

An impressionist painting of a landscape. In the foreground, a dark, gnarled tree trunk with dense, dark foliage dominates the left side. A thin branch with small green leaves extends from the bottom left towards the center. The middle ground features a body of water with horizontal bands of color, including purples, blues, and whites, suggesting reflections or a misty atmosphere. The background shows a sky with soft, horizontal strokes of blue, pink, and white, indicating a sunset or sunrise. The overall style is characterized by visible brushstrokes and a rich, textured palette.

LONDON | 12 DECEMBER 2019

EUROPEAN ART

19TH CENTURY & ORIENTALIST ART

CHRISTIE'S



C. COROT. 1850





EUROPEAN ART: 19TH CENTURY & ORIENTALIST ART

THURSDAY 12 DECEMBER 2019

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THE COLLECTION OF
J.E. SAFRA
THE DESCENDANTS OF
LORD CRAIGMYLE
THE EARL OF ARRAN

AUCTION

Thursday 12 December
at 2.30pm

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

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Saturday	7 December	12.00pm - 5.00pm
Sunday	8 December	12.00pm - 5.00pm
Monday	9 December	9.00am - 8.00pm
Tuesday	10 December	9.00am - 4.30pm
Wednesday	11 December	9.00am - 4.30pm

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Lot 237 (detail)

INSIDE FRONT COVER:
Lot 210 (detail)

OPPOSITE:
Lot 247 (detail)

INSIDE BACK COVER:
Lot 258 (detail)

BACK COVER:
Lot 205 (detail)



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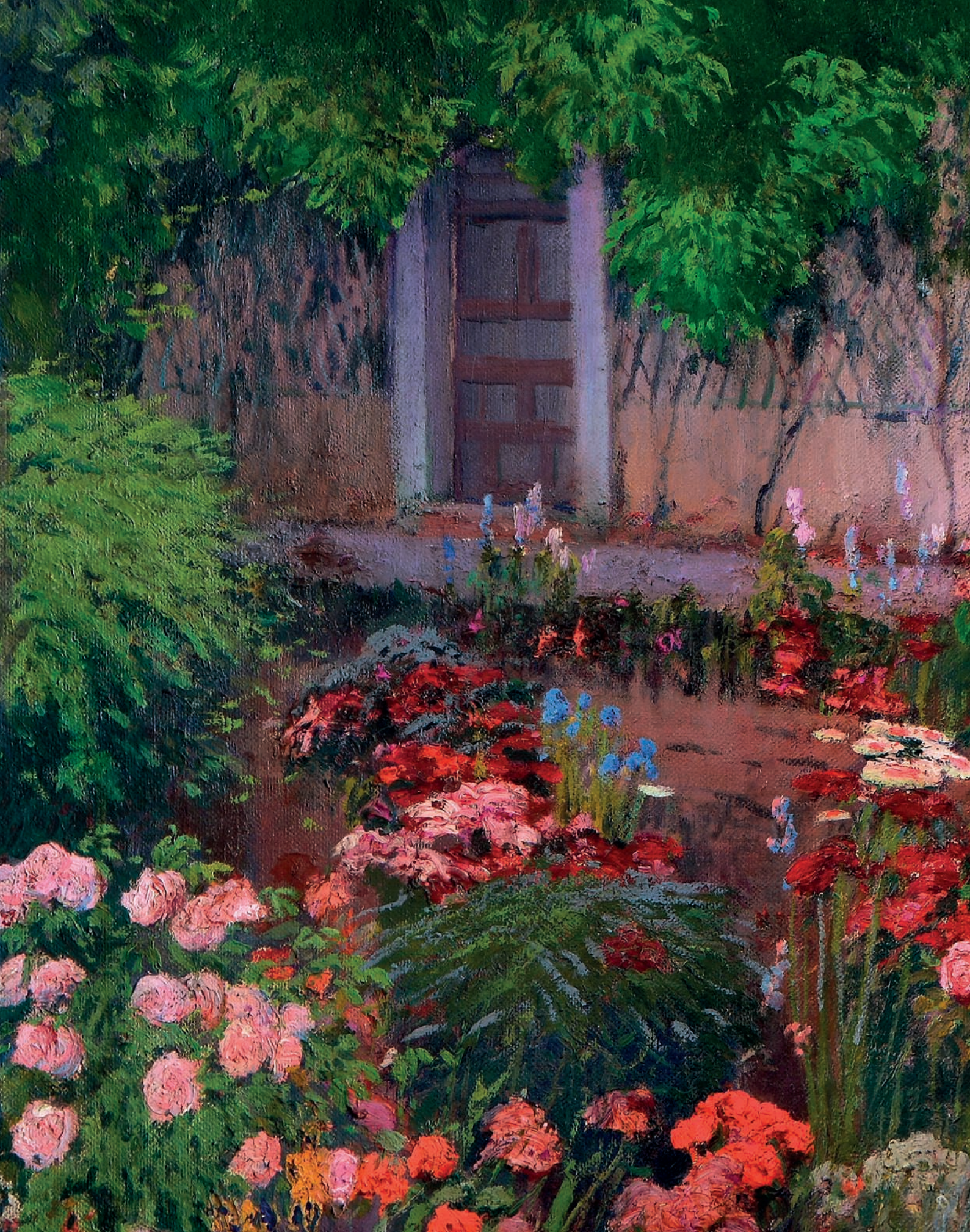
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**12 DECEMBER
BRITISH ART
LONDON**

**12 DECEMBER
IN THE FIELD:
AN IMPORTANT PRIVATE
COLLECTION OF
SPORTING ART
LONDON**

Subject to change

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201

THÉODORE ROUSSEAU (FRENCH, 1812-1867)

View of Lake Geneva from Pass de la Faucille

oil on paper laid down on board

12½ x 18½ in. (31.7 x 46 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

The present work is one of the largest oils on paper by Théodore Rousseau stemming from his journey of Switzerland in 1834. Because Rousseau was attracted to realist landscapes (in 1834, at 22 years of age) he did not make a grand tour in Italy like his contemporaries, but organised his own "educational trip" to Switzerland. He left for the Jura and stayed for three months close to the *La Faucille* pass, the present subject. From there he explored the Alps and studied the various summits and hills of the region. Only twenty painted studies of this period are known today and rare to find in private hands.

The present work has been authenticated by Michel Schulman, in September 2017, and will be included in the forthcoming *Supplément du catalogue raisonné de l'oeuvre de Théodore Rousseau*.



PROPERTY OF A PRIVATE FRENCH COLLECTION

202

HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

Bord de Meuse

signed and dated 'h:harpignies/52' (lower left)

oil on canvas

26 $\frac{1}{8}$ x 36 $\frac{3}{4}$ in. (66.5 x 93.5 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private Collection, France.

VARIOUS PROPERTIES

203

PAUL DÉSIRÉ TROUILLEBERT (FRENCH, 1829-1900)

La gardienne de Vaches

signed 'Trouillebert' (lower left)

oil on canvas

13 x 16¼ in (33 x 41.5 cm.)

£7,000-10,000

US\$9,100-13,000

€8,200-12,000

LITERATURE:

C. Marumo, T. Maier and B. Müllerschön, *Paul Désiré Trouillebert, Catalogue raisonné de l'oeuvre peint*, Stuttgart, 2004, p. 540, no. 947 (illustrated).



***204**

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

Paysage Boisé avec deux personnages

signed 'COROT' (lower centre)

oil on canvas

12 x 15 in. (30.2 x 38 cm.)

Painted *circa* 1860-1865.

£50,000-70,000

US\$65,000-91,000

€58,000-81,000

PROVENANCE:

Thomas MacLean, London, 1888.

Mrs A.S. Burg, Swampscott, Massachusetts, USA.

Her sale; Christie's, New York, 21 May 1986, lot 87.

Acquired at the above sale by the present owner.

LITERATURE:

A. Pacitti and P. Dieterle, *Corot, quatrième supplément à L'oeuvre de Corot*, Paris, 1992, pp. 34, no. 22 (illustrated, p. 35).





PROPERTY OF A PRIVATE JAPANESE COLLECTOR

***205**

GUSTAVE MOREAU (FRENCH, 1826-1898)

Orphée

signed '-Gustave Moreau-' (lower left)

oil on panel

6¼ x 3¼ in. (15.5 x 8 cm.)

Painted *circa* 1865.

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

Private collection, Japan.

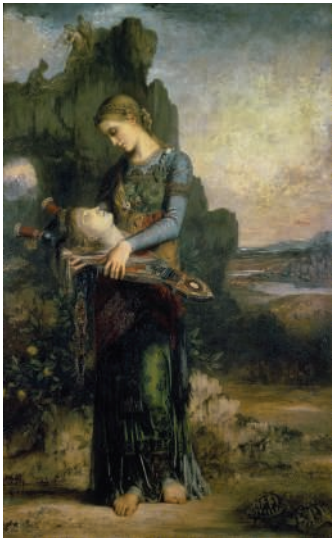


Fig. 1. Gustave Moreau, *Orpheus*, 1865, oil on canvas, Paris, Musée d'Orsay
© Bridgeman Images

Providing the theme for some eight paintings and watercolours, the subject of Orpheus was a deep vein of inspiration in Gustave Moreau's *oeuvre*.

Moreau exhibited at the Salon in 1866 one of his most famous paintings of this subject (fig. 1, now in the collection of the Musée d'Orsay) of which there are several versions mostly executed between 1865 and 1870 (cfr. Mathieu, 1998, no. 84 to 90). This composition quickly became the manifesto of Moreau's 'decadentisme' and struck the imagination of an entire generation of Symbolist artists.

In the present work a beautiful Thracian maiden reverently beholds the head and lyre of the dead poet Orpheus. Melancholy permeates the composition. The central figure is set in a classical pose, against a vertiginous rocky background. The picture hints at the duality of woman – simultaneously representing the forces of destruction and of new life, for while the maiden may glance reverently at Orpheus, so too the Maenads, incensed by the poet's indifference to them, were responsible for savaging him to death. The artist will return to the theme of Orpheus later on in his life. In a watercolour executed twenty years later, dated *circa* 1887, Moreau captures a different episode of the myth: *La Douleur d'Orphée*. Here Moreau is not interested in the final cathartic act of Orpheus' tragedy but he instead decides to emphasise the role of the poet, who sings his desperate eulogy to the dead Eurydice.

The present lot is sold with a certificate from Pierre-Louis Mathieu dated 23 September 2019.





PROPERTY OF THE DESCENDANTS OF LORD CRAIGMYLE

The following three works by Jean-Baptiste-Camille Corot formed part of the storied collection of Alexander Shaw, 2nd Baron Craigmyle (1883-1944). A noted collector and philanthropist, Lord Craigmyle was a Scottish Liberal Party politician and a lawyer. During the First World War he served his country in the Royal Marine Artillery and was involved in the Battle of the Somme. Next to his position in Parliament, he was a director of the Bank of England and Chairman of P & O.

Lord and Lady Craigmyle lived at Fairnilee House, Galashiels, where the following three lots adorned the walls. They had bought the house in 1929 after the death of Alexander Roberts who had commissioned the new house to be built in 1904 from Glasgow architect, John James Burnet. The house is of a striking, pale cream harled whinstone with contrasting red sandstone dressings.



PROPERTY OF THE DESCENDANTS OF LORD CRAIGMYLE (LOTS 206-208)

206

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

Trois paysannes dans une clairière

signed 'COROT' (lower left)

oil on canvas

15 x 18¼ in. (37.5 x 46.5 cm.)

Painted *circa* 1860-65.

£60,000-80,000

US\$78,000-100,000

€70,000-92,000

PROVENANCE:

with Arnold & Tripp, Paris around 1900, no. 5451.

with Anderson Galleries, London, 1901.

with Arthur Tooth & Sons, London 1902.

Purchased from the above by Alexander R. Peacock, Pittsburgh, 1906.

His collection sale; American Art Association, 10 January 1922, lot 18,

as 'The Mushroom Gatherers'.

William Harold Sharp, New York.

His estate sale; American Art Association, New York, 28 January 1926, lot 178,

as 'Mushroom Gatherers'.

with Scott & Fowles, New York, 1926.

with Arthur Tooth & Sons, London, 1929.

Acquired from the above by Lord Craigmyle, Great Britain, *circa* 1932.

with Barbizon House, London, 1933.

Returned to Lord Craigmyle, thence by descent.

LITERATURE:

M. Dieterle & C. Lebeau, *Corot, sixième supplément à L'oeuvre de Corot*, Paris, 2018, p.84, no. 85, (illustrated).









COROT

PROPERTY OF THE DESCENDANTS OF LORD CRAIGMYLE (LOTS 206-208)

207

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

Saint-Nicolas-Lez-Arras. Le Clocher et un Groupe d'Arbres

signed 'COROT' (lower right)

oil on canvas

21¼ x 25¾ in. (54 x 65.5 cm.)

Painted *circa* 1872-73.

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

PROVENANCE:

Mr Michel, 1874.

Doctor Teste, 1888.

with Hollender and Cremetti, London, 1891.

Major J. A. Coates.

His sale; Christie's, London, 12 April 1935, lot 43, as 'The Church of St. Nicholas'.

Acquired at the above sale by Barbizon House.

Acquired from the above by Lord Craigmyle, thence by descent.

EXHIBITED:

London, Marlborough Fine Art Limited, *Corot Loan Exhibition*, November - December 1963.

London, Christie's, *Bi-Centenary Exhibition: A truly interesting Assemblage of Paintings of the most distinguished Merit, each having once passed beneath the Hammer in Christie's Great Room*, 3-21 January 1967, no. 6, as 'Saint Nicholas Les Arras', lent by The Rt. Hon. the Lord Craigmyle.

LITERATURE:

A. Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, vol. III, Paris, 1965, pp. 260-261, no. 2045b, (illustrated with a drawing by Robaut).

Corot commenced this work *en plein-air* in 1872, sitting in M. Bellon's property in Arras, where he painted alongside his friend, the artist Charles Desavary, and his biographer, Alfred Robaut. Robaut's catalogue raisonné records this work in two states of naissance: it's initial composition in 1872 is captured with the height of technology for the day - a photograph by Charles Desavary, which preserves the memory of the work as it was prior to its modifications. A second record - a drawing by Alfred Robaut - reveals the work's appearance when Corot completed his painting in 1873, having altered the landscape in his studio. Corot's deft painterly touch brings the scene to life with his silvery light glazes, whilst trees are introduced to the left side of the composition to frame the painting. During these alterations the figures remain unchanged, continuing their work, unaware of the aesthetic transformations around them. Whilst a superb example of the artist's *oeuvre* in its own right, the remarkable record associated with this painting gives us a rare insight into Corot's approach when he was already an accomplished painter of recognised masterpieces.







PROPERTY OF THE DESCENDANTS OF LORD CRAIGMYLE (LOTS 206-208)

208

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

Environs de Douai. Charette en vue d'un village

signed 'COROT' (lower left)

oil on canvas

12¾ x 18¼ in. (32 x 46 cm.)

Painted in 1870.

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

with Cléophas, Paris, 1872.

with Boussod & Valadon, Paris around 1890.

Leonard Gow, Dunbartonshire.

The estate of Leonard Gow Esq., D.L., LL.D. sale; Christie's, London, 28 May 1937, lot 41.

Acquired at the above sale by Barbizon House, London.

Acquired from the above by Lord Craigmyle, thence by descent.

LITERATURE:

L. Thomson, *Barbizon House An Illustrated Record: Reproductions of some of the principal pictures sold from Barbizon House 1937*, no. 39, as 'La Petite Charette' (illustrated).

M. Dieterle & C. Lebeau, *Corot, sixième supplément à L'oeuvre de Corot*, Paris, 2018, p.117, no. 119 (illustrated).



VARIOUS PROPERTIES

209

THÉODORE GÉRICAUT (FRENCH, 1791-1824)

Étude de peau de panthère

inscribed '164' (upper left); marked on the verso with the wax seal of the Harcourt collection

oil on panel

18 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in. (48 x 58 cm.)

Painted *circa* 1812.

£40,000-60,000

US\$52,000-78,000

€47,000-69,000

PROVENANCE:

Comte Jean d'Harcourt, Paris.

Alain Delon, Paris.

His sale; Paris, Palais Galliera, 26 November 1971, lot 15.

Claude Aubry, Paris.

Caraman-Chimay collection, Paris.

Anonymous sale; Tajan, Paris, 18 December 2002, lot 58.

Acquired at the above sale by the present owner.

LITERATURE:

P. Grunchev, *Tout l'oeuvre peint de Géricault*, Paris, 1978, p. 91, no. 38a (illustrated), as: 'Étude de peau de panthère'.

L. E. A. Eitner, *Géricault: His Life and Work*, London, 1983, p. 326, note 82, as: 'Study of a Leopard Skin'.

G. Bazin, *Théodore Géricault: étude critique, documents et catalogue raisonné*, Paris, 1989, vol. III, pp. 72, 223, no. 916, as author unknown (illustrated), as: 'Peau de panthère naturalisée'.



Fig. 1, Théodore Géricault, *Officer of the Hussars*, 1814, oil on canvas, Paris, Musée du Louvre
© Bridgeman Images

Largely considered to be a preparatory study for the saddle-cloth of the famous painting *l'Officier de Chasseurs à Cheval de la Garde impériale, chargeant* (fig. 1), the present lot is one of eleven surviving study sketches for the acclaimed work which Géricault debuted at the Paris Salon in 1812. Professor Lorenz Eitner, in a letter dated 8 April 2002, writes how he considers the present work to be a painting of high quality, by the young Géricault, and goes on describing it as being 'of characteristically bold execution and of great interest as an example of his working method at that time'.

Eitner concurs with Philippe Grunchev who agreed with the attribution to the artist (cfr. Grunchev, 1991), while Germain Bazin (cfr. Bazin, 1996) rejected the work together with the *Study of Lions, after Rubens* (*Study after Rubens' Daniel in the Lions' Den*, cfr. Grunchev, 1991, 38b) that originally formed the back of the present panel.

Grunchev mentions how the paint treatment resembles that in *Coq et poules* (Grunchev, 1991, no. 82) and how the structure of the painting and the pale blue background give a poetic character to this study.

Eitner considers the present work an important document of Géricault's development of the *Officier de Chasseurs à cheval* and concludes describing the present lot as 'a painting of striking painterly execution'.

According to Grunchev, the number '164' on the front was added by the artist before his departure to Italy in 1816.







PROPERTY FROM THE COLLECTION OF J.E. SAFRA

***210**

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

Bourberouge, deux jeunes filles dans une prairie

signed and dated 'C COROT 1850' (lower left)

oil on canvas

9½ x 15 in. (24.1 x 38.1 cm.)

Painted in 1850.

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

Bathilde, Vicomtesse de Faily, Bourberouge, 1950.

Marquis de Chenevrières, Paris.

Anonymous sale; Gersaint, La Rochelle, 26 October 1996.

Anonymous sale; Sotheby's, New York, 23 May 1997, lot 8.

Acquired at the above sale by the present owner.

LITERATURE:

M. Dieterle & C. Lebeau, *Corot, cinquième supplément à L'oeuvre de Corot*, Paris, 2002, pp.40-41, no. 36 (illustrated).

Théodore Duret best described the key quality of Corot's art when he noted that the painter transferred onto canvas not only the visual spectacle before him but also 'the exact sensation of something he experienced' (T. Duret, *Les peintres français en 1867*, Paris, 1867, p. 27). *Bourberouge, two young girls in the meadow*, painted in 1850, demonstrates such a feeling. The work shows the hallmarks of Corot's approach to landscape painting, with his clear delineation between the shadowed foreground with two girls playing, the patches of light on the buildings amongst the trees in the middle ground, and the bright, cloudy day in the background. These elements all serve to draw the eye of the viewer through the landscape—an inherent ability of Corot's which earned him the title of 'the poet of the landscape'.

The previous owner, Marquis de Chenevrières, inscribed the stretcher with the following information. The scene depicts a view of the factory and forge of Bourberouge near Mortain. The painting was offered to Bathilde, Vicomtesse de Faily, who had welcomed Corot while he was studying with Bourberouge with his friend M. Delalain. The two girls playing in the middle of the meadow are Thilde de Pracontal, daughter of the first marriage of Bathilde d'Ommoy, the niece of Marquis de Chenevrières, and Miss Delalain, daughter of Corot's friend.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 211, 213, 267, 268, 269)

***211**

PIERRE OLIVIER JOSEPH COOMANS (BELGIAN, 1816-1889)

Return from the grape harvest

signed and dated 'Joseph Coomans 1874' (lower right)

oil on panel

17 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in. (45 x 35 cm.)

£7,000-12,000

US\$9,100-16,000

€8,100-14,000



VARIOUS PROPERTIES

212

ALEXANDRE CABANEL (FRENCH, 1823-1889)

Samson and Delilah

signed and dated 'ALEX.CABANEL./1878' (upper left)
oil on canvas
36½ x 25¾ in. (92.7 x 65.3 cm.)

£45,000-65,000

US\$59,000-84,000
€53,000-75,000

PROVENANCE:

Vincent Astor (1891-1959), New York.
His sale; American Art Association, New York, 21 April 1926, lot 412.
Acquired at the above sale by J. H. Cooper, for \$300.
Anonymous sale; Sotheby's, New York, 29 October 1987, lot 75.
Anonymous sale; Christie's, New York, 24 October 2007, lot 259.
with S.V.U. Mánes Galerie Diamant, Prague.

EXHIBITED:

Montpellier, Musée Fabre, *Alexandre Cabanel, 1823-1889. La tradition du beau*, 10 July-5 December 2010, no. 391; the exhibition later travelled to Cologne, Wallraf-Richartz-Museum & Fondation Corboud, 4 February-15 May 2011.
Prague, S.V.U. Mánes Galerie Diamant, *Metamorphoses*, 4 April-31 May 2013.
Hluboká nad Vltavou, Ales South Bohemian Gallery, *Alfons Mucha v zrcadle doby*, 28 June -28 September 2014, no. 8.

LITERATURE:

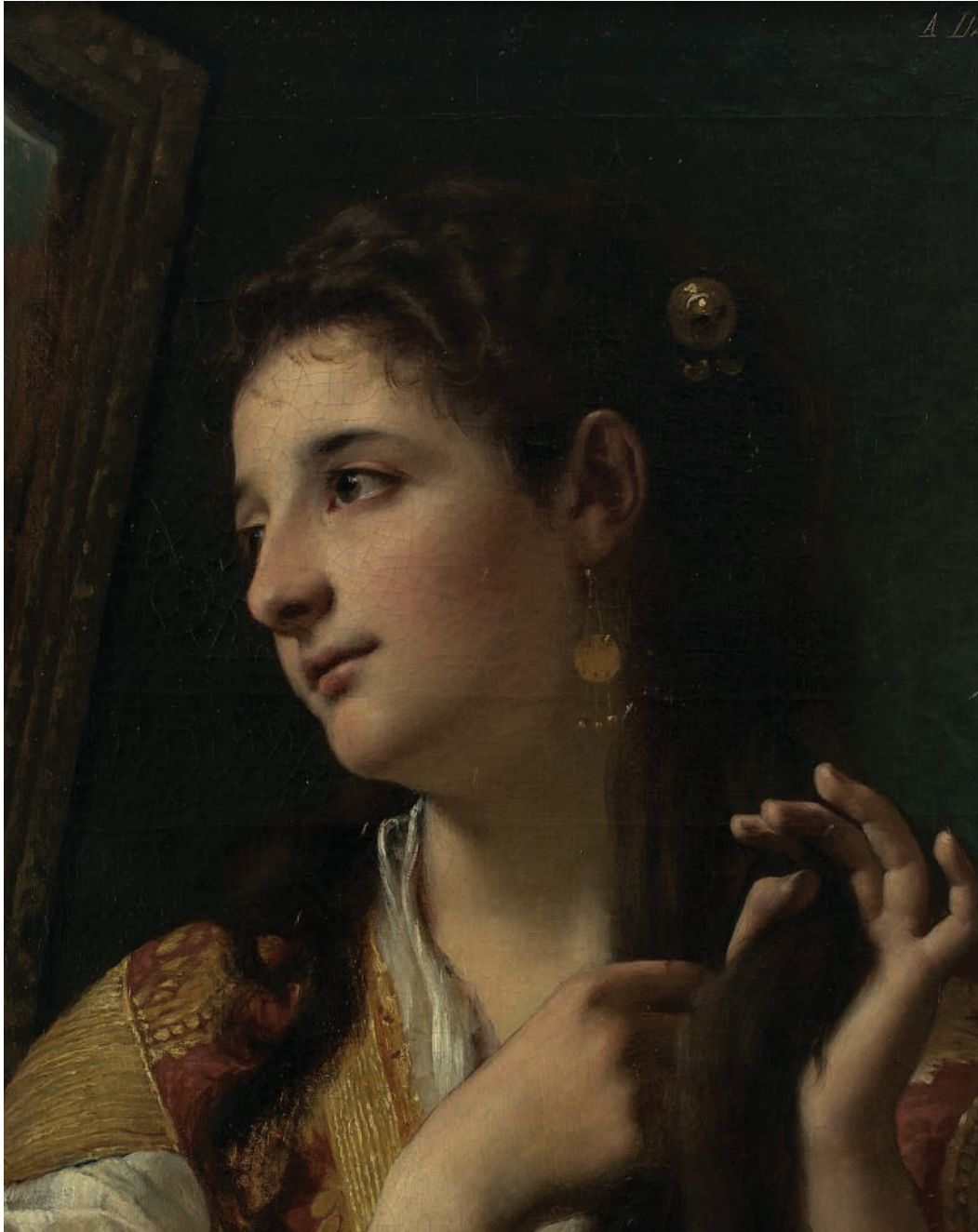
Edward Strahan, ed., *The Art Treasures of America being the Choicest Works of Art in the Public and Private Collections of North America*, Philadelphia, 1879, vol. II, p. 78.
Lucy H. Hooper, *Parisian Art-Items*, The Art Journal, New York, vol. 5, June 1879, p.189.
Lucy H. Hooper, *Contemporary French Artists: Meissonier and Cabanel*, The Art Journal, New York, vol. 5, September 1879, p. 286.
Claude Vento (pseudonym of Alice Laincel), *Les Peintres de la femme*, Paris, 1888, p. 204.
Georges Lafenestre, *Alexandre Cabanel*, Gazette des Beaux-Arts, 3 ed., t. 1, April 1889, p. 278.
Armand (Inventaire Armand), *Inventaire des dessins, photographies et gravures relatifs à l'histoire générale de l'art: Légés au département des Estampes de la Bibliothèque nationale par M. A. Armand, rédigé par M. François Courboin*, Lille, 1895, no. 10360 (illustrated).
Jean Nougaret, "Alexandre Cabanel. Sa vie, son oeuvre, essai de catalogue," unpublished dissertation, Montpellier, 1962, p. 154, no. 328.
C. Blyth, *Reimagining Delilah's Afterlives as Femme Fatale: The Lost Seduction*, London/New York, 2017, pp. 102-105 (illustrated).

By the 1860s Alexandre Cabanel had firmly established himself as an academic painter. His work was often compared favourably with that of William-Adolphe Bouguereau and Jean-Léon Gérôme and he was the recipient of numerous honours for his work. In 1839 he studied under François-Edouard Picot at the École des Beaux-Arts in Paris. It was Picot who impressed upon him the importance of selecting historical and literary subjects as the basis of his paintings; a lesson that Cabanel faithfully adhered to throughout his career.

The Israelite hero Samson was granted great strength from God in order to defend his people against their Philistine oppressors. After having defeated the Philistines' army, Samson fell in love with the seductive Delilah, a Philistine. Delilah was approached by agents from the Philistines' rulers, who bribed her to find out the secret of Samson's power: three times he teased her with misleading information, but when she asked him a fourth time, he confessed that his power was linked to his long hair. If he were ever to cut his hair or shave, this would be a breach of his vow to God and deprive him of his strength.

The present lot depicts a moment in the story of Samson and Delilah just before Delilah cuts Samson's hair. Delilah is the dominating figure in the present composition and the focus of the artist. Her pale skin shines against the dark background and gives her an ethereal and almost mystic character.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 211, 213, 267, 268, 269)

***213**

FRANÇOIS ALFRED DELOBBE (FRENCH, 1835-1920)

Faraway thoughts

signed 'A. Delobbe' (lower right)

oil on canvas

18 $\frac{1}{8}$ x 22 in. (46 x 56 cm.)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000



PROPERTY OF A GENTLEMAN (LOTS 214, 259)

214

LOUIS MARIE DE SCHRYVER (FRENCH, 1862-1942)

The Dreamer

signed 'LOUIS DE SCHRYVER' (lower right)

oil on canvas

24 $\frac{1}{2}$ x 20 in. (63 x 51 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

with Colin Stodgell Fine Art, Torquay.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

215

JOSEPH PAELINCK (BELGIAN, 1781-1839)

Madonna and child

oil on canvas

37½ x 29½ in. (92.7 x 74 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Inherited by Henri de Potter d'Indoye (1903-1994), Kasteel Melle, Belgium,
Thence by descent to the present owner.



PROPERTY OF A LADY

■ 216

GABRIEL JÉRAMEC (FRENCH, FL. CIRCA 1900)

Cléopâtre se donnant la mort (Cleopatra dying by her own hand)

signed and dated 'G. Jéramec 1910'

marble

30 in. (76 cm.) high; 22 in. (56 cm.) wide; 21½ in. (54.5 cm.) deep, the marble
59 in. (150 cm.) high; 35½ in. (90.5 cm.) wide; 23¾ in. (60.5 cm.) deep, overall

£40,000-60,000

US\$52,000-78,000

€47,000-69,000

EXHIBITED:

Salon of the Société des Artistes Français, 1910.



GABRIEL JÉRAMEC, CLEOPATRA DYING BY HER OWN HAND

Working in the 'grand style', the skilled sculptor Jéramec received acclaim for his depictions of historical and biblical figures. In the years following the completion of the present marble, which was first exhibited at the 1910 Salon, the artist also exhibited a figural group of *Ruth et Booz* at the 1912 Salon and *La reine de Saba* at the 1913 Salon.

Here Jéramec captures the moment before the Ptolemaic Queen allows an asp (Egyptian cobra) to inject its venom thus bringing on her death and marking the end of the wars of the Roman Republic. Her royal diadem prominently on display, the artist deftly depicts Cleopatra as determined with furrowed brows, yet her downcast eyes reveal sense of resignation as she faces her demise, her body pressed back against her throne in defence as the serpent bears its poisonous fangs.

The 19th century saw a renewed interest in the celebrated ruler, particularly among artists to whom she incarnated a romanticised vision of the Orient and Africa, serving as a symbol of exoticism. This is epitomised in such celebrated depictions as the painting *Cléopâtre devant César* by Jean-Léon Gérôme (1866, private collection) and the sculpture of the same title by Jean-Baptiste (dit Auguste) Clesinger (1869). Like Jéramec, other artists found inspiration in the Queen's demise, such as the marble *The Death of Cleopatra* by Edmonia Lewis (1876, Smithsonian American Art Museum, Washington D.C.), and the paintings *The Death of Cleopatra* by Jean André Rixens (1874, Musée des Augustins, Toulouse), and *Cleopatra Testing Poisons on Condemned Prisoners* (1887, Royal Museum of Fine Arts, Antwerp). This continued into Belle Époque and early 20th century, further catalysed by the renowned actress Sarah Bernhardt's iconic portrayal of *Cléopâtre* in Victorien Sardou's play of the same name, which debuted September 1890, Paris.



(alternate view)





VARIOUS PROPERTIES

217

NORBERT GOENEUTTE (FRENCH, 1854-1894)

Sur la jetée; Le Havre

signed and dated 'Norbert Goeneutte 1887' (lower left)

oil on canvas

18 x 21 $\frac{1}{8}$ in. (45.7 x 55.5 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 June 1995, lot 32 as 'Young Ladies on a Jetty'.
with Stoppenbach & Delestre Ltd., London.



218

JEAN FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

Le Chiffonnier

signed 'J.F. RAFFAËLLI.' (lower left)

oil on canvas

16½ x 13½ in. (42 x 34.3 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private collection, France.

Anonymous sale; Sotheby's, New York, 18 April 2008, lot 116.

The present lot will be sold with a copy of the certificate by Galerie Brame & Lorenceau (certificate dated 4 March 2008). The work will be included in their computerised Raffaëlli *catalogue critique*, now in preparation.

219

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

Crécy-en-brie. Clocher du village

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

oil on canvas

10 x 13 in. (25.4 x 33 cm.)

Painted in 1874.

£35,000-55,000

US\$46,000-71,000

€41,000-64,000

PROVENANCE:

The artist's studio sale; Hôtel Drouot, Paris, 29 May 1875, lot 214.
Acquired at the above sale by M. Jules Chamouillet for 1.500 francs.
with Durand-Ruel, Paris (inv. 2918), 1893.
Anonymous sale; Koller, Zurich, 28 March 2014, lot 3283.
Acquired at the above auction by the present owner.

LITERATURE:

A. Robaut, *L'oeuvre de Corot, catalogue raisonné et illustré*, vol. III, Paris, 1965, pp. 320-321, no. 2193 (illustrated).

As reported by Robaut, the painter depicted in the foreground at his easel in the present composition is Chatelain, friend of Maisiat, who Corot met in Crécy.





* ■ 220

ARISTIDE PETRILLI (ITALIAN, 1868-1930)

Allegory of Love, Health and Happiness

signed 'Gallria/Prof. A Petrilli/Firenze', with four cartouches engraved 'AMOR,' 'FAELICITAS,' 'SALVS,' and 'IN FLORIBVS', respectively, raised on a revolving stained oak plinth carved with trailing foliage

marble

55 in. (140 cm.) high, the marble

30½ in. (77.5 cm.) high, the base

Executed circa 1900-1910.

£50,000-80,000

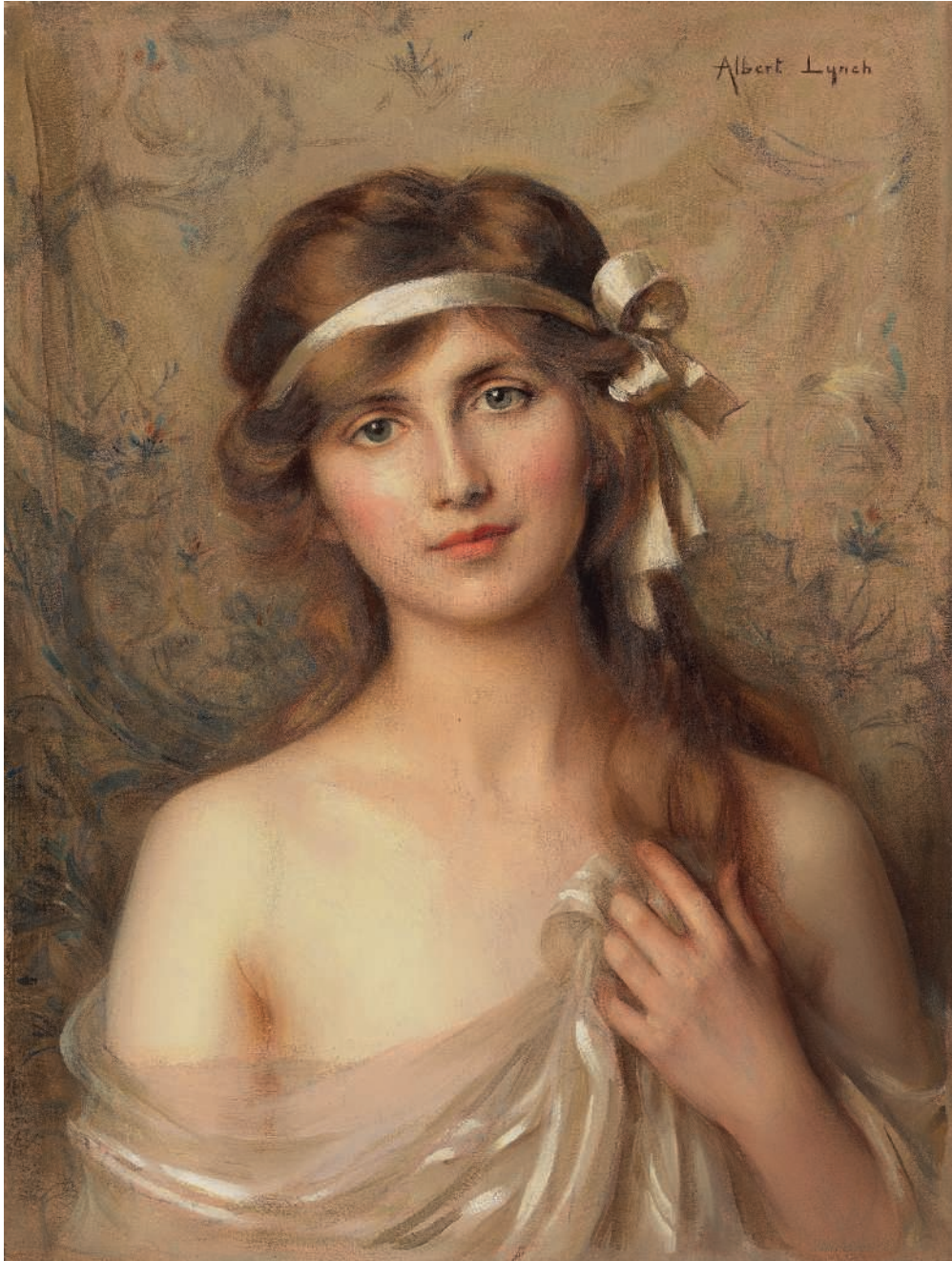
US\$65,000-100,000

€58,000-92,000

With her flowing drapery and delicate garland of spring blooms, this towering figure on its original revolving plinth exemplifies the finest work of Aristide Petrilli's oeuvre at the turn of the 20th century. Petrilli, like his contemporaries, Caradossi and Andreini, was a virtuoso of the female form and often composed complex and technically accomplished poses, such as the present work and his celebrated group of *Wrestling Bacchantes* completed for the 1904 St. Louis World's Fair (now at the Sunken Gardens of Hearst Castle, San Simeon, California).

(alternate view)





221

ALBERT LYNCH (PERUVIAN, 1851-1900)

The white ribbon

signed 'Albert Lynch' (upper right)

oil on canvas

24 x 18 in. (61 x 46 cm.)

£6,000-8,000

US\$7,800-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale; Uppsala Auktionskammare, 8 June 2017, lot 1264.



THE PROPERTY OF THE EARL OF ARRAN (LOTS 222 & 245)

222

HEINRICH M. MÜLLER (GERMAN, 19TH CENTURY)

Portrait of the Hon. Edith Jocelyn, Viscountess Sudley, bust length, in a yellow dress and white wrap

signed, inscribed and dated 'HMMüller/Dresden./1876.' (lower right)

oil on canvas, oval

27¾ x 22¼ in. (70.5 x 56.5 cm.)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROVENANCE:

Viscount Sudley, later 5th Earl of Arran (1839-1901),
Thence by descent to the present owner.

The sitter was the daughter of Robert, Viscount Jocelyn. She married Arthur Saunders William Charles Fox, Viscount Sudley, later 5th Earl of Arran (1839-1901) in 1865. She died in Basel in 1871, aged 26. This posthumous portrait is thought to have been commissioned by Viscount Sudley in memory of his wife and is probably based on a portrait done before her final illness. She is wearing the family pearls and head ornament.

PROPERTY OF A LADY

223

PAUL-CÉSAR HELLEU (FRENCH, 1859-1927)

Miss Taylor seated

signed 'Helleu' (lower right)

charcoal and red chalk heightened with white on paper

34¾ x 24 in. (88.3 x 61 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Ambassador Pamela Harriman,

Her sale, Sotheby's, New York, 19-21 May 1997, lot 84.

Acquired at the above sale by the present owner.

Madame Howard-Johnston confirmed the authenticity of this work in 1997. The present work is registered in the archives of the *Association Les Amis de Paul-César Helleu* as APCH DE1-2846. We are grateful to *Les Amis de Paul-César Helleu* for their assistance in preparing this catalogue entry.







PROPERTY FROM A NOBLE EUROPEAN COLLECTION

224

GIUSEPPE DE NITTIS (ITALIAN, 1846-1884)

L'Arco di Trionfo a Parigi

signed 'De Nittis' (lower right)

pencil, watercolour and gouache on paper

14½ x 20⅝ in. (36.7 x 52.6 cm.)

Executed circa 1876.

£70,000-100,000

US\$91,000-130,000

€81,000-120,000

PROVENANCE:

M. Prélat, Paris.

A. Sommaruga, Paris.

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

And thence by descent.

LITERATURE:

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

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

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

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

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



Fig. 1, Giuseppe de Nittis, *Place des pyramides*, oil on canvas, painted 1876, Milan, Galleria d'Arte Moderna, Villa Reale © Mondadori Portfolio / Bridgeman Images

In 1867, De Nittis left Italy for Paris to be trained under Jean-Léon Gérôme at the *École des Beaux-Arts*. He remained in France for the rest of his career, first exhibiting at the *Salon* of 1869, and continuing to do so throughout the 1870s and 1880s. In Paris, he moved in a circle that included his fellow Italians, Boldini, Michetti and Cecioni, as well as Edgar Degas, who introduced him to a number of artists involved in the Impressionist movement. De Nittis became a champion of what Charles Baudelaire called 'the heroism of modern life'; a flaneur. De Nittis was drawn to the life of the boulevards, the Tuileries and the horse races of Auteuil and Longchamp. The present work was possibly executed in 1876, soon after the restoration work on the Arc de Triomphe were finished.

Following damage in the Franco-Prussian War of 1870-71, the Arc underwent restoration work in the mid-1870s. In his celebrated views of Paris, De Nittis was particularly drawn to subjects which represented the city's rebirth. Painted the same year as the present work, the oil of *Place des pyramides* in the Galleria d'Arte Moderna, Milan (fig. 1), depicts the reconstruction of the west wing of the Louvre, following arson committed during the Commune of 1871.

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





PROPERTY FROM THE ESTATE OF AN IMPORTANT GERMAN COLLECTOR

225

CARL MORGENSTERN (GERMAN, 1811-1893)

Seelandschaft Cefalù, Sicily

indistinctly signed (lower left)

oil on canvas

12¾ x 17½ in. (31.4 x 44.8 cm.)

Painted in October 1835.

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

PROVENANCE:

Private Collection, Germany.

Thence by descent to the present owner.

LITERATURE:

I. Eichler, *Carl Morgenstern: Unter besonderer Berücksichtigung seiner frühen Schaffensphase von 1826-1846*, Darmstadt, 1976, p.60-1, no. 22b (illustrated).



PROPERTY FROM A PRIVATE COLLECTION

226

FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1838-1902)

A view of the Gulf of Naples

signed 'F R Unterberger' (lower right)

oil on canvas

32 x 48 in. (81.3 x 122 cm.)

Painted in 1893.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 19 May 1976, lot 209.

Private collection, Barber.

Anonymous sale; Dorotheum, Vienna, 15 March 1977, lot 144.

with Galerie Cohnen, Mönchengladbach, 1985.

with W.H. Patterson, London.

LITERATURE:

S.-K. Moser, *FR.Unterberger und die salonfähige Landschaftsmalerei im 19. jh.*, Innsbruck and Vienna, 1986, p. 185, no. 106 (illustrated p. 180).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 227-231)

227

EUGEN DE BLAAS (AUSTRIAN, 1843-1931)

The courtship

signed and dated 'E. de Blaas. 1887.' (lower right)

oil on canvas

42 x 27 in. (107 x 70 cm.)

£150,000-200,000

US\$200,000-260,000

€180,000-230,000

PROVENANCE:

Private Collection, Austria, based on stamp on reverse, export granted between 1 April-1 August 1938.

Private collection, Germany.

Anonymous sale; Christie's, London, 15 March 1996, lot 28.

with Richard Green Fine Art, London, 1997.

Acquired from the above by the present owner.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 227-231)

228

VITTORIO REGGIANINI (ITALIAN, 1858-1939)

In the boudoir

signed 'VReggianini' (lower right)

oil on canvas

20% x 15 in. (52.3 x 38.1 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Wof's Auction Gallery, Cleveland, 19 September 1991, lot 88.

with Richard Green, London, 1995.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 227-231)

229

ÉMILE MUNIER (FRENCH, 1840-1895)

Playtime

signed and dated 'E. MUNIER 1886' (upper left)

oil on canvas

17½ x 12 in. (44.5 x 30.5 cm.)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

Anonymous sale; Butterfields, London, 9 May 1995, lot 143.
with Richard Green, London, 1996.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 227-231)

230

VITTORIO REGGIANINI (ITALIAN, 1858-1939)

Reading an Art journal

signed 'VReggianini' (lower right)

oil on canvas

18 x 14¼ in. (45.7 x 36.2 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Josef Willmann-Ronca Foundation, Lucerne.

His sale, Galerie Fischer, 25-28 October 1944, Lot 1443.

Private Collection, Switzerland.

Their sale, Christie's, London, 30 November 1990, lot 29.

with Richard Green, London, 1995.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 227-231)

231

VITTORIO REGGIANINI (ITALIAN, 1858-1939)

The music lesson

signed 'VReggianini' (lower right)

oil on canvas

22 x 15¾ in. (55.8 x 40 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Doyle New York, 22 May 1991, lot 10.
with Richard Green, London, 1995.

Acquired from the above by the present owner.



PROPERTY OF A NORTH GERMAN PRIVATE COLLECTION

232

JOHAN-LAURENTS JENSEN (DANISH, 1800-1856)

*Pineapple, grapes, peaches, nuts, and berries in a basket,
on a marble ledge*

signed and dated 'J.L. JENSEN. 1832.' (lower right)

oil on canvas

34 $\frac{1}{8}$ x 26 $\frac{7}{8}$ in. (86.8 x 68.4 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 December 2010, lot 324.
Acquired at the above sale by the present owner.



VARIOUS PROPERTIES

233

CARL BLOCH (DANISH, 1834-1890)

To leende piger (Two smiling girls)

signed, inscribed and dated 'Carl Bloch/ Roma/1865' (lower right)

oil on canvas

32¼ x 24 in. (82 x 61 cm.)

£7,000-10,000

US\$9,100-13,000

€8,200-12,000

PROVENANCE:

F.H. Bloch, Kokkedal, by 1882.

C. Hasselbalch, by 1921.

EXHIBITED:

Copenhagen, Charlottenburg, 1865.

Copenhagen, Kunstforeningen (The Art Association), 1921, no. 40.

Copenhagen, Foreningen for National Kunst (The Association for National Art), 1969, no. 9.

LITERATURE:

C. Reitzel, *Fortegnelse over Danske Kunstners arbejder paa de ved det KGL. Akademi for de Skønne Kunster Arene 1807-1882 Afholdet Charlottenborg-Udstillingen*, 1883, p.47.

R. Magnussen, *Carl Bloch*, Copenhagen, 1931, p. 217, no. 110 (illustrated p.91).

PROPERTY FROM A DISTINGUISHED BRITISH COLLECTION

234

CARL VILHELM HOLSØE (DANISH, 1863-1935)

A mother and child at a window

signed 'C. Holsøe' (lower left)

oil on canvas

22 $\frac{5}{8}$ x 17 $\frac{7}{8}$ in. (57.5 x 54.2 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 9 December 2003,
lot 1262.

with MacConnal-Mason & Son Ltd., London.

Acquired from the above by the present owners.

The present lot is an archetypal interior of a school of painting which also included the artist's friends and contemporaries, the brothers-in-law Vilhelm Hammershøi and Peder Ilsted. All three artists were members of "The Free Exhibition" a modernist art society established in Copenhagen at the end of the 19th century. Their art could be traced back via the Biedermeier interiors of their Danish Golden Age forebears, such as Wilhelm Eckersberg, all the way back to Dutch art of the 17th century, in particular the work of artists such as Johannes Vermeer.

All three artists typically drew inspiration from their own domestic surroundings, often including their spouses, represented as a solitary figure, almost invariably painted side-on or from behind, and meditatively involved in quiet pursuits such as reading. Their homes are represented as sanctuaries, havens of peace far removed from the hustle and bustle of an outside world that is usually only hinted at by a shaft of light from a window which is often unseen.

However, whereas Hammershøi's oeuvre was characterised by a combination of asceticism and Symbolism, typically depicting sparsely furnished interiors executed in a muted palette of greys and whites, Holsøe's paintings stressed the material qualities and richness of his domestic surroundings.



VARIOUS PROPERTIES

235

SOFIE THOMESSEN WERENSKIOLD (NORWEGIAN, 1849 - 1926)

Lost in thought

signed, inscribed and dated 'SThomesen/M.81' (upper right)

oil on panel

11½ x 9¾ in. (29 x 22 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

EXHIBITED:

Balaklava, Gemle Fredrikstad, *Erik Werenskiold: Det gode liv*, 26 June-15 August 1993, also Kongsvinger, Kongsvinger Museum, 19 - 29 August 1993, also Oslo, Gamle Logen, 1-30 September 1993, no. 69 (as 'Tankefull').



PROPERTY FROM A PRIVATE SWISS COLLECTION

***236**

CARL VILHELM HOLSØE (DANISH, 1863-1935)

Sewing at the window

signed 'C.Holsoe' (lower right)

oil on canvas

17½ x 15¾ in. (44.7 x 39 cm.)

£18,000-25,000

US\$24,000-32,000

€21,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 June 1986, lot 243, as 'A woman sewing'.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT COLLECTION (LOTS 237-242)

***237**

AKSELI GALLEN-KALLELA (FINNISH, 1865-1931)

A lake view

with stamp and inscription 'A. GALLEN-KALLELAN/ ALKUPERÄINEN TEOS v.1905/ TODISTAA:
Mary Gallen-Kallela.' (on the reverse)

oil on canvas

18½ x 14¾ in. (47 x 36.5 cm.)

Painted in 1905.

PROVENANCE:

Dr. Bertil Palmberg, Finland.

Thence by descent to Åke August Robert Palmberg, Finland.

Private collection, Switzerland.



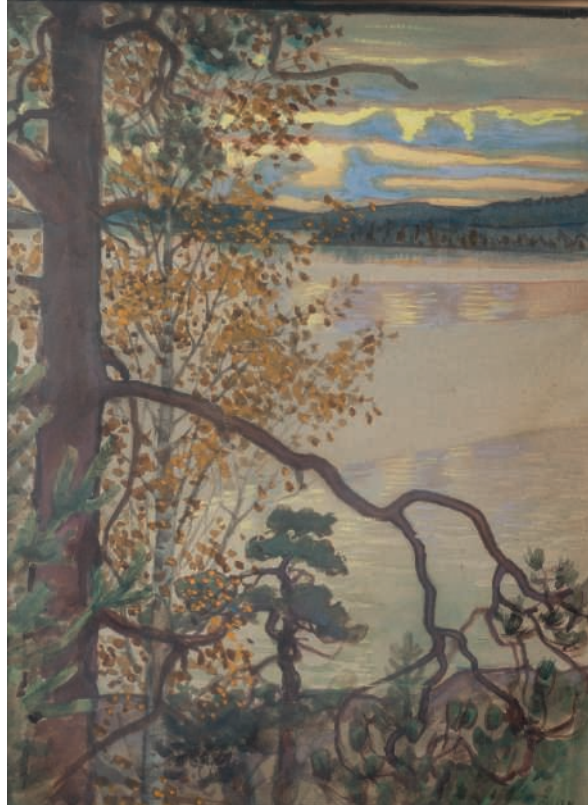


Fig. 1, Akseli Gallen-Kallela, *View from Ruovesi*, 1898, watercolour on paper
 © Collection Sigurd Frosterus/Amos Anderson Art Museum/ photo Stella Ojala

When authenticating the present work, Mary Gallen-Kallela, the artist's wife and favourite model, dated this painting to around 1905, when Akseli Gallen-Kallela was painting around Lake Keitele in Central Finland.

Following a chaotic year in 1904 touring to Vienna, Milan, Monte-Carlo, and Granada, Gallen-Kallela contracted malaria and returned to central Finland to recuperate. There he and his family rented a summer lodge, Lintula Villa, in Konginkangas, on the shores of Lake Keitele at the Lintulahti bay.

This period of recovery would have a similar transformative effect on his art as his earlier period of convalescence in Finland. Salme Sarajas-Korte notes that following his studies in Paris, where he had become a realistic *plein-air* painter in the spirit of Jules Bastien-Lepage, whose work he had seen in a posthumous exhibition, in the 1880's Gallen-Kallela 'travelled to Kussamo, in North Karelia, as if to seek a cure for a dangerous illness. In the profound peace of the wilderness, he found his balance again. He became part of nature as only the northern artist was able to. He experienced its pantheistic power'. (H. Westergaard et al., *Dreams of a summer night* exh. cat., London, 1986, p.106).

Similarly, in 1904, Gallen-Kallela returned to the wilderness and worked to capture the tranquillity of his surroundings in various mediums. With a deep horizon and a varied colour palette which cohesively incorporates flickering light tones of warm sunlight on the iridescent surface of the lake, Gallen-Kallela evokes a vast scene of natural tranquillity. He took an innovative approach in his composition, firstly with the orientation of the

canvas, as Anne Robbins notes, "The artist had experimented with vertical landscapes, a format not normally used for this genre – in the early 1890's in Symbolist paintings of lakes and forest" (A. Robbins, *Lake Keitele: A Vision of Finland*, London, 2018, p44). Robbins notes that this approach was perhaps influenced by his teacher Albert Edelfelt and a study of Japanese prints.

Gallen-Kallela incorporates a hanging branch in the foreground of the work, highlighting nature is not just to be objectified in oil, but it is a moving force itself. This is an insight into his artistic approach - we see him experimenting with 'framing', on scenes on this scale in other rare examples around this time, such as 'A view from Rouvesi, 1898', in the Sigurd Fresterus/Amos Anderson Art Museum collection (fig.1.). In the present case the branch leaps forward from the background, playing with the viewers' sense of perspective and space.

This was an experimental and transformative time for the artist and for Finland. Painted shortly before Finland became an independent state, it was during this time that the artist changed his name from the Swedish form Axel Gallén, to the Finnicised 'Akseli Gallen-Kallela' (used from 1907). As he projected himself as more Finnish, so his landscapes, like the present work, became not just a recording, but a celebration of nature through the subject of the Finnish landscape.

We are grateful to the Gallen-Kallela Museum, Finland, for their assistance with this catalogue entry.





PROPERTY FROM AN IMPORTANT COLLECTION (LOTS 237-242)

***238**

ALBERT EDEL FELT (FINNISH, 1854-1905)

Förstudie till 'Sorg'

oil on canvas
13 x 16⁷/₈ in. (33 x 43 cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

Julia Bäckström, Åbo (in 1942).
Dr. Bertil Palmberg, Finland.
Thence by descent to Åke August Robert Palmberg, Finland.
Private collection, Switzerland.

LITERATURE:

B. Hintze, *Albert Edelfelt*, Helsingfors, 1942, p.146, no. 707.

The present lot bears an inscription of authentication by Eltan v. Born, Julius Holmberg and Georg Lagerstrom (on the reverse). This work is considered to be a preliminary study for the artist's painting 'Sorg' in the Finnish National Gallery, where the composition changed dramatically, but the setting of two figures in the woods was retained.



PROPERTY FROM AN IMPORTANT COLLECTION (LOTS 237-242)

***239**

FERDINAND VON WRIGHT (FINNISH, 1822-1906)

A grouse

oil on canvas

9½ x 11¼ in. (24.2 x 29.8 cm.)

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

Dr. Bertil Palmberg, Finland.

Thence by descent to Åke August Robert Palmberg, Finland.

Private collection, Switzerland.

The authenticity of this work has been confirmed on the back of the canvas by Betty von Wright and Maria von Wright.



PROPERTY FROM AN IMPORTANT COLLECTION (LOTS 237-242)

***240**

HUGO SIMBERG (FINNISH, 1873-1917)

A lake view

signed 'Hugo Simberg.' (lower right)

oil on panel

12¼ x 18¼ in. (31.1 x 46.4 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Dr. Bertil Palmberg, Finland.

Thence by descent to Åke August Robert Palmberg, Finland.

Private collection, Switzerland.

Hugo Simberg did not find the inspirational education that he craved in the Finnish Art Society, and so introduced himself to Akseli Gallen-Kallela. He would become Gallen-Kallela's pupil and visit the artist between 1895 and 1897 for private lessons which delved not only into artistic development, but discussions on the soul. The influence of Gallen-Kallela can be seen in the subject of this glistening lake. In 2006, Simberg's painting *Wounded Angel* (1903) was voted as Finland's National Painting.





PROPERTY FROM AN IMPORTANT COLLECTION (LOTS 237-242)

***241**

OSCAR CONRAD KLEINEH (FINNISH, 1846-1919)

Calm sea

signed with initials 'OK' (lower right)

oil on canvas

14 x 21 $\frac{1}{2}$ in. (35.6 x 55.5 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Dr. Bertil Palmberg, Finland.

Thence by descent to Åke August Robert Palmberg, Finland.

Private collection, Switzerland.



PROPERTY FROM AN IMPORTANT COLLECTION (LOTS 237-242)

***242**

EUGEN TAUBE (FINNISH, 1860-1913)

Sunset

signed 'E. Taube' (lower right)

oil on board

21 x 17 in. (53.5 x 43.2 cm.)

£3,000-5,000

PROVENANCE:

Dr. Bertil Palmberg, Finland.

Thence by descent to Åke August Robert Palmberg, Finland.

Private collection, Switzerland.

US\$3,900-6,500

€3,500-5,800



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

243

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

*A view of the Oudezijds Voorburgwal with the Oude Kerk
and the St. Nicolaaskerk, Amsterdam*

signed and dated 'Klinkenberg' (lower right)

oil on canvas

15¾ x 22¾ in. (40 x 53.5 cm.)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Mak van Waay, Amsterdam, 17 October 1972, lot 347, as 'Gezicht op de Amsterdamse Oude Zijds Achterburgwal met links de Oude Kerk en op de achtergrond de St. Nicolaaskerk' with Richard Green Fine Paintings, London.

Anonymous sale; Christie's, London, 20 October 1998, lot 34, as 'The Oude Zijds Achterburgwal, the Oude Kerk and St. Nicolaaskerk, Amsterdam'. Property of a Dutch nobleman.

Their sale; Bonhams, London, 2 March 2016, lot 83.

Acquired from the above by the present owner.

LITERATURE:

G. Norman, *Dutch Painters of the 19th Century*, Suffolk, 1973, p. 184 (illustrated).

W. Laanstra, *Johannes Christiaan Karel Klinkenberg 1852-1924, de meester van het zonnige stadsgezicht*, Laren, 2000, p. 89, no. O/36-6, (illustrated), as 'Oudezijds Achterburgwal te Amsterdam'.



PROPERTY FROM A PRIVATE BRITISH COLLECTION
(LOTS 244, 247, 248)

244

EUGÈNE JOSEPH VERBOECKHOVEN
(BELGIAN, 1798-1881)

Sheep, Lamb and Ducks by a pond

signed and dated 'Eugene Verboeckhoven 1856' (lower right)
oil on panel

21¼ x 28¾ in. (54 x 73 cm.)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

The estate of Charles J. Collins sale; Christie's, New York,
27 May 1983, lot 173, as 'Sheep and Ducks in a Landscape',
with Williams & Son, London.

Acquired from the above by the present owner,
11 February 1988.





Eugene Verboeckhoven 1856



THE PROPERTY OF THE EARL OF ARRAN (LOTS 222 & 245)

245

WIJNANDUS JOHANNES JOSEPHUS NUYEN (DUTCH, 1813-1839)

Figures by a harbour inn, Normandy

signed and dated 'WJJ Nuyen f. 36.' (lower centre)

oil on canvas

25¼ x 34¾ in. (65.5 x 87 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

Probably, Mathilde Jacqueline Marie Beauclerk, daughter of Baron Huyssen van Kattendijke, of Kattendijke, Zeeland, wife of Arthur Jocelyn Charles, 6th Earl of Arran, Thence by descent to the present owner.







A. Rosenman
1838

PROPERTY FROM A PRIVATE COLLECTION

***246**

FREDERIK MARINUS KRUSEMAN (DUTCH, 1816-1882)

A winter scene with skaters on a frozen waterway

signed and dated 'FMKruselman./1858' (lower right)

oil on canvas

28½ x 33½ in. (71.5 x 85 cm.)

£40,000-60,000

US\$52,000-78,000

€47,000-69,000

PROVENANCE:

Private collection, Bolivia.

We are grateful to Dr. Jan de Meere for his assistance with the current catalogue entry.







PROPERTY FROM A PRIVATE BRITISH COLLECTION (LOTS 244, 247, 248)

247

**WILLEM KOEKKOEK (DUTCH, 1839-1895) AND HERMANUS KOEKKOEK SEN.
(DUTCH, 1815-1882).**

A view of the Hoogstraat towards the village church, Abcoude

signed and inscribed 'W. Koekkoek / figures by H. Koekkoek' (lower left)

oil on canvas

32¾ x 48¾ in. (83 x 123 cm.)

Painted *circa* 1867.

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

PROVENANCE:

The late Mrs. Percyval Tudor-Hart sale; Sotheby's, London, 14 November 1973, lot 256 (as Willem Koekkoek and Hermanus Koekkoek Jnr, *Oudewater near Rotterdam*).

Acquired from the above by MacConnal Mason Ltd., London.

with Windsor & Eaton Fine Arts Co Ltd, 1973, (as Willem Koekkoek and Johannes Hermanus Koekkoek, *Oudewater near Rotterdam*).

Acquired by the present owner before 1977.

The Koekkoek family has a reputation of unsurpassed quality within the tradition of Dutch Romantic art. As the son of the famous marine painter Hermanus Koekkoek Sen. (1815-1882) an artistic education and career were natural choices for Willem Koekkoek. After formal training by his father, Willem soon became one of the most distinguished painters of Dutch townscapes and was praised for his lifelike town views enriched with numerous figures. In 1880 Willem visited London, where his brother Hermanus Koekkoek Jr. had successfully started an Art Gallery selling the works of, amongst others, Willem, himself and other members of his family. Willem's reputation soared in this period with his paintings being greatly admired for the nostalgic mood they convey and his uniquely refined and detailed style of painting. His presence in London might be why many of Willem Koekkoek's townscapes are in British collections.

The present lot is an impressive example, also in size, of the collaboration between Willem and his father. Hermanus was responsible for the figures and Willem showed his talent and skill in rendering a peaceful and idealized view of a typical Dutch town. Although the majority of Willem's works are so-called 'capriccio', he also painted real-life towns. Willem often found his inspiration in cities and villages around Holland, always striving to achieve the most attractive and balanced composition. The day-to-day activities of the villagers beautifully capture Holland's Golden Age of Romanticism. At the archives of the R.K.D. in The Hague, three other works are recorded which are made by father and son: 'A view of a Dutch town', oil on canvas, 83 x 123 cm., 'A Dutch town', oil on panel, 39 x 31 cm., and 'A busy street on a sunny day in a Dutch town', oil on canvas, 83 x 122.5 cm. (sold at Christie's, New York, 31 October 2018, lot 146).

The present lot can be related to a drawing, dated 11 september 1745, by Jan de Beijer in the collection of the John and Marine van Vlissingen Foundation. We are grateful to Laurens Schoemaker of the R.K.D., The Hague for his assistance with identifying the location.



PROPERTY FROM A PRIVATE BRITISH COLLECTION (LOTS 244, 247, 248)

248

WILLEM KOEKKOEK (DUTCH, 1839-1895)

A Dutch town on a Summer's day

signed 'Willem Koekkoek' (lower left)

oil on canvas

22½ x 29½ in. (57.2 x 75 cm.)

£40,000-60,000

US\$52,000-78,000

€47,000-69,000

PROVENANCE:

with Richard Green, London.

Acquired from the above, 11 February 1988.





PROPERTY OF A PRIVATE COLLECTOR

249

FREDERIK MARINUS KRUSEMAN (DUTCH, 1816-1882)

A winter landscape with wood faggots

signed 'FMKruselman fc' (lower right)

oil on panel

23 x 30 in. (58.2 x 76.2 cm.)

Painted *circa* 1845.

£30,000-40,000

US\$39,000-52,000

€35,000-46,000

PROVENANCE:

Anonymous sale; Phillips, London, 25 November 1986, lot 9.

Acquired from a London gallery by the present owner,
approximately 30 years ago.

LITERATURE:

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

Painter of Pleasing Landscapes, Schiedam, 1998, p. 201, no. 220
(illustrated).

We are grateful to Dr. Jan De Meere for his assistance with this
catalogue entry.







VARIOUS PROPERTIES

250

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

Making music

signed 'Henriette Ronner' (lower right)

oil on panel

13 x 17¾ in. (32 x 45 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

with J.B. Bennett & Sons Ltd., Glasgow.

Private collection, Netherlands.

Acquired by the present owner in 2016.



Horn



251

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

Cat nap

signed 'Henriette Ronner.' (lower left)

oil on panel

10 $\frac{1}{8}$ x 15 in. (25.8 x 38.1 cm.)

£4,000-6,000

US\$5,200-7,800

€4,700-7,000



252

HENRIETTE RONNER-KNIP (DUTCH, 1821-1909)

The Maine Coon

signed and dated 'Henriette Ronner./94' (upper left)

oil on panel

15¾ x 12½ in. (40.5 x 32 cm.)

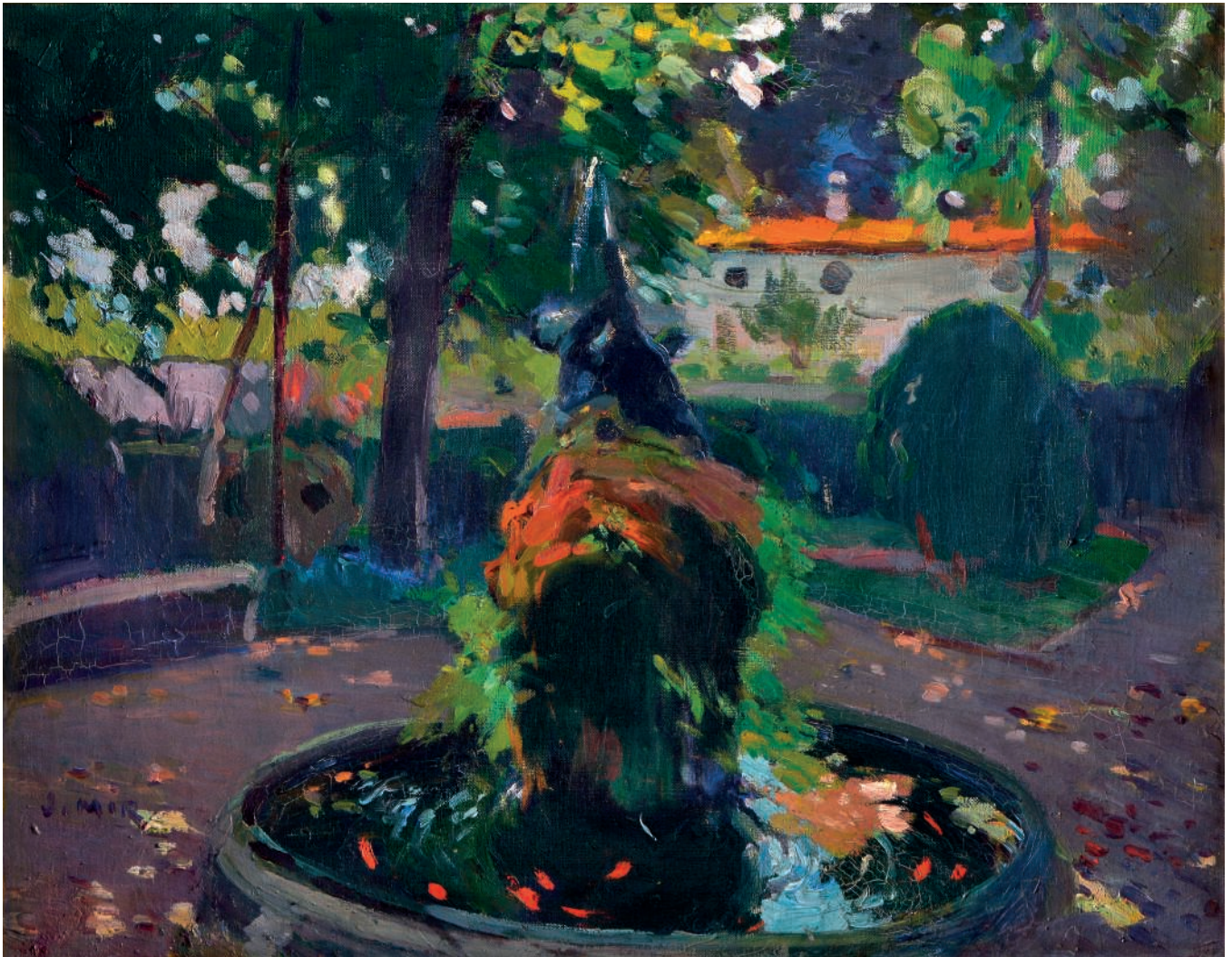
£6,000-8,000

US\$7,800-10,000

€7,000-9,200

PROVENANCE:

with Kunsthandel M. Wolff, Amsterdam.



***253**

JOAQUÍN MIR I TRINXET (SPANISH, 1873-1940)

The fountain

signed 'J.MIR' (lower left)

oil on canvas

24¾ x 31½ in. (63 x 80 cm.)

Painted circa 1914.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

PROVENANCE:

Giuseppe De Luca, Buenos Aires (acquired in Europe),

Thence by descent to Marta Ballester Molina, Buenos Aires.

Thence by descent to María Isabel Ballester Molina, Buenos Aires, Buenos Aires, in 2009.

It has been suggested that this painting depicts the gardens of Güell's country house in Vallés.



PROPERTY OF A PRIVATE DUTCH COLLECTION

254

FLORIS HENDRIK VERSTER (DUTCH, 1861–1927)

Daffodils in a ginger jar

signed and dated 'Floris Verster '11' (lower left)

oil on panel

12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (32 x 24 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

(possibly) acquired directly from the artist by Mr. Th. Snellen, Utrecht.
And thence by descent to the present owner.

LITERATURE:

W. Scherjon, *Floris Verster 1861-1927*, Utrecht, 1928, no 202.
Ch. Vogelaar, *Floris Verster*, Leiden, 2002, p. 129, no. 202.

VARIOUS PROPERTIES

***255**

SANTIAGO RUSIÑOL Y PRATS (SPANISH, 1861-1931)

El Jardín del Príncipe de Aranjuez

signed 'S. Rusiñol' (lower right)

oil on canvas

30½ x 30½ in. (80 x 80 cm.)

Painted in 1913.

£50,000-70,000

US\$65,000-90,000

€58,000-81,000

PROVENANCE:

Giuseppe De Luca, Buenos Aires (acquired in Europe),

Thence by descent to Marta Ballester Molina, Buenos Aires.

Thence by descent to María Isabel Ballester Molina, Buenos Aires, Buenos Aires, in 2009.

EXHIBITED:

Barcelona, *Exposició Rusiñol*, Sala Parés, January 1914, no. 13, as: 'Roses i eucaliptus'.

LITERATURE:

J. C. Laplana & M. Palau-Ribes O'Callaghan, *La Pintura de Santiago Rusiñol: Obra Completa*, Barcelona, volume III, p. 177, no. 17.5.1 (illustrated), as 'Roses i eucaliptus'.

Born in Barcelona in 1861, Santiago Rusiñol's family were wealthy industrialists with successful interests in textiles. Rejecting the opportunity to work within the family firm, Rusiñol developed his early talent as a painter and studied to be an artist.

Rusiñol's poetic artistic language has its roots in the time he spent in Paris in the early 1890's. Living in Montmartre alongside fellow Spanish artists Ramon Casas and Ignacio Zuloaga, he developed a love of modernism. At this time he also started his association with the Brussels-based avant-garde group of artists known as *Les XX*, whose founder members included Fernand Khnopff and James Ensor. The group became influential for modernist and symbolist artists, poets and writers, including James McNeill Whistler, whose influence on the Spanish artist was particularly notable. On his return to Spain, Rusiñol developed his unique style which he translated into poetic paintings of landscapes and gardens, rendered in heightened, vibrant tones.

We are grateful to Mercedes Palau-Ribes for her assistance with this catalogue entry.



256

GEORGES WASHINGTON (FRENCH, 1827-1910)

Manoeuvres

signed 'G.Washington' (lower left)

oil on canvas

17 $\frac{1}{8}$ x 24 in. (43.8 x 61 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Clars Auction Gallery, Oakland, 17 February 2013, lot 2212.



257

CHARLES THÉODORE FRÈRE
(FRENCH, 1814-1888)

A square in Beirut

signed 'TH. FRÈRE' (lower left) and indistinctly
inscribed 'Place d'... Beyrouth/ Syrie/ Th. Frère/
no 9138.' (on the reverse)
oil on panel
8¼ x 14½ in. (21 x 37 cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000







258

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

A bedouin encampment

signed 'TH. FRÈRE' (lower left)

oil on canvas

12¾ x 24½ in. (32.5 x 62.5 cm.)

£15,000-25,000

US\$20,000-32,000

€18,000-29,000







259

JEAN-LÉON GÉRÔME (FRENCH, 1850-1913)

Arnaut fumant

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

oil on panel

13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (35.5 x 25.2 cm.)

Painted in 1865.

£300,000-500,000

US\$390,000-640,000

€350,000-580,000

PROVENANCE:

Acquired directly from the artist by Goupil & Co., Paris, 24 January 1865 (3000 Ffr.).

Acquired from the above by Colnaghi, London, 30 March 1865 (6,250 Ffr.). James Coates, London.

Mr. and Mrs. Joseph Tannenbaum, Toronto.

Coral Petroleum Inc. sale; Sotheby's, New York, 22 May 1985, lot 43.

Anonymous sale; Sotheby's, New York, 13 October 1993, lot 39.

with Galeria d'Orsay, Paris, 1995.

Anonymous sale; Christie's, New York, 14 February 1996, lot 23.

Acquired at the above sale by the late owner.

EXHIBITED:

Ottawa, The National Gallery of Canada, *The Other Nineteenth Century: Painting and Sculpture in the Collection of Mr. and Mrs. Joseph M. Tannenbaum*, 1978, exh. cat. no. 35 (illustrated).

LITERATURE:

Paris Photographs: Gérôme Oeuvres, Paris, Bibliothèque Nationale, Cabinet des Estampes, 28 volumes of mounted photographs of Gérôme's paintings and sculptures, the gift of his widow, vol. XVII.

Catalogue de Paris, 1883.

E. Strahan, *Gérôme: A Collection of the Works of J. L. Gérôme in One Hundred Photogravures*, I, New York, 1881-83 (illustrated).

L. Thornton, *Les Orientalistes: Peintres voyageurs 1828-1908*, Paris, 1983, p. 119 (illustrated).

G. Ackerman, *The Life and Works of Jean-Léon Gérôme*, London, 1986, pp. 218-9, no. 158 (illustrated).

G. Ackerman, Jean-Léon Gérôme, monographie révisée, catalogue raisonné mis à jour, Paris, 2000, p. 258, no. 158 (illustrated).

H. Lafond-Couturier et. al. *Gérôme & Goupil: Art & Enterprise*, Paris, 2000, (exh. cat.), p.122.

ENGRAVED:

Goupil & Co., 1865.



John Frederick Lewis (1805-1876), *The Siesta*, 1876, oil on canvas ©Tate, London 2019.

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

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

Gérôme's most important teacher was Paul Delaroche (1797-1856), who was a supreme master of the problems of stance, posture, placement and *contrapposto*. Delaroche taught Gérôme how to see and project the frame and muscles under the skin and clothing of figures to show the tensions of the inner balance that supported a pose. These techniques are used in the present painting, where the Arnaut's posture shows a strong powerful physique visible under layers of silk, sitting in a relaxed fashion. The sunlight breaking through the chinks of the latticed window in the background plays through the silk of the sitter's pleated skirts, called *fustanella*, which are an element of Albanian national costume. To all great Orientalist artists, surroundings were not mere backdrops, but celebrated interiors providing a chance to show the interplay of light within attractive environments (fig. 1). Indeed this work presents a masterful depiction of the bright light working its way through the latticed window with a controlled elegance of Gérôme's hand. From the 1870s single figures in Oriental costumes and settings became a steady part of Gérôme's production, many with Arnauts and their fancy skirts. Evert Shinn said of this painting: "Another of M. Gérôme's favourite white-petticoated Arnauts is here smoking in the corner of his café, buried in that idle reverie so dear to the Hooreyehs, who shall welcome him into Paradise." The Arnaut has drawn from the hookah, which appears in other works by Gérôme, suggesting this is a studio prop brought back to Paris from one of Gérôme's travels.



PROPERTY OF A PRIVATE COLLECTOR

***260**

RUDOLF ERNST (AUSTRIAN, 1854-1932)

The pistol

signed 'R Ernst' (lower right)

oil on panel

9 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in. (25 x 19cm)

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

Private collection, Kuwait.





PRIVATE COLLECTION, SWITZERLAND

***261**

EUGÈNE ALEXIS GIRARDET (FRENCH, 1853-1907)

La Mosquée d'El Azar au Caire

signed 'Eugène Girardet' (lower right)

oil on canvas

29½ x 18¾ in. (74 x 48 cm.)

£50,000-70,000

US\$65,000-90,000

€58,000-81,000

PROVENANCE:

with Galerie du Festival, Cannes.

Acquired from the above by the present owner, 2 August 1985.





VARIOUS PROPERTIES

262

EUGÈNE ALEXIS GIRARDET (FRENCH, 1853 - 1907)

Figures in the desert at Eddis

signed, inscribed and dated 'Eugène Girardet/ À mon ami Ancélme/souvenir de notre promenade à Eddis/ Le 30 Novembre 1892' (lower right)

oil on panel

8½ x 12¾ in. (22 x 32.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



PROPERTY OF A PRIVATE COLLECTOR

***263**

GIULIO ROSATI (ITALIAN, 1858-1917)

The conversation

signed and inscribed 'G. Rosati/ ROMA'
(lower right)

pencil and watercolour on paper
14 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in. (37 x 54 cm.)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

PROVENANCE:

with The F.H. Bresler Fine Arts Co., Milwaukee, Wisconsin (according to a label on the reverse).

Private collection, San Mateo, California.

Acquired from the above by the present owner, *circa* 1987.

VARIOUS PROPERTIES

***264**

ETTORE SIMONETTI (ITALIAN, 1857-1909)

The shoe shop

signed and inscribed 'Ettore Simonetti/Roma' (lower right)
watercolour over pencil and gum arabic on paper
30½ x 22 in. (77.5 x 56 cm.)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Sotheby's New York, 17 October 1991, lot 35.
Anonymous sale; Sotheby's New York, 30 January 2015, lot 528.



265

FRANZ XAVIER KOSLER (AUSTRIAN, 1864-1905)

A harem beauty

signed 'F.Kosler' (lower right)

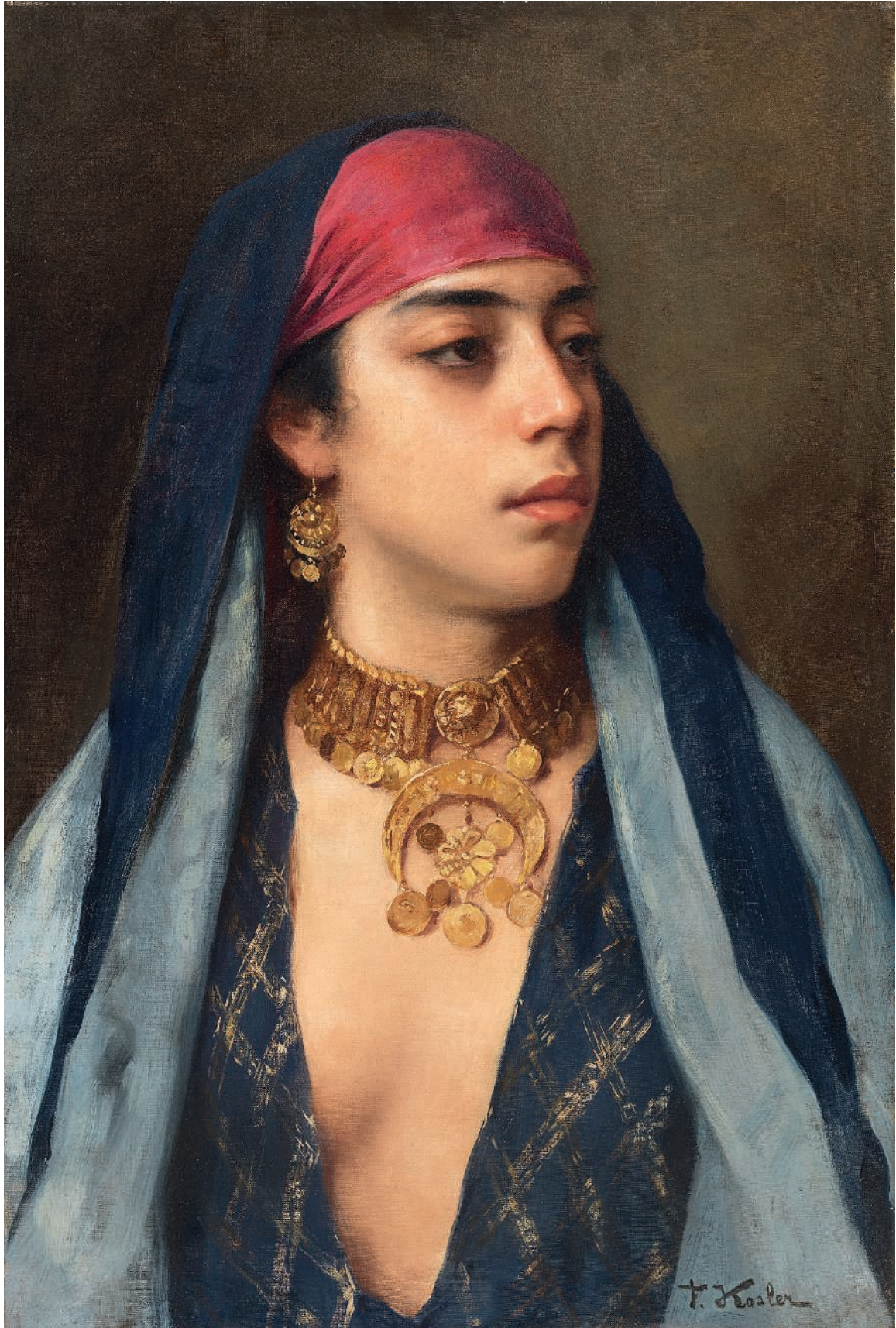
oil on canvas

23¾ x 15¾ in. (60 x 40 cm.)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000



266

ÉDOUARD FRÉDÉRIC WILHELM RICHTER (FRENCH, 1844-1913)

In the Harem

signed, inscribed and dated 'E.Richter.Paris.1878' (lower left)

oil on canvas

42 x 32¼ in. (106.5 x 82 cm.)

£15,000-25,000

US\$20,000-32,000

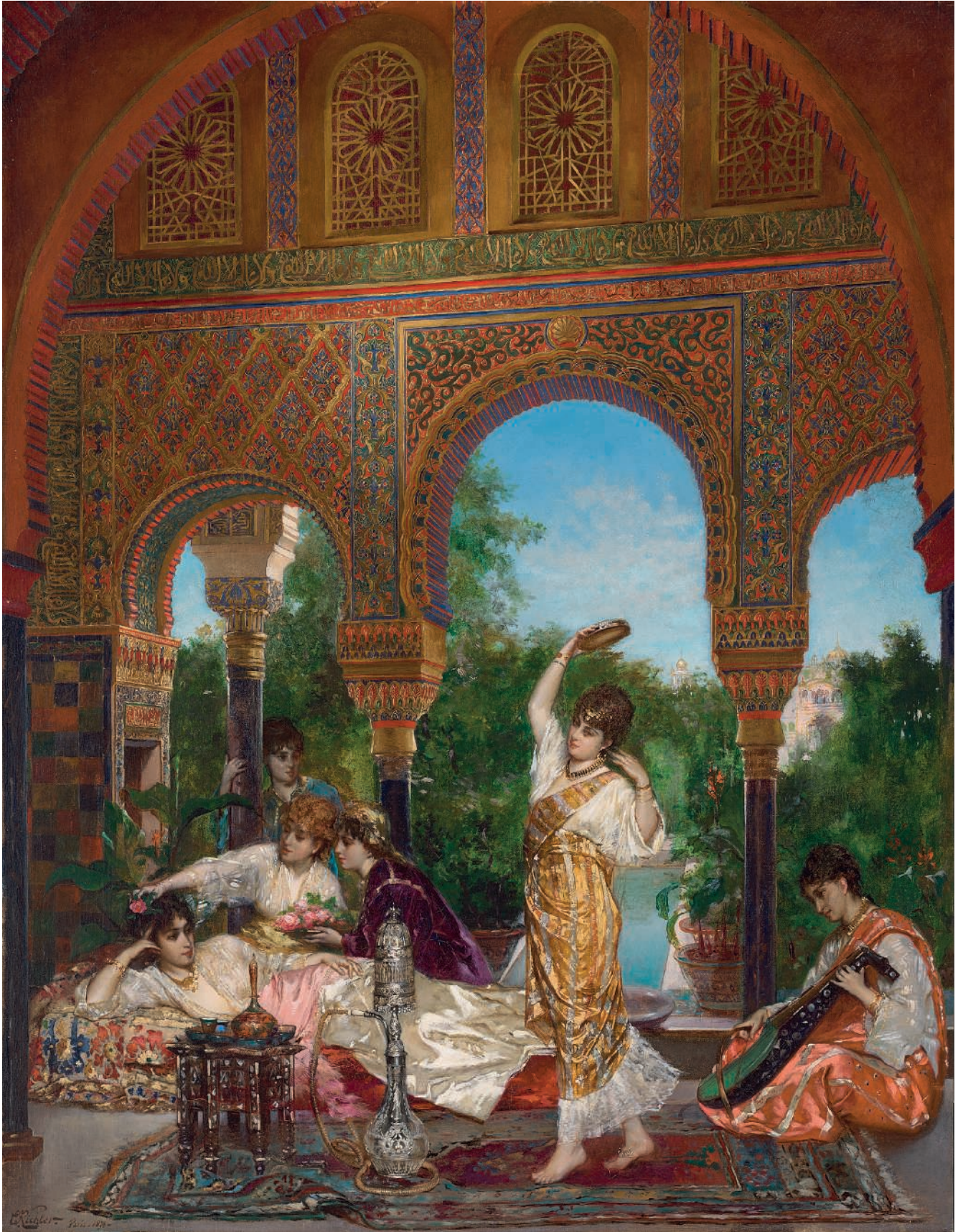
€18,000-29,000

PROVENANCE:

with The Warwick Galleries, Pennsylvania.

Acquired from the above by the father of the present owner, pre-1961,

Thence by descent.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 211, 213, 267, 268, 269)

***267**

PIERRE OLIVIER JOSEPH COOMANS (BELGIAN, 1816-1889)

A young Oriental girl

signed, inscribed and dated 'à M.e A Dalligny/ Souvenir af.../ Joseph Coomans 1886/Paris' (upper right)

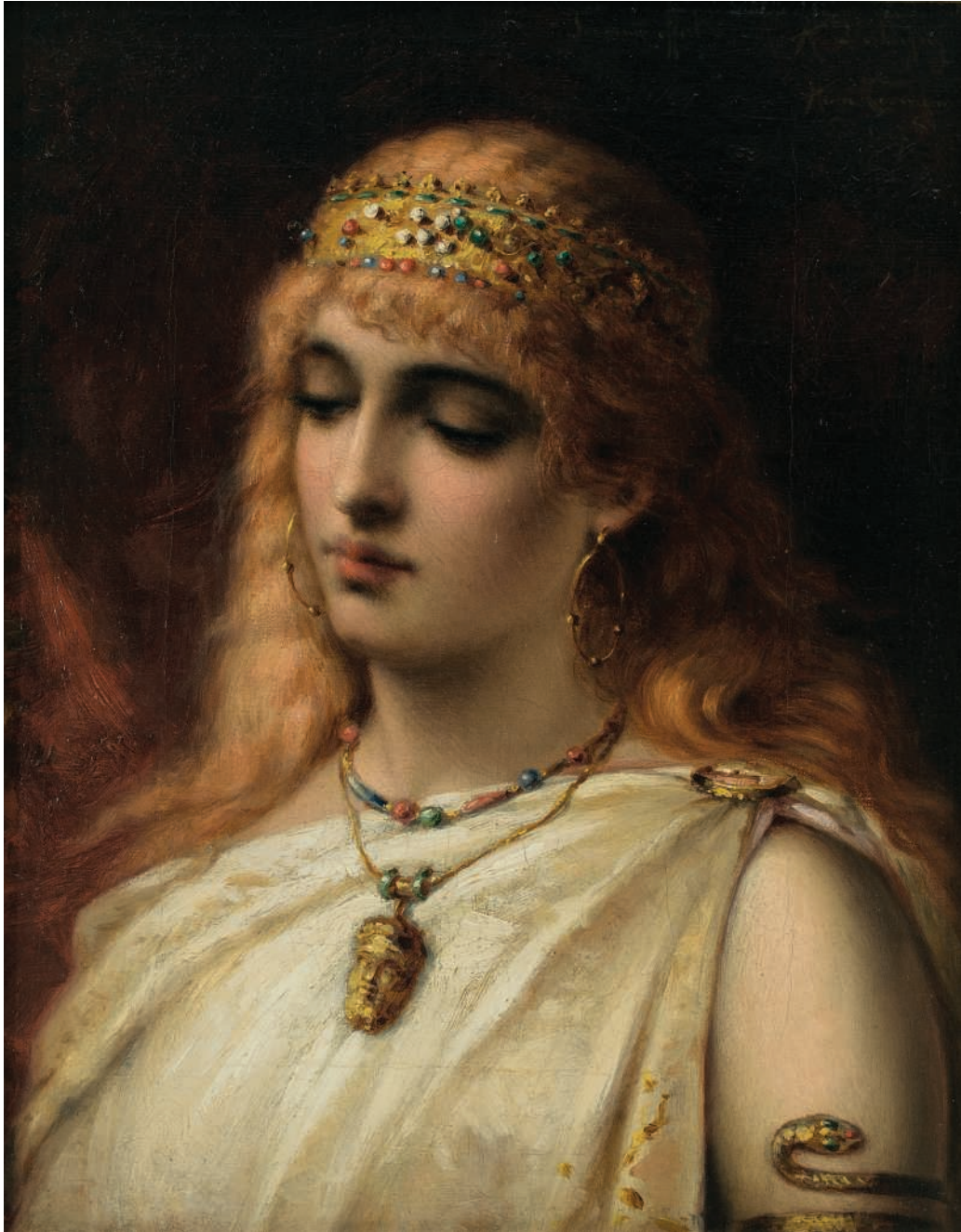
oil on canvas

9 1/8 x 6 1/4 in. (23 x 16 cm.)

£2,000-4,000

US\$2,600-5,200

€2,400-4,600



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 211, 213, 267, 268, 269)

***268**

HEVA COOMANS (BELGIAN, 1860-1939)

Contemplation

signed indistinctly inscribed and dated 'Souvenir affect A Dalligny/ Heva Coomans/ 1887...' (upper right)

oil on canvas

9½ x 6¼ in. (23 x 16 cm.)

£2,000-4,000

US\$2,600-5,200

€2,400-4,600

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
(LOTS 211, 213, 267, 268, 269)

***269**

VINCENT G. STIEPEVICH
(AMERICAN/RUSSIAN, 1841-1910)

In the harem

signed 'V G Stiepevich' (lower left)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

PROVENANCE:

Anonymous sale, Christie's, New York East,
15 October 1991, lot 287.
with Mathaf Gallery, London.







VARIOUS PROPERTIES

270

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

Les petits champs des morts at Pera, Constantinople

signed 'Preziosi' (on a label on the backboard)

pencil and watercolour on paper

10 x 14½ in. (25.5 x 37 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Frederic Crutchley, Constantinople.

Private collection, United Kingdom.

This work shows the smaller cemetery at Pera which was a favourite place of resort because it was densely planted with shady trees.

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



***271**

COUNT AMADEO PREZIOSI (MALTESE, 1816-1882)

The Dardanelles

signed and dated 'Preziosi 1876' (lower right)

pencil, watercolour and ink on paper

15 x 24½ in. (38 x 61.3 cm.)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

PROVENANCE:

Private collection, America.

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

272

**COUNT AMADEO PREZIOSI
(MALTESE, 1816-1882)**

Choppy waters on the Bosphorus

signed and dated 'Preziosi 1872' (lower left)
watercolour, pencil and ink on paper
20½ x 37¾ in. (52 x 96 cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

with Gerard van Spaandonk, Leiden.

Acquired from the above by the present owner.

We are grateful to Briony Llewellyn and Charles
Newton for their assistance in cataloguing 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** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give 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** or we will 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 sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(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)(iii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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.

(d) 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**.

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.

(h) 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 W in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

(b) If we are not responsible to you for any reason (whether for breaching 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.
 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

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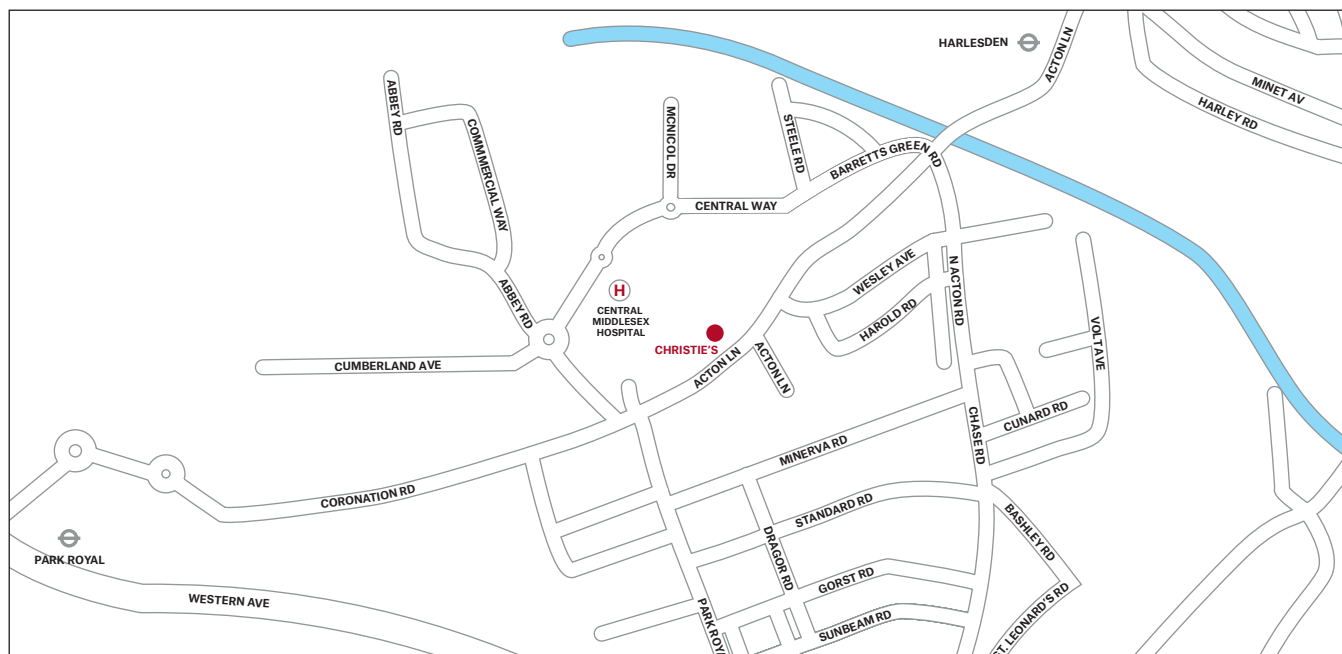
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signed 'AB Mignon: f.' (lower right, 'AB' in ligature)

oil on panel

18 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in. (47.9 x 41.5 cm.)

£400,000-600,000

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