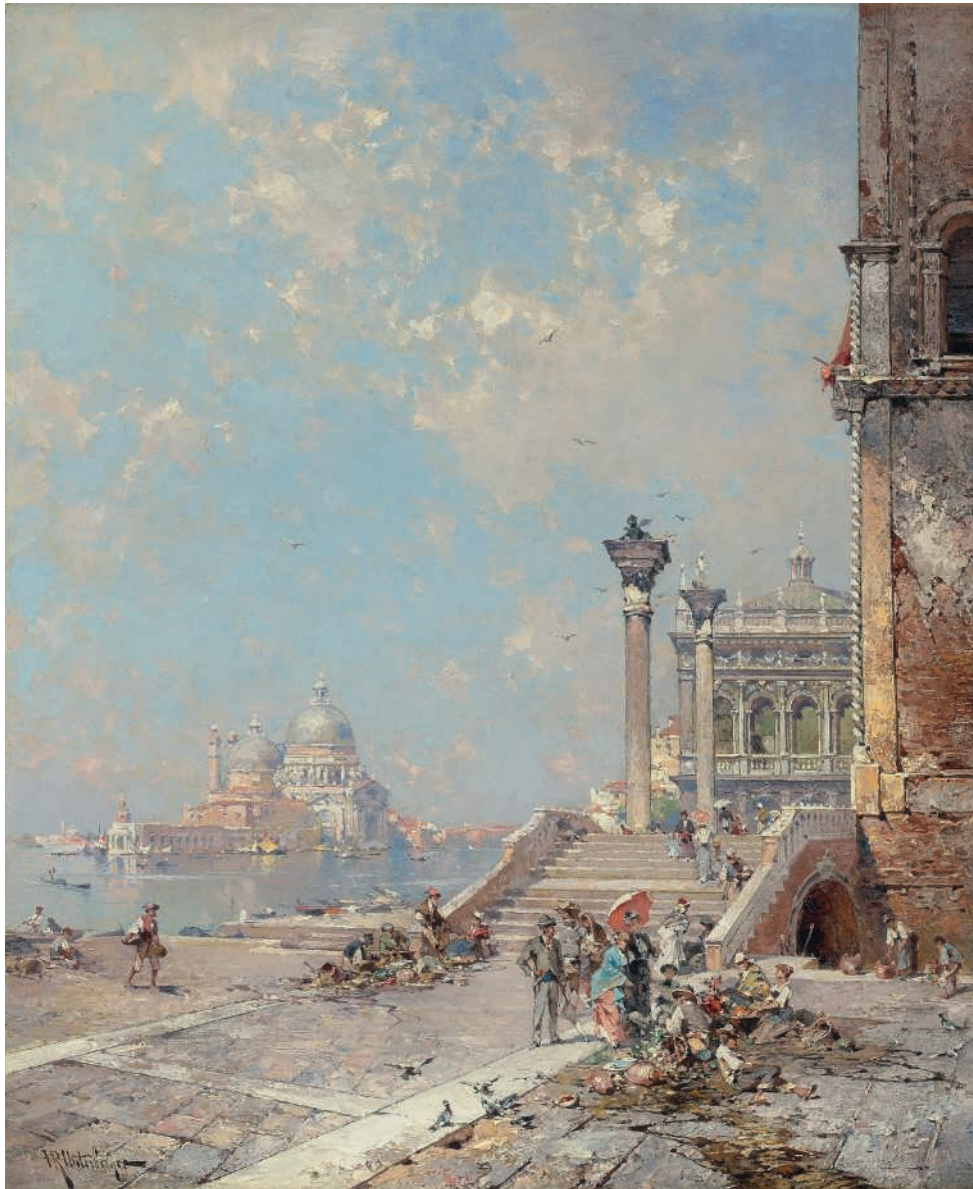
The Sile, in the Treviso country side, was one of the motives Ciardi returned most often to, painting the scene at different times of day and in different weather conditions. The present work related closely to a similar composition dating from *circa 1875* in the artist's catalogue raisonné by Nico Stringa (no. 385) (Fig. 1).



Fig. 1: Guglielmo Ciardi, *Mill on the Sile*, 1869, oil on panel, private Collection, © Bridgeman







PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

232

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1837-1902)

Ponte di Paglia, Riva Schiavoni, Venice

signed 'F.R.Unterberger' (lower left)

oil on canvas

24¼ x 20 in. (61.5 x 50.8 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

with Vose Galleries, Boston.

Anonymous sale; Sotheby's, New York, 22 May 1991, lot 71.

with Williams & Son, London.

Private collection, United Kingdom.



PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

233

RUBENS SANTORO (ITALIAN, 1859-1942)

Gondola on the Grand Canal near Ca' Rezzonico, Venice

signed 'Rubens Santoro' (lower right)

oil on canvas

20 x 14¾ in. (50.8 x 37.5 cm)

£25,000-35,000

US\$32,000-44,000

€29,000-39,000

PROVENANCE:

with MacConnal-Mason & Son, London.
Private collection, United Kingdom.

Son of the acclaimed painter Giovanni Battista Santoro, Rubens Santoro was an excellent student with an innate gift, learning swiftly how to render scenes of architecture, landscape, and water with great skill while he was a student at the *Accademia* in Naples. Though his training at the *Accademia* was formal, Santoro found his calling in painting scenes *al fresco*. This, combined with the artist's interest in architecture and the effects of light on water, made Venice an ideal subject for him.

This view of the Ca'Rezzonico is a superb demonstration of Santoro's understanding of light, colour, and perspective. During Santoro's lifetime, the palazzo passed through several families. In the 1880's it became the home of the painter Robert Barrett Browning and briefly his father, the poet Robert Browning. John Singer Sargent had a studio in the Palazzo around this time and at the turn of the century it was used for lavish carnival balls, before being leased to Cole Porter in the 1920's.

VARIOUS PROPERTIES

234

FÉLIX ZIEM (FRENCH, 1821-1911)

Régates à Venise

signed 'Ziem' (lower left)

oil on panel

20½ x 33⅝ in. (52 x 84 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

Private Collection France.

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

The present lot glorifies both Venice's architecture and the city's role as a merchant port as the majestic sails of the ship open in the wind and head onwards out to the Adriatic sea.

A certificate issued by the Association Félix Ziem is available. We are grateful to Mathias Ary-Jan, David Pluskwa and Gérard Fabre of the Association Félix Ziem who confirmed the authenticity of the present lot.





PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

235

FERDINAND VICTOR LÉON ROYBET (FRENCH, 1840-1920)

Le connaisseur

signed 'F. Roybet' (lower right)

oil on panel

38 x 51¼ in. (96.5 x 130 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Arturo Uriarte y Piñero, Buenos Aires.

Bequeathed by the above to the Museo Nacional de Bellas Artes, Buenos Aires, 1941.

Returned to the descendants of the Uriarte y Piñero family, 1991.

Thence by descent to the present owner.

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, 1941-1991.





F. Rogbe



PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

236

FERDINAND VICTOR LÉON ROYBET (FRENCH, 1840–1920)

Le Gentilhomme

signed 'F. Roybet.' (lower left)

oil on panel

24 x 15 in. (61 x 38 cm.)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800

PROVENANCE:

Arturo Uriarte y Piñero, Buenos Aires.

Bequeathed by the above to the Museo Nacional de Bellas Artes, Buenos Aires, 1941.

Returned to the descendants of the Uriarte y Piñero family, 1991.

Thence by descent to the present owner.

EXHIBITED:

Buenos Aires, Galerías Witcomp, *Exposición George Bernheim*, 1926, no. 22.

Buenos Aires, Galerías Witcomp, *Arte Moderno, Escuela Francesa*, 1931, no. 83.

Buenos Aires, Museo Nacional de Bellas Artes, 1941-1991.



PROPERTY OF A PRIVATE COLLECTOR

237

EUGENE DE BLAAS (AUSTRIAN, 1843-1931)

A young beauty

signed and dated 'Eug. de Blaas/1908.' (upper right)

oil on canvas

26¼ x 21¾ in. (66.6 x 54.3 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 April 2000, lot 121.
Private collection, UK.

LITERATURE:

T. Wassibauer, *Eugen von Blaas 1843-1931. Das Werk Catalogue raisonné*,
Hildesheim, 2005, pp. 89, 138, no. 166 (illustrated).

PROPERTY OF A DECEASED ESTATE

238

PAUL DELAROCHE (FRENCH, 1797-1856)

Sainte Amélie, Reine de Hongrie

oil on canvas

17¼ x 11¾ in. (44 x 29 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

Commissioned directly from Paul Delaroche by Queen Marie Amélie, 1831. Queen Marie Amélie, Palais de Tuilleries, Paris, until 1848, and Claremont House, Surrey, until her death in 1866.

By descent to her son, Duc de Nemours, Bushy House, Twickenham.

Possibly, by descent to his son.

Anonymous sale; Christie's, London, 18 January 1980, lot 110, as 'Fleury

Francois Richard, A Queen and her Retinue at Worship'.

Anonymous sale; Christie's, London 14 December 1989, lot 59, as 'German School 19th Century, The Offering at the Shrine'.

Acquired at the above sale by the late husband of the present owner.

EXHIBITED:

Paris, *Salon*, 1834, no. 504, as 'Appartient au Roi'.

LITERATURE:

'Lettre IV', *Lettres sur le Salon de 1834*, Paris, 1834, p. 73.

A. Decamps, *Le Musée: Revue du Salon de 1834*, Paris, 1834, pp. 34-35.

T. Gautier, *Salon de 1834*, Paris, 1834, p. 5.

G. Laviron, *Le Salon de 1834*, Paris, 1834, pp. 78 and 306-307.

A. Vergnaud, *Examen du Salon de 1834*, Paris, 1834, p. 11, no. 504.

H. Deborde and J. Goddé, *Oeuvre de Paul Delaroche*, Paris, 1858, pl. 15.

N. Ziff, *Paul Delaroche: A Study in Nineteenth-Century French History Painting*, London, 1977, p. 281, no. 53 (illustrated), as 'location unknown'.

S. Bann, *Paul Delaroche: History Painted*, London, 1997, pp. 164-167.

ENGRAVED:

Paolo Mercuri, 1837.





Fig. 1: Paul Delaroche, *St Amélie, Queen of Hungary*, 1821, red and black chalk and graphite, with watercolour, heightened with gold, British Museum, London.



Fig. 2: Joseph Nash, *Queen Marie-Amélie bedroom in Claremont*, 1866, watercolour with gouache on paper, Private collection



Fig. 3: Paolo Mercuri after Paul Delaroche, *Sainte Amélie Reine de Hongrie*, 1837, engraving, British Museum, London.

Paul Delaroche's *Saint Amélie, Queen of Hungary* was commissioned to the artist by the last king of France, King Louis Philippe, for his wife, Marie-Amélie d'Orleans. The scene, reminiscent of Medieval manuscript illuminations, depicts the queen's patron saint offering flowers to a shrine accompanied by three female figures. Delaroche conveyed the whole painting as a portrait of the female members of the Orleans family, in which Queen Marie-Amélie is subtly complimented by appearing with the in the guise of a late medieval royal saint.

Delaroche painted the present canvas as a preparatory work for the stained-glass window that was to decorate her private chapel at the Château d'Eu, in Normandy. The work was likely presented to the king and queen as the final study for the window, and was then used as a template for the Sèvres manufactures. In a letter dating from 1832, Delaroche states that after the window was finished, he found the canvas in such a poor state that he was forced to repaint certain areas. It was a working tool which was likely handled daily by the stained-glass master.

Yet, the finely finished canvas acquired a category of finished work of art, and became part of the Royal collection. After retrieving the painting from Sèvres, Delaroche exhibited it in the Paris *Salon* of 1832, where it was listed as belonging to the king. Though the painting is listed in the 1832 catalogue without measurements, an exhibition catalogue from 1834, where a preparatory drawing for the present work was exhibited, mentions the final work (Fig. 1). The catalogue notes that the drawing had the same measures as the canvas exhibited in the 1832 *Salon* belonging to the king, which coincide with the present work.

The painting became one of Queen Marie-Amélie's most treasured possessions. It hung at the Palace of the Tuilleries, where she could enjoy it whilst being away from stain-glass window in the Château d'Eu. When she fled in exile to England during the Revolution of 1848 that was to terminate the French monarchy, *Saint Amélie* was amongst the few belongings she was able to take with her. In a watercolour by Joseph Nash of the Queen's bedroom at Claremont House executed shortly after her death, the painting appears depicted besides her bed, above a praying stall (Fig. 2). Not only was it an object of significant sentimental value but also of considerable worth. When an inventory of her possessions was drawn at the time of her death, *Sainte Amélie* was the first and most costly painting in the list.

The queen's prized painting was inherited by her son the Duc of Nemours, and perhaps remained in the family for an unknown period of time. However, these are only speculations, as the painting was unlocated until 1980. It however, remained unrecognised and was sold first as Fleury Francois Richard and later, in 1989, as 19th century German School. Only known from an engraving by Paolo Mercuri and from several larger copies, the painting was believed to be lost (Fig. 3). It was not until 2016 that new technology and digitised archives and collections aided the team of specialists and scholars in BBC's *Fake or Fortune?* to firmly attribute it to Paul Delaroche. The work was subsequently authenticated by Professor Stephen Bann.

The result is the rediscovery of a masterpiece with royal provenance, whilst the technical analysis that was carried out has brought clarity to the differences between Delaroche's canvas and later copies. As mentioned above, Delaroche had repainted certain areas, such as the plant holder and drape behind the altar, and had used pigments that degraded with time. *Saint Amélie, Queen of Hungary* has resurfaced as the last piece of the puzzle that associated the British Museum drawing to the Chateau D'Eu's stain glass window, a treasure in the collection of France's last queen, and a Delaroche masterpiece.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

239

EDOUARD STEINBRUCK (GERMAN, 1802-1882)

Madonna and Child

signed with monogram and dated '1833' (lower right)

oil on canvas

50¼ x 37¼ in. (127.5 x 94.6 cm.)

£7,000-10,000

US\$8,900-13,000

€7,900-11,000

PROVENANCE:

Charles-Albert de Burlet, Berlin,

Thence by descent to the present owners.

LITERATURE:

F. Boetticher, *Malerwerke des Neunzehnten Jahrhunderts*, III, Frankfurt, 1969, p. 812.

The present lot is a version of the painting in the Herzog Anton Ulrich Museum, Germany.



PROPERTY OF A GENTLEMAN

***240**

PIERRE OLIVER JOSEPH COOMANS (BELGIAN, 1816-1889)

The Last Hour of Pompeii - The House of the Poet

signed and dated 'Joseph Coomans 1869' (lower right)

oil on canvas

39¾ x 62¼ in. (101 x 158.1 cm.)

£50,000-70,000

US\$64,000-89,000

€57,000-79,000

PROVENANCE:

Mrs. C. H. Hughes sale; Christie's, London, 5 May 1919, lot 120.

Acquired at the above sale by Mr. Mitchell (56 gns).

Anonymous sale; Christie's, London, 17 November 1995, lot 44.

John Reid sale; Christie's, London, 17 December 1998, lot 643.

Acquired at the above by a private collector.

Their sale; Christie's, New York, 28 April 2014, lot 58.

Acquired at the above sale by the present owner.

Coomans studied under Nicaise De Keyser (1813-1887) at the Academy of Antwerp, under Pierre Van Hanselaere (1786-1862) in Ghent, and under Baron Gustave Wappers (1803-1874). At the early stage of his career Coomans chose Medieval subjects; but in his mature years, in pictures such as the present work, he found his true *métier* in the increasing vogue for scenes from antiquity.





PROPERTY OF A DUTCH GENTLEMAN

241

ADRIANUS EVERSEN (DUTCH, 1818-1897)

A view of the City Hall, Oudewater

signed 'A Eversen' (lower right); and further signed with monogram
'EA' (lower left)

oil on canvas
27½ x 23⅝ in. (70 x 60 cm.)

£15,000-25,000

US\$19,000-32,000

€17,000-28,000

PROVENANCE:

with Peter Pappot, Amsterdam, 2008.
Private collection, Netherlands.

LITERATURE:

P. Overduin, *Adrianus Eversen (1818-1897): schilder van stads- en dorpsgezichten*, Wijk en Aalburg, 2010, p. 246, cat. no. 70-6, as 'Een zonnige straat met figuren bij het stadhuis van Oudewater'.



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

242

CHARLES LEICKERT (DUTCH, 1818-1907)

A 'koek en zopie' on a frozen waterway

signed and dated 'Ch. Leickert: f 81' (lower right)

oil on canvas

31¼ x 42¼ in. (79.5 x 120 cm.)

£50,000-80,000

US\$64,000-100,000

€57,000-90,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 18 April 1950, lot 204.

Anonymous sale; Phillips, London, 18 November 1997, lot 46.

with W.H. Patterson & Sons, London.

Anonymous sale; Christie's, London, 17 October 2007, lot 250.

Acquired at the above sale by the present owner.

Although he was born in Brussels, Charles Leickert worked in Holland for most of his life. His family moved to The Hague in 1826 when Leickert was making preparations for his studies at the The Hague Drawing Academy where he started following classes in 1827. At the Academy his most important teacher was Bartholomeus Johannes van Hove (1790-1880). Leickert quickly befriended fellow artists such as Anthony Waldorp (1803-1866), Johannes Franciscus Hoppenbrouwers (1819-1866), Salomon Vermeer (1813-1876) and Wynandus Nuyten (1813-1839). Despite the death of his father and the resulting shortage of funds, Leickert's mother insisted that her son continued his education and convinced the board of the Academy that the young Charles deserved a scholarship for drawing lessons.

In the late 1830's Leickert joined the studio of his friend Wijnand Nuyten and around 1839 he started work at the studio of the renowned landscape painter Andreas Schelfhout (1787-1870). At Schelfhout's studio he made rapid progress, specialising in winter landscapes: the genre that had made his teacher famous. Leickert would become one of the best known of Schelfhout's pupils and a prominent painter in his own time. In a review of an exhibition in 1844 it was noted that Leickert followed in the footsteps of his much-admired teacher. An art critic wrote: '... Mr C. Leickert, of The Hague, demonstrates with his winter scene [...] that he has turned this lessons of his master to good use...'

In 1847 Leickert was present at the founding of the Pulchri Studio in The Hague and became a regular member of the artists' society *Arti et Amicitiae* in Amsterdam. In 1848 he settled in Amsterdam, where he painted the present lot in 1881. At that time, Leickert and his wife lived in a house by the Vondelpark with a wonderful view of the park. During this period he managed to distance himself from the school of Schelfhout and found his very own style. Although his paintings were produced in the studio, they were based on numerous sketches after nature which he ultimately idealised.

The present large painting shows numerous villagers and several windmills in a representative Dutch winter scene. There is an exciting tension in the painting, due to the combination of heavy clouds in a bright afternoon setting. On their day off, many villagers gather around the 'koek and zopie' stand, where they could buy warm alcoholic drinks to increase their skating pleasure. The ice was not only used for pleasure, as can be seen on the right of the composition, where the ice is being used to transport goods. It is these delicately composed winter landscapes which capture the archetypal atmosphere of a Dutch winter's day so accurately, that gave him a high standing reputation in his time and today.







PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

243

BAREND CORNELIS KOEKKOEK (DUTCH, 1803-1862)

A frozen waterway in winter; and Figures on a winding path in summer

the first signed and dated 'BC Koekkoek f./1824' (lower right); the second signed with initials and dated 'BCK:/1824' (lower left)

oil on panel; oil on canvas

10 $\frac{3}{8}$ x 14 in. (26.4 x 35.5 cm.); 10 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (25.7 x 35.4 cm.) (2) (2)

£50,000-80,000

US\$64,000-100,000

€57,000-90,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 17 October 2007, lot 228 (sold as a pair),

Acquired at the above sale by the present owner.



Although Barend Cornelis Koekkoek dedicated his entire artistic career to the genre of landscape painting, his *oeuvre* is nonetheless very diverse. Whereas the paintings from his early years are characterized by a straightforward and realistic composition, his later landscapes distinguish themselves by a more complicated and artificial build-up.

The present pair of pictures dates from the first period and yet already shows signs of the artist's tendency to compose his landscapes. A stylistic trait also found in other paintings of this period is the depiction of a broad river or road in the foreground which, as it meanders through the landscape, gets progressively narrower and leads the viewer's eye to the horizon.

As is illustrated by the present pair of paintings, Koekkoek mainly chose to place the frozen river and the sandy road just off centre. With great care Koekkoek has enriched the snow-covered landscape with skaters, a horse drawn sled and figures in warm winter clothing. The artist captures the pivotal characteristics of the season with painterly effects such as the grey sky and the hazy to further enhance the winter atmosphere, or the bright warm light and sunny reflections in the summer. Koekkoek concentrated mainly on summer views with rich forests and hilly landscape as were offered to him in the surrounding landscape of Cleves where he had settled in 1830. Less practiced but not less appreciated, his winter views are always reminiscent of his Dutch forbearers such as Averkamp or contemporaries like Schelfhout.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***244**

CHARLES LEICKERT (BELGIAN, 1816–1907)

A winter landscape with figures on the ice

signed and dated 'Ch. Leickert f95' (lower right)

oil on canvas

31½ x 49¾ in. (77.5 x 126.5 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 15 November 1960, lot 244.
Private collection, Switzerland.



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

245

WILLEM KOEKKOEK (DUTCH, 1839-1895)

Villagers in a snow-covered Dutch town

signed 'W. Koekkoek' (lower left)

oil on canvas

17¾ x 23½ in. (44.5 x 59.6 cm.)

£50,000-70,000

US\$64,000-89,000
€57,000-79,000

PROVENANCE:

Private collection Netherlands.

Their sale; Christie's, Amsterdam, 25 April 2007, lot 256.

Acquired at the above sale by the present owner.

Willem Koekkoek was born in 1839 in Amsterdam and was the second son of the marine artist Hermanus Koekkoek senior (1815-1882). After being trained by his father, Willem specialized in townscapes. He was mainly praised for his elaborate Dutch town views enriched with numerous figures and predominately depicting a sunny day. Although he was a resident of

Amsterdam like his father, he moved around in Holland often, living in The Hague in 1878 and in Utrecht from 1878 until he returned to Amsterdam in 1880. Finally he moved to Nieuwer-Amstel in 1885 where he lived until his death in 1895.

Willem held his first exhibition in Leeuwarden in 1859 at the age of twenty. From that time on he frequently showed his work at various exhibitions in Amsterdam, Rotterdam and The Hague. In the 1880's - at the height of his career - he also submitted his work for numerous international exhibitions. In 1888 he visited London. His younger brother Hermanus Jun. had successfully started an Art Gallery there in 1880 in which he sold works by members of his family.

The present lot is a wonderful example of Willem Koekkoek's talent and skill. This winter view of a Dutch town is a fantasy composition. This so called *capriccio* view contains all the elements that made Willem Koekkoek one of the most sought after masters of the 19th Century.

PROPERTY OF A DUTCH GENTLEMAN

246

CORNELIS SPRINGER (DUTCH, 1817-1891)

The Sint Olofskapel on the Zeedijk, Amsterdam

signed and dated 'C Springer 1880' (lower right)

oil on panel

24¾ x 18¾ in. (63 x 47.5 cm.)

£70,000-100,000

US\$89,000-130,000

€79,000-110,000

PROVENANCE:

Acquired directly from the artist by P. Burki, Amsterdam, 10 April 1880 (1000 florins).

Anonymous sale; Nagel, Stuttgart, 2 April 2008, lot 727.

Private collection, Netherlands.

LITERATURE:

W. Laanstra, *Cornelis Springer (1817 – 1891)*, Utrecht, 1984, p. 201, cat. no. 80-3, as: 'De Oudezijds kapel op de Zeedijk te Amsterdam in het midden van de 17e eeuw bij zomer'.

A Ligthart, *Door het oog van Cornelis Springer (1817 – 1891). Een ontdekkingsstocht langs de steden rondom de Zuiderzee, Schiedam*, 2015, pp. 146 – 147, 154, cat. no. 200, as: 'De Olofskapel op de Zeedijk te Amsterdam'.

Cornelis Springer, the greatest Dutch architectural painter of the 19th Century, grew up in a family of architects and building contractors in Amsterdam. Initially Springer painted town views which followed the contemporary trend of idealising the past and Dutch national heritage. From the early 1850's onwards Springer abandoned the fantasized element in his architecture and concentrated on existing topographical locations, following an increasing interest in topographically accurate subjects. From the 1850's onwards Springer had reached such fame that he only worked on commission for private collectors and dealers. A waiting list of two years in this period bears testimony to the great popularity of his work. A patron would choose a composition on the basis of his drawings. Springer was a diligent worker who carefully recorded his studio activities and from 1852 he recorded all the sales of his paintings and watercolours. This preparatory material clearly illustrated how the artist developed this theme: after drawing a sketch on location, he subsequently executed a black and white chalk drawing in his studio with the measurements intended for his final oil painting.

The present lot is a fine example of Springer's realistic representation of a city. Here he has depicted the picturesque Sint Olofskapel (Saint Olof's chapel), also known as the Oudezijds Kapel, situated at the beginning of the Zeedijk in Amsterdam, near the Damrak. The original Sint Olofskapel was built between 1440 and 1450, making it the oldest chapel in Amsterdam. Vincent van Gogh attended services in the chapel multiple times and he considered the little neighbourhood around the church a "very nice part of the city" that reminded him of central London.



Preparatory drawing for the present lot. Private collection.

The wooden façade opposite the chapel belongs to one of the oldest, still existing, wooden houses in Amsterdam, called 't Aepjen (the monkey). Built between 1546 and 1550 this used to be a well-known tavern in the 16th and 17th century for sailors. According to an old saying the tavern received his name when the owner of 't Aepjen asked one of his guests to bring back a monkey from the East Indies in order to settle a debt. Other sailors started to fulfill their debts with bringing back monkeys from their travels. As these monkeys were full of fleas which were transmitted to the guests, someone who scratched his head back then was said to have spent the night in 't Aepjen. The Dutch expression 'je bent in de aap gelogeed' (you spent the night in the monkey) is still being used, meaning that you are in trouble. Springer has combined the topographical accuracy with figures dressed in 17th century attire, creating the appearance of Amsterdam in the Golden Age. One of the figures to the left is said to be Springer's wife, Geertruij ten Cate (1812-1902).

Displayed are all the qualities for which Springer is so admired: his stunningly realistic representation of architecture, the masterful play of strongly contrasting light and shadow, a detailed depiction of the historical gables and the variety of townspeople going about their daily business are enlightened by subtle, diffuse light. These elements are brought together in a well-engineered and balanced composition, clearly illustrating the great virtuosity of the artist.





PROPERTY FROM A PRIVATE ARGENTINEAN COLLECTION

247

FERNANDO ÁLVAREZ DE SOTOMAYOR (SPANISH, 1875-1960)

A Dutch fisher woman

signed 'Sotomayor' (lower right)

oil on canvas

21½ x 26¾ in. (54,5 x 68 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Arturo Uriarte y Piñero, Buenos Aires.

Bequeathed by the above to the Museo Nacional de Bellas Artes, Buenos Aires, 1941.

Returned to the descendants of the Uriarte y Piñero family, 1991.

Thence by descent to the present owner.

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, 1941-1991.



VARIOUS PROPERTIES

248

JOZEF ISRAELS (DUTCH, 1824-1911)

Mother's treasure

signed 'Jozef Israëls' (lower left)

oil on canvas

21 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in. (55 x 90 cm.)

£15,000-25,000

US\$19,000-32,000

€17,000-28,000

PROVENANCE:

Acquired directly from the artist by Mr Verner Z. Reed (1863-1919), Colorado, USA, circa 1900.

Mr. L. Keesing, by 1964.

Mrs. N. Keesing, by 1982, and by descent to the present owners.

The present lot is offered with a letter by Jozef Israëls to Mr Verner Z. Reed (dated 15 January 1901) stating "I believe it is a very good example of what I can show - there is a feeling of happiness in the mother and peace in the arrangement of the child, and as a whole it is a good painting in colour treatment and clair-obscur".



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

249

BERNARDUS JOHANNES BLOMMERS (DUTCH, 1845-1914)

The first born

signed 'Blommers' (lower right)

oil on canvas

26 $\frac{3}{4}$ x 18 in. (68 x 45.8 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Anonymous sale; Christie's, London, June 1924.
where acquired by Watson Art Galleries, Montreal (according to a label on the
stretcher).

Private collection, Canada.

Their sale; Christie's, Amsterdam, 24 October 2000, lot 100.

Private collection, Netherlands.

Their sale; Christie's, Amsterdam, 14 October 2008, lot 189.

Acquired at the above sale by the present owner.



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

250

ANDREAS SCHELFHOUT (DUTCH, 1787-1870)

A view of Dordrecht in winter

signed and dated 'A Schelfhout f/45' (lower left)

oil on panel

5½ x 7¾ in. (13 x 17.2 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

with L. Isle & Co., London.

Acquired from the above by a private collector, England.

with Richard Green, London, 2005.

Anonymous sale; Christie's, Amsterdam, 15 April 2008, lot 227.

Acquired at the above sale by the present owner.



PROPERTY FROM A GERMAN COLLECTION

251

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

Kittens at play

signed 'Henriette Ronner' (lower right)

oil on panel

13¾ x 17⅞ in. (33.5 x 45.5 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

The great-great grandfather of the present owner,
Thence by descent.



PROPERTY OF A DUTCH GENTLEMAN

252

**JOHANNES CHRISTIAAN KAREL KLINKENBERG
(DUTCH, 1852-1924)**

A view of Leeuwarden with the Oldenhove

signed 'Klinkenberg' (lower right)

oil on canvas

15½ x 20¾ in. (39.5 x 53 cm.)

£15,000-25,000

US\$19,000-32,000
€17,000-28,000

PROVENANCE:

Anonymous sale; Paul Brandt, Amsterdam, 3 November 1964, lot 135.
Private collection, Netherlands.

LITERATURE:

W. Laanstra, *Johannes Christiaan Karel Klinkenberg 1852-1924, de meester van het zonnige stadsgezicht*, Laren, 2000, p. 123, no. O/39-25, (illustrated), as 'De Oldehove aan de Singel in Leeuwarden'.

PROPERTY OF A DUTCH GENTLEMAN

253

ISAAC ISRAELS (DUTCH, 1865-1934)

At the Koningsbrug, Rotterdam

signed and dated 'Isaac Israels/1882' (lower right)

oil on panel

21 $\frac{1}{8}$ x 33 $\frac{3}{8}$ in. (55.5 x 86 cm.)

£60,000-80,000

US\$76,000-100,000

€68,000-90,000

PROVENANCE:

Private collection, Netherlands.

EXHIBITED:

The Hague, Gemeentemuseum, *Jozef en Isaac Israels: vader en zoon*, 20 September 2008 – 8 February 2009, as 'studie voor Het vertrek der Kolonialen'.

The Hague, Gemeentemuseum, *Rumoer in de stad: de schilders van Tachtig*, 14 April – 5 November 2017, as 'Transport van de Kolonialen, 1882'.



Fig. 1: Isaac Israels, *Transport of Colonial Soldiers*, 1883-84, Kröller-Müller Museum Otterlo.

A son of Netherlands most celebrated artist from the Hague School, Jozef Israels, Isaac Israels showed early artistic promise from the tender age of 6 years old. A prodigy as well as a self-taught painter, Isaac eventually developed a style that was not only unique and different from his father's style, but also had little in common with The Hague School artists at the time.

Under influence of the Franco-Prussian war of 1870, the military genre pervaded late 19th Century European art with artists such as Jean Baptiste Édouard Detaille (1848-1912) entering military pieces into the Paris *Salon*. A year before the present lot was painted, in 1881, Isaac Israels successfully debuted at the *Tentoonstelling van Levende Meesters* in The Hague with a picture titled *The repetition of the signal*. Israels' favourable reception in The Hague, in combination with his artistic debut at the *Salon* in Paris in 1882, began an illustrious career with his works being sought after nationally and internationally. First as a painter of portraits and large-scale military pieces and later as the leading artist of the Amsterdam Impressionist movement who equalled most of his French contemporaries.

Isaac painted the present lot in 1882 at the age of seventeen, only four years after his enrolment in The Hague Drawing Academy 1878. Depicted is a preliminary study for the *Transport of colonial soldiers*, dated 1883-84 (Kröller-Müller Museum, Otterlo [inv.no 378], oil on canvas, 160 x 300 cm) where a detachment of soldiers walks across the Koningsbrug in Rotterdam, ready to embark on their journey to the Dutch East Indies.

Contrary to the crowded composition in *Transport of colonial soldiers*, Isaac emphasized in the present study the austere quality of his subject matter and perfectly illustrates his keen analytical power and natural talent to solely include essential pictorial details.



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

254

BERNARDUS JOHANNES BLOMMERS (DUTCH, 1845-1914)

A day at the beach

signed 'Blommers.' (lower right)

oil on canvas

22¾ x 32¼ in. (57.7 x 82 cm.)

£30,000-50,000

US\$38,000-63,000

€34,000-56,000

PROVENANCE:

Private collection, U.S.A.

Their sale; Christie's, Amsterdam, 10 June 2009, lot 139.

Acquired at the above sale by the present owner.

EXHIBITED:

Portland, Portland Museum of Art (on loan from November 2005-October 2008), loan number 9.2005.2.

Bernardus Johannes Blommers was trained as a lithographer in his fathers printing studio. In the evenings he studied at the Hague Academy where he met Willem Maris (1844-1910) who became a friend for life and encouraged him to become a painter. Together they shared a studio in The Hague, which soon became a meeting-point for many Hague School artists. One of them was Jozef Israels who encouraged Blommers in 1882 to move to Scheveningen near the beach. Israels became Blommers' main advisor and influenced him enormously by focussing more on the everyday life subjects, such as peasants, fishermen and especially the daily activities on the beach of Scheveningen. Blommers and Israels used the same subjects but it is clear that both artists had a totally different approach. Israels worked in a more social-realistic dark manner and Blommers in a more narrative, lively style, for which he often used his wife and children as the main subject.

Blommers, like many Hague School painters, had a preference for placing his motifs in the centre of his paintings. Two children dominate the centre of the painting to which the spectators eye is immediately drawn. In this work he does not show any moralistic references or social commitment, but he paints the sunny side of life showing children in their happy and carefree state, which was not often the case in the real world at that time. To show depth, Blommers uses horizontals which clearly visible in the broad water section in the foreground, followed by the beach, the sea and the horizon with a narrow sky. Not only in The Netherlands, but also internationally Blommers is regarded as one of the major painters of The Hague School. His paintings were sold in Great Britain, in America and Canada. This success gave him the financial means to build a house in The Hague and later in Katwijk and enabled him to live an untroubled life. In 1914 Blommers died at the age of seventy.







PROPERTY OF A GENTLEMAN

255

**JOHAN-BARTHOLD JONGKIND
(DUTCH, 1819-1891)**

Environs de Dordrecht

signed and dated 'Jongkind 1870' (lower left)

oil on canvas

9 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in. (24.5 x 32.7 cm.)

£20,000-30,000

US\$26,000-38,000

€23,000-34,000

PROVENANCE:

Private collection, France, since before 1922,

Thence by descent.

Their sale; Christie's, London, 4 February 2003, lot 201.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Schmit, *Jongkind*, 11 February - 13 March 1976, no. 19.

LITERATURE:

A. Stein, *Jongkind: Catalogue critique de l'oeuvre: Peintures*, I, Paris, 2003, no. 612 (illustrated).



VARIOUS PROPERTIES

256

GEORGE HENDRIK BREITNER (DUTCH, 1857-1923)

The Paleisstraat near the Spuistraat, Amsterdam, at night

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

oil on canvas

47½ x 35½ in. (120.6 x 90.2 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

PROVENANCE:

Mr. Axel P. Nielsen, by 1928.

Mrs A. C. van Ommen van Guylik collection, Laren, by 1932.

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

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

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

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

EXHIBITED:

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

The Hague, Gemeentemuseum van Moderne Kunst, *Breitner tentoonstelling*, 10 November – 9 December 1928, no. 85, as *De Spuistraat*.

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

PROPERTY FROM AN IMPORTANT DANISH COLLECTION

257

LAURITZ ANDERSEN RING (DANISH, 1854-1933)

A winding path

signed and dated 'L A Ring 93' (lower right)

oil on canvas

11½ x 17½ in. (29.3 x 44.5 cm.)

£8,000-12,000

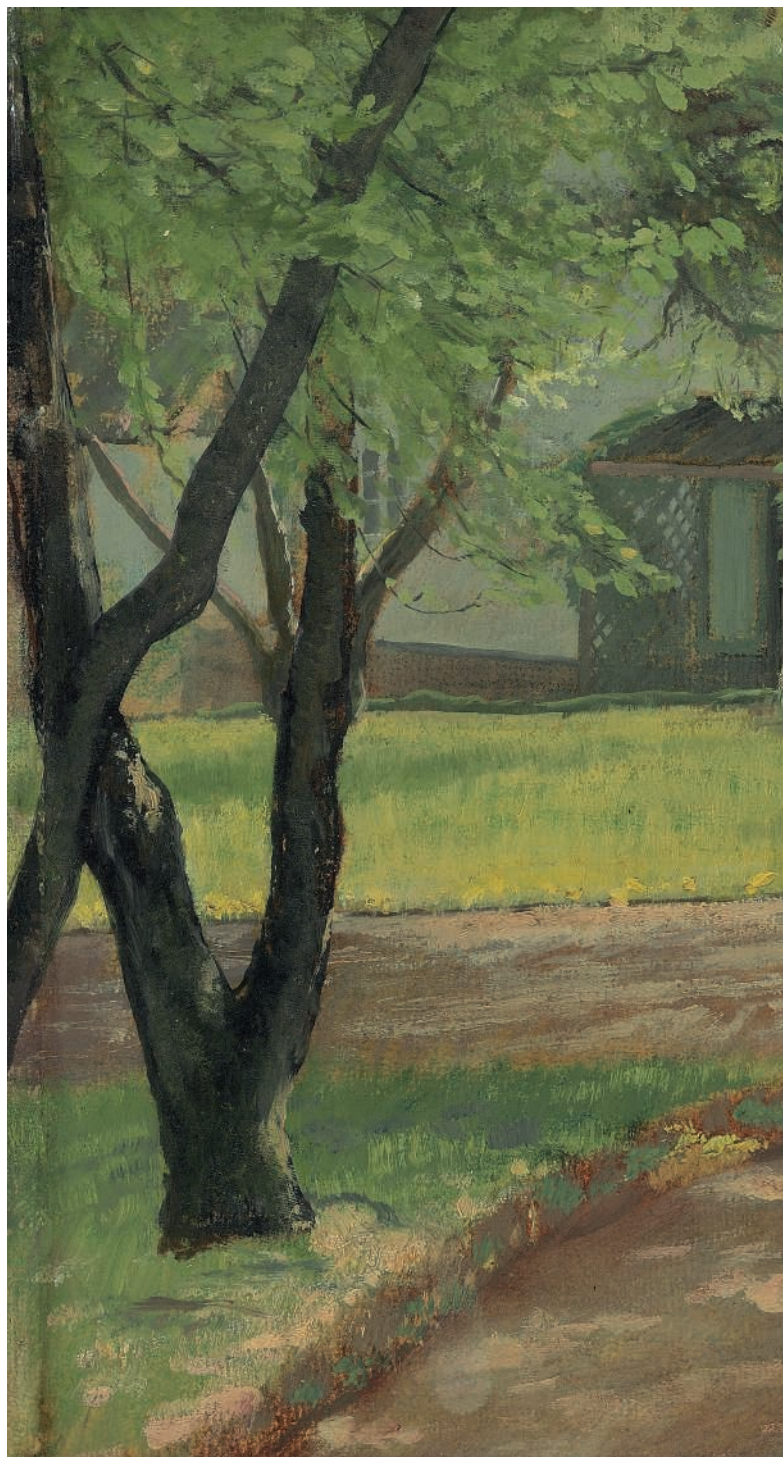
US\$11,000-15,000

€9,000-13,000

PROVENANCE:

The great-grandparents of the present owner,
Thence by descent.

Henry Wivel praised L.A. Ring as “the painter of roads *par excellence* within Danish art” (H Wivel, *L.A. Ring*, Copenhagen, 1997, p.50). Roads were a recurring motif in Ring’s *oeuvre*, and in the present work the dappled path which occupies the entire width of the lower picture plane leads into the foreground of the sunlit house. However, the focus of the artist does not fall on the road alone, but also on the painter’s relationship to that inviting track. In laying the road at our feet, Frederiksen suggests that Ring is not simply inviting the viewer forward, but characterizing “his own role in the landscape as that of a *wayfairer*, to signify that he perceives himself as being constantly on the move” (F. T. Frederiksen ‘Ring’s Roads’ in ed. P.N. Larsen, *L.A. Ring On the Edge of the World*, Copenhagen, 2006 p.150). In doing so, the depicted scene communicated not only a certain place in time, but the buildings and landscape become timeless whilst Ring shows himself not “as resting *in* the landscape, but wandering or moving *through* it” (*ibid.*, p151).





PROPERTY OF A SCANDINAVIAN COLLECTOR

258

FRITS THAULOW (NORWEGIAN, 1847-1906)

Dieppe

signed with initials 'F.T.' (lower left)

oil on canvas

25¾ x 36¾ in. (65.5 x 92.5 cm.)

Painted *circa* 1894.

£50,000-70,000

US\$64,000-88,000

€57,000-79,000

PROVENANCE:

Private collection, England.

Their sale; Christie's, London, 23 March 1984, lot 53.

Anonymous sale; Christie's, London, 22 May 1992, lot 30.

Anonymous sale; Christie's, New York, 13 October 1994, lot 149.

with Åmells Konsthandel AB, Stockholm.

with Dimon Fine Art, Liechtenstein.

Purchased from the above by a Private Collector, Denmark in 1998,

Thence by descent to the present owner.

Frits Thaulow began his artistic education at the Academy of Fine Arts in Copenhagen in 1870. Norwegian by birth, he decided to pursue a career outside of Scandinavia. After a brief stint in Skagen, Thaulow eventually settled in Paris where he became foremost among a group of Scandinavian landscape painters living in the French capital. While in Paris, Thaulow worked with fellow Norwegian artist Frederik Collett and Swedish colourist Carl Skanberg.

As brother-in-law to Paul Gauguin and a close friend of Claude Monet, Frits Thaulow was certainly attuned to the artistic principles of Impressionism. Throughout his career, his personal style was constantly evolving and he kept abreast of new stylistic developments and pictorial innovations. It is no surprise then that his work displayed Impressionistic tendencies, particularly in his investigation of the effects of light and his quick and expressive brushwork. From the autumn of 1894 Thaulow rented a villa in Dieppe for four years. Recalling his earlier training with the Norwegian marine painter Hans-Fredrik Gude at the Baden School of Art in Karlsruhe, Germany, he was captivated by the harbour, and would paint here from dawn to dusk. The present low shows his fascination with various sizes of sail and steam boats against the unique setting of the old buildings and chalky cliffs.

We are grateful to Vidar Poulsson for his assistance in preparing this catalogue entry.







PROPERTY OF A CONNECTICUT COLLECTOR

***259**

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Interior with a Cello

signed 'C Holsoe' (lower right)

oil on panel

14¾ x 15 in. (37.5 x 38.1 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with Georg Kleis, Copenhagen.

Acquired by the great-grandparents of the present owner,

Thence by descent.



PROPERTY OF A CONNECTICUT COLLECTOR

***260**

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Interior with a Samovar

signed 'C. Holsøe' (lower right)

oil on canvas

21¼ x 19 in. (54 x 48.3 cm.)

£15,000-25,000

PROVENANCE:

with Georg Kleis, Copenhagen.

Acquired by the great-grandparents of the present owner,
Thence by descent.

US\$19,000-32,000

€17,000-28,000



261

FRANZ VON STUCK (GERMAN, 1863-1928)

Heiliger Georg (Saint George and the Dragon)

signed 'Franz/Von/Stuck', with foundry inscription 'GUSS C. LEYRER MÜNCHEN'

bronze, mid-brown patina

9¼ in. (23.5 cm.) high, the group

23¾ in. (59.4 cm.) high; 8½ in. (21.7 cm.) wide; 5¾ in. (13.6 cm.) deep, overall
Conceived circa 1924.

This bronze circa 1924-1931.

£40,000-60,000

US\$51,000-76,000

€45,000-67,000

PROVENANCE:

The artist, thence by descent to the present owner.

EXHIBITED:

Tettenweis, Franz-von-Stuck-Geburtshaus, *Christliche Themen im Werk Franz von Stucks: 17. Jahresausstellung*, July 2005 - June 2006, no. 56f.

Tettenweis, Franz-von-Stuck-Geburtshaus, *Franz von Stuck: Das plastische Werk*, July 2011 - June 2013.

Munich, Villa Stuck, *Destiny Villa Stuck: Franz von Stuck's New Atelier*, 9 March - 6 May 2018.

LITERATURE:

Franz von Stuck: Gemaldd, Zeichnung, Plastik aus Privatbesitz, exhibition catalogue, 26 February 1994-September 1994, p. 124.

In addition to his celebrated paintings, Franz von Stuck executed a number of sculptures during his career including the present relief *Olympiade* and the statue of Saint George, which are unique casts and come directly from the artist by descent. For both objects, there are a number of design drawings illustrating the preceding creative process of the artist. Both objects stem from the first half of the 1920's and were possibly designs for much larger and unexecuted memorials.



Franz von Stuck, *Preparatory sketches for Hl. Georg, Olympiade, circa 1924*, pencil on paper, The Estate of the Artist.



262

FRANZ VON STUCK (GERMAN, 1863-1928)

Olympiade

signed 'FRANZ/VON/STUCK'

bronze, dark brown patina with gilt and black cold painting
18½ in. (47 cm.) high; 15½ in. (39.4 cm.) wide; 7¾ in. (18.7 cm.) deep
Conceived circa 1924.

This bronze circa 1928.

£40,000-60,000

US\$51,000-76,000
€45,000-67,000

PROVENANCE:

The artist, thence by descent to the present owner.

EXHIBITED:

Tettenweis, Franz-von-Stuck-Geburtshaus, *Franz von Stuck: Das plastisches Werk*, July 2011 - June 2013.
Munich, Villa Stuck, *Destiny Villa Stuck: Franz von Stuck's New Atelier*, 9 March - 6 May 2018.

LITERATURE:

Franz von Stuck: Gemälde, Zeichnung, Plastik aus Privatbesitz, exhibition catalogue, 26 February 1994-September 1994, p. 128.

VARIOUS PROPERTIES

263

FRANZ VON STUCK (GERMAN, 1863-1928)

Amazone

signed 'FRANZ / STVCK', with foundry inscription 'C. LEYRER MÜNCHEN'

bronze, dark-brown patina

25 $\frac{7}{8}$ in. (65.5 cm.) high; 13 $\frac{3}{8}$ in. (34 cm.) wide; 6 $\frac{3}{4}$ in. (17.2 cm.) deep

Conceived *circa* 1897-98.

This bronze *circa* 1898-1905.

€10,000-15,000

US\$13,000-19,000

€12,000-17,000

COMPARATIVE LITERATURE:

A. Heilmann, *Die Plastik Franz von Stucks. Studien zur Monographie und Formentwicklung*, Dissertation, Technische Universität, Munich, 1985, pp. 152-62, 179-91, 390-93, no. 4.

E. Mendgen, *Franz von Stuck: Die Kunst der Verführung*, Tetterweis, 2002, p. 98, pl. 81.

T. Raff, "Die Kraft des Mannes und die weiche Schmiegsamkeit des Weibes", *Franz von Stuck: Das plastische Werk*, Tetterweis, 2011, pp. 44-47, 70-73.

First conceived in 1897, *Amazone* is one of von Stuck's most celebrated sculptures and epitomizes the artist's fascination with the Neo-Classical at this stage in his career. Stuck first approached the subject of the Amazonian female warrior through several paintings *circa* 1897. After meticulous drafts and well-documented preparatory sketches, Stuck soon realised the full dramatic potential of his subject as a three-dimensional work of art, the idealised female subject successfully realized in the smooth, highly finished surface of the present bronze. *Amazone* was frequently paired with Stuck's *Verwundeter zentaur* (*Wounded Centaur*, 1893), both in architectural settings and also in later paintings. Today a life-size cast of *Amazone* stands outside the Villa Stuck, Munich, as designed by the artist, and two other casts of the model by the Leyrer foundry like the present lot may be found in the Metropolitan Museum of Art, New York (inv. 27.21.7) and the Harvard Art Museums, Boston (inv. 2003.132). However, both of these examples are of later date than the present model, as indicated by the inclusion of the honorific 'von' to Stuck's signature in works cast after 1906 when the artist received the Order of Merit of the Bavarian Crown.



PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

264

ALPHONSE MUCHA (CZECH, 1860-1939)

A study

pencil, sanguine and coloured chalks on buff paper, laid down on card
12½ in. (31.8 cm.) diameter

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

PROVENANCE:

Gifted from the artist to Antonin Klastersky,
Thence by descent to the present owner.





PROPERTY FROM A FRENCH COLLECTOR

265

ANTONIO RIVAS (SPANISH, 1845-1911)

In the harem

signed, inscribed and dated 'A. Rivas/Roma/90' (lower right)

oil on canvas

18 x 35 in. (45.5 x 89 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, Italy.

Anonymous sale; Sotheby's, London, 30 May 2008, lot 156.

Private collection, France.



PROPERTY OF A FRENCH COLLECTOR

266

JEAN JOSEPH BENJAMIN CONSTANT (FRENCH, 1845-1902)

In the harem

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

£18,000-25,000

US\$23,000-32,000
€21,000-28,000

PROVENANCE:

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

LITERATURE:

N. Bondil (ed.), *Benjamin Constant: Marvels and Mirages of Orientalism*, exhibition catalogue, New Haven, 2014, p.26 (illustrated).

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

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

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

VARIOUS PROPERTIES

267

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

Horse traders

signed 'Eug. Fromentin.' (lower right)

oil on canvas

12¾ x 16 in. (32.4 x 40.5 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

with Whitford Gallery, London.

with Mathaf Gallery, London.

Anonymous sale; Bonham's, Knightsbridge, 31 March 2015, lot 188.

Acquired at the above sale by the present owner.

LITERATURE:

J. Thompson & Barbara Wright, *La Vie et l'oeuvre d'Eugène Fromentin*, Paris, 1987, p. 285 (illustrated).

J. Thompson & Barbara Wright, *Eugène Fromentin, 1820-1876: visions d'Algérie et d'Égypte*, Paris, 2008, p. 343 (illustrated).







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***268**

CARL FREDERICH HEINRICH WERNER (GERMAN, 1808-1894)

Musicians at Philae

signed and dated 'C. Werner. f. 1887.' (lower left)
pencil and watercolour heightened with bodycolour on paper
18½ x 13⅙ in. (47 x 33.5 cm.)

£8,000-12,000

US\$11,000-15,000
€9,000-13,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 May 1991, lot 58.



VARIOUS PROPERTIES

269

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

Turkish gemi ships

signed and dated 'Preziosi/1852' (lower right)

pencil, watercolour and bodycolour on paper

13 x 8½ in. (33 x 20.6 cm.)

£7,000-10,000

US\$8,900-13,000

€7,900-11,000

The Turkish *gemi* ships are the subject of attention in the present lot - the foremost detailed vessel showcases Preziosi's meticulous skill in his rendering of the carvings on the boat, the background outlined boat expresses the artist's skill in capturing the vessels of the Bosphorus sitting naturally on the water. We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing the present lot.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

270

FABIO FABBI (ITALIAN, 1861-1946)

Corteo Arabo

signed 'F. Fabbi' (lower right)

oil on canvas

19 x 27½ in. (48.3 x 69.8 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with Galleria d'Arte Il Due di Quadri, Bologna, by 1981.

Acquired from the above by the present owner.

EXHIBITED:

Bologna, Galleria d'Arte Il Due di Quadri, *Fabio Fabbi*, 16 May-16 June 1981.

Bologna, Galleria d'Arte Maggiore, Associazione Bologna per le Arti, *Fabio Fabbi, 1861-1946*, 14 May-30 June 2000, no. 38.

LITERATURE:

Ottocento. Catalogo dell'arte italiana dell'Ottocento, Milan, 1994, vol. 23, p. 105 (illustrated).



VARIOUS PROPERTIES

271

FÉLIX ZIEM (FRENCH, 1821-1911)

On the Bosphorus

signed 'Ziem' (lower left)

oil on panel

17¾ x 21¼ in. (45 x 55 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

A certificate issued by the Association Félix Ziem is available. We are grateful to Mathias Ary-Jan, David Pluskwa and Gérard Fabre of the Association Félix Ziem who confirmed the authenticity of the present lot.

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation'** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

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

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

3 YOUR WARRANTIES

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

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

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3. TRANSFERRING RISK TO YOU

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

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

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

4. WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5. KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

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

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 **V** 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 that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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. 113
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ Minimum Price Guarantees

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

○◆ Third Party Guarantees/Irrevocable bids

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

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

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will

mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

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

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

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

COLLECTION AND CONTACT DETAILS

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

Tel: +44 (0)20 7839 9060
Email: 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.

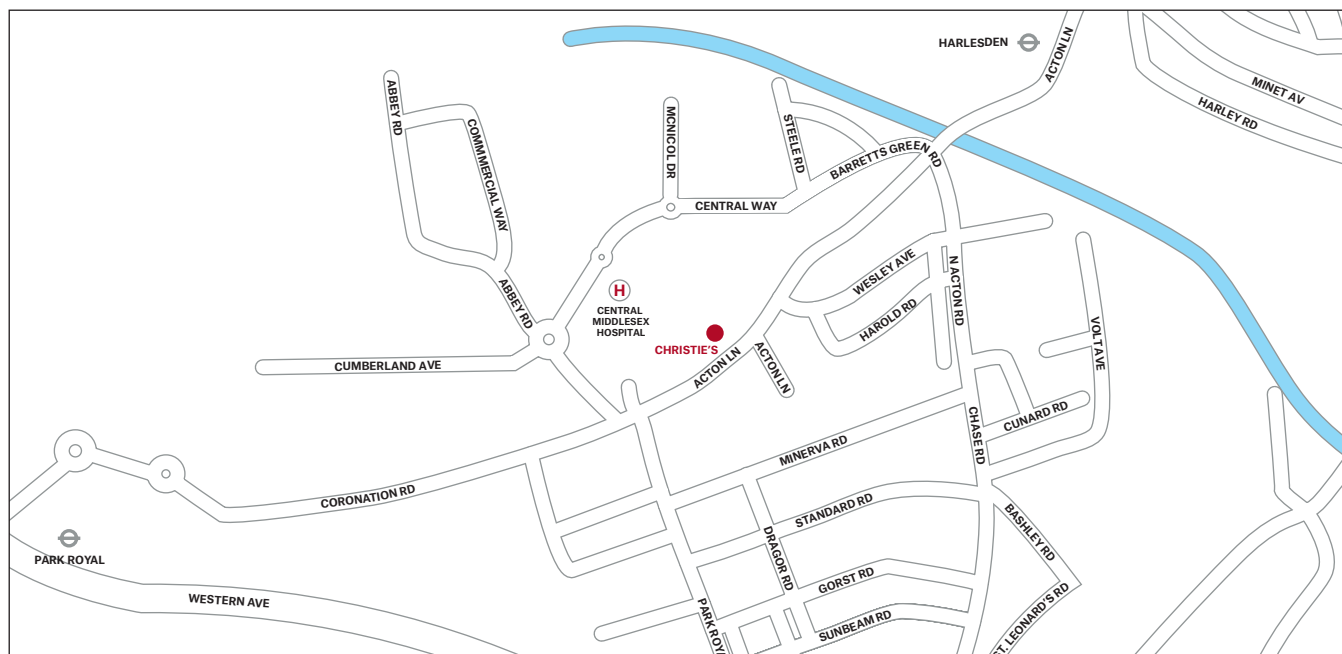
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Acton Lane
London NW10 7FY

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.





CAMILLE PISSARRO (1830-1903)
L'Anse des Pilotes et le brise-lames est, Le Havre
signed and dated 'C. Pissarro. 1903' (lower right)
oil on canvas
18¼ x 21¾ in. (46.2 x 55 cm.)
Painted in 1903
£600,000-800,000

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London, 19 June 2019

VIEWING

13-18 June 2019
8 King Street
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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



MICHEL JEAN CAZABON (1813-1888)

Port au Prince

signed 'M.J. Cazabon' (lower left)

oil on board

16 x 22 $\frac{3}{4}$ in. (40.7 x 57.8cm.)

£60,000-80,000

INVITATION TO CONSIGN

TOPOGRAPHICAL PICTURES

AMERICAS - AFRICA - ASIA - AUSTRALIASIA

London, 23 October 2019

CONSIGN BY 3 SEPTEMBER 2019

CONTACT

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nlambourn@christies.com

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ANDERS ZORN (SWEDISH, 1860-1920)
Cécile, Mathilde and Pierre May in their Apartment on the Avenue Hoche, Paris
signed and dated 'Zorn 89' (lower right)
watercolor and gouache on paper
26½ x 39⅞ in. (67.5 x 101.5 cm.)
\$500,000-700,000

EUROPEAN ART, PART I

New York, 30 October 2019

VIEWING

26–30 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Laura H. Mathis
lmathis@christies.com
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