

Sotheby's EST. 1744



19TH CENTURY
EUROPEAN PAINTINGS

LONDON 13 DECEMBER 2017



FRONT COVER
LOT 4 (DETAIL)
BACK COVER
LOT 14
THIS PAGE
LOT 14 (DETAIL)

Ernst Josephson Paris 1893





19TH CENTURY EUROPEAN PAINTINGS

AUCTION IN LONDON
13 DECEMBER 2017
SALE L17102
2.30 PM

EXHIBITION

Saturday 9 December
12 am-5 pm

Sunday 10 December
12 am-5 pm

Monday 11 December
9am-5 pm

Tuesday 12 December
9am-5 pm

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com

HIGHLIGHTS (LOTS 4 & 7)

on view at Sotheby's New York
until Monday 20 November

LOT 14

on view at Sotheby's Paris
Friday 17 – Tuesday 21 November

SPANISH HIGHLIGHTS (LOTS 19-24)

on view at Sotheby's Madrid
Wednesday 22 & Thursday 23 November

FINNISH HIGHLIGHTS (LOTS 9, 11, 13 & 16)

on view at Snellman Sotheby's International Realty
Kasarmikatu 34, Helsinki
Thursday 30 November



THIS PAGE
LOT 18 (DETAIL)

S. Rusiñol

SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.



Claude Piening
Senior Director, Head of Department, European Paintings
+44 (0)20 7293 5658
claude.piening@sothebys.com



Tessa Kostrzewa
Senior Director, European Paintings
+44 (0)20 7293 5382
tessa.kostrzewa@sothebys.com



Richard Lowkes
Deputy Director, European Paintings
+44 (0)20 7293 5477
richard.lowkes@sothebys.com



Benedetta Pedrana
Cataloguer, European Paintings
+44 (0)20 7293 6206
benedetta.pedrana@sothebys.com



Constantine Frangos
Senior Director, Head of Corporate Collections and Museums
+44 (0)20 7293 5704
constantine.frangos@sothebys.com



Mark Poltimore
Deputy Chairman, Sotheby's Europe
+44 (0)20 7293 5200
mark.poltimore@sothebys.com

NEW YORK



Mark Buck
Vice President, Co-Head of Department 19th Century European Art, New York
+1 212 894 1667
mark.buck@sothebys.com



Seth Armitage
Vice President, Co-Head of Department 19th Century European Art, New York
+1 212 606 7140
seth.armitage@sothebys.com



Alexandra Allen
Associate Vice President, Specialist, 19th Century European Art, New York
+1 212 606 7140
alexandra.allen@sothebys.com

PARIS



Pascale Pavageau
Head of Department, Senior Director, 19th Century European Paintings, Paris
+33 (0)1 53 05 53 10
pascale.pavageau@sothebys.com



Laura Nelson
Cataloguer, 19th Century European Paintings, Paris
+33 (0)1 53 05 52 73
laura.nelson@sothebys.com



Aurora Zubillaga
Senior Director, Managing Director, Spain
+34 91 576 5714
aurora.zubillaga@sothebys.com

MADRID

SALE NUMBER
L17102 "JOHNNY"

BIDS DEPARTMENT
+44 (0)20 7293 5283
FAX +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

PRIVATE CLIENT GROUP
+44 (0)207 293 5976

EUROPE
Michael Berger-Sandhofer
Deputy Chairman, European Clients
Beatriz Quiralte
Fergus Duff

ASIA
Shu Zheng

INDIA
Gauri Agarwal
Milaap Patel

RUSSIA & CIS
Alina Davey
Irina Kronrod
Lilija Sitnika
Maryam Kalo
+44 (0)20 7293 5094

SALE ADMINISTRATOR
Fenella Lindsey-Clark
fenella.lindseyclark@sothebys.com
+44 (0)20 7293 5467
FAX +44 (0)20 7293 5923

POST SALE SERVICES
Jean-Luc Rougier
Post Sale Manager
FOR PAYMENT, DELIVERY AND COLLECTION
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

CATALOGUE PRICE
£25 at the gallery

FOR SUBSCRIPTIONS CALL
+44 (0)20 7293 5000
for UK & Europe
+1 212 606 7000 USA



THIS PAGE
LOT 10 (DETAIL)

W.H.

CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	19TH CENTURY EUROPEAN PAINTINGS: LOTS 1-77
109	ABSENTEE BID FORM
111	BUYING AT AUCTION
112	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
113	CONDITIONS OF BUSINESS FOR BUYERS
115	WAREHOUSE, STORAGE, COLLECTION INFORMATION
116	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
117	INTERNATIONAL DEPARTMENTS
118	INDEX
119	SOTHEBY'S EUROPE



1

1

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

PAOLO SALA

Italian, 1858 - 1924

Mansion House and Royal Exchange,
London

titled lower left and signed and dated *PSala /
London 1899* lower right
oil on panel
27 by 22cm., 10½ by 8¾in.

PROVENANCE

Acquired by the father of the present owner in the
1940s; thence by descent

£ 25,000-35,000

€ 28,000-39,200 US\$ 33,000-46,200



2

2

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

EMILE CLAUS

Belgian, 1849-1924

Fog, Lanternes allumées

signed with initials lower left
oil on canvas
43 by 46cm., 17 by 18in.

PROVENANCE

Galerie Patrick Derom, Brussels
Purchased from the above by the present owner
before 1998

EXHIBITED

Pontoise, Musée Tavet-Delacour; Charleroi,
Musée des beaux-arts, *Néo et post-
impressionnistes belges dans les collections
privées de Belgique*, 1990, no. 12, illustrated in the
catalogue (as *Londres. Fog, Lanternes allumées*)
Brussels, Musée d'Ixelles, *L'Impressionnisme et
le Fauvisme en Belgique*, 1990, illustrated in the
catalogue (as *Fog, Lanternes allumées*)
La Louvière, Musée Ianchelevici, *Artistes belges
en 1914-1918: 80ème anniversaire de l'Armistice
du 11 novembre*, 1998, illustrated in the catalogue
(as *Fog, Lanternes allumées*)

LITERATURE

Serge Goyens de Heusch, *L'Impressionnisme et
le Fauvisme en Belgique*, Anvers & Paris, 1988, p.
231, illustrated

Painted circa 1916.

£ 35,000-55,000

€ 39,200-62,000 US\$ 46,200-72,500

PROPERTY FROM A DUTCH PRIVATE
COLLECTION

ISAAC ISRAELS

Dutch, 1865 - 1934

The Milliners' Workshop

signed *ISAAC. ISRAELS.* lower right
oil on canvas
46 by 61cm., 18 by 24in.

PROVENANCE

Acquired by the father of the present owner in the late 1970s, thence by descent

EXHIBITED

The Hague, Gemeentemuseum, *Isaac Israels in de mode*, 2002-03

LITERATURE

Ietse Meij, *Isaac Israels: Mannequins en mode*, Wijk en Aalburg, 2002, p. 31, catalogued & illustrated (as *Hoedenatelier*; with incorrect dimensions of 34.5 by 60.5cm)

£ 100,000-150,000

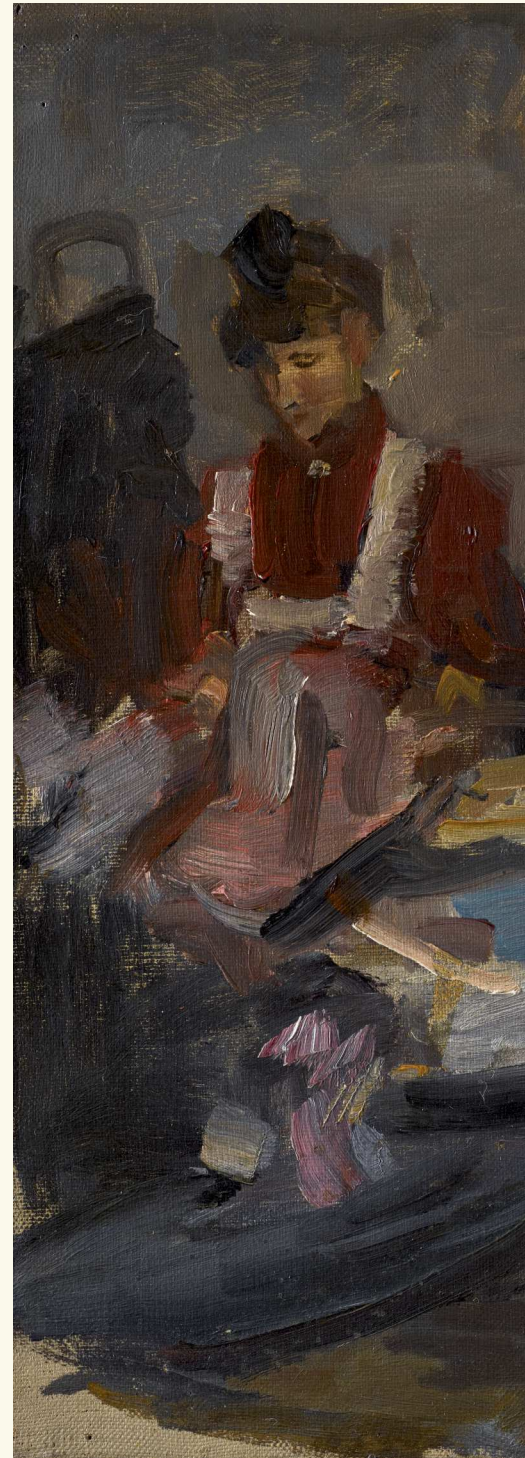
€ 112,000-168,000 US\$ 132,000-198,000

Painted circa 1902-03.

In 1900, thanks to an introduction from the society portrait painter Thérèse Schwartze (1852-1918), Israels became acquainted with the directors of the fashion house Hirsch & Cie. Situated prominently on Amsterdam's Leidseplein, the opening of the store in the Dutch capital in 1882 introduced French *haute couture* to the city. Israels' timing was perfect, coinciding with highly successful years for the fashion house as demand rose and business boomed. He had access to all areas of the business, from fashion shows and sewing studios to the fitting rooms.

Here Israels combines studied observation of the elegant girls' dextrous labour with particularly bold, rapid brushstrokes in the lower half of the composition. The forms of several hats and the draped fabric are just visible on the table in the almost abstracted, gestural broad sweeps of paint. Behind them a stylised poster shows designs for the latest fashions. Whereas Israels had earlier painted customers at night outside the Mars hat shop on the Nieuwendijk in 1893 (Groninger Museum), his experience in the 1900s allowed him to go behind the scenes. Like Degas, Israels saw the patterns of production and consumption which defined the fashion world as a synecdoche for modern urban life, allowing him to define a personal vision of modern femininity.

Another work by Israels in a private collection, illustrated in Anna Wagner's 1985 monograph (as fig. 57), depicts a girl trying on a hat in what appears to be the same studio.





3

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Paysage Breton

signed COROT lower left
oil on canvas
64.5 by 49cm., 25½ by 19¼in.

PROVENANCE

Michel Pascal, Paris (by 1875; his sale: Hôtel Drouot, Paris, April 1886)
Gadala collection, Paris (by 1905; probably Paul Gadala, who also owned works by Alfred Sisley and Pierre-Auguste Renoir)
Alphonse Kann, St. Germain-en-Laye (by 1936)
Arthur Tooth & Sons, London (inv. no. A2738)
Purchased from the above, probably by the father of the present owner; thence by descent

EXHIBITED

Paris, École Nationale des Beaux-Arts, *Exposition de l'oeuvre de Corot*, 1875, no. 177 (as *Études [sic] de Bretagne avec figures*)
Paris, Galeries Rosenberg, *Grands Maîtres du XIXe siècle*, 1922, no. 20
Prague, S.V.U Mánes, 1923, no. 54
London, New Burlington Galleries, *Masters of French 19th Century Painting*, 1936, no. 14 (as *Brittany Landscape*)
Ashmolean Museum, Oxford (on intermittent loan from 2011 - 2017)

LITERATURE

Théophile Silvestre, *Histoire des artistes vivants, français et étrangers, peintres, sculpteurs, architectes, graveurs, photographes: études d'après nature*, Paris, 1853, n. p., a photograph of the work by Victor Laisné illustrated (as *Vue Prise A Ville-D'Avray (Environs de Paris)* [sic])
Paul Mantz, 'Corot', in *Gazette des Beaux-Arts*, Paris, 1 July 1861, p. 425, an engraving by Eugène Lavielle after the painting illustrated (as *Environs de Paris*); p. 431, discussed
Arsène Alexandre, 'Essai sur Corot', in *Le monde moderne*, Tome IV, Paris, 1896, p. 188, illustrated (as *Paysage en Bretagne*)
Alfred Robaut, *L'Œuvre de Corot: Catalogue raisonné et illustré*, Paris, 1905, vol. II, p. 178, no. 477, catalogued (as *Paysage Breton - Une Paysanne et ses enfants assis au bord d'un sentier sous les arbres*); p. 179, illustrated
Elie Faure, *Corot*, Paris, 1931, pl. 43, illustrated (as *Paysage Breton*)

£ 300,000-500,000

€ 336,000-560,000 US\$ 396,000-660,000

Dated circa 1840-50 by Robaut, *Paysage breton* reveals Corot as a master of light and landscape. Supported by the work's vertical format, the rhythmic, parallel birch tree trunks lend the scene a powerful sense of spatial recession, the architectural composition as sophisticated as any in the artist's oeuvre. Within this structure is a subtle exploration of tonal contrasts, painted with great naturalness and sensitivity. Strips of dappled light fall across the undulating ground, as the eye is drawn through the scene to a clearing beyond. While the contrast between light and shade is one of the composition's most notable features, closer inspection reveals such subtle details as the lilac of the backlit foliage in the upper centre, establishing Corot as the leading precursor of Impressionism.

Exhibited in the Corot retrospective in the year of the artist's death, the present work's importance was recognised by prominent critics writing during Corot's lifetime. Reproducing the work in an engraving, Paul Mantz discussed it along with others such as *The Harbour of La Rochelle*, now in the Yale University Art Gallery:

'These canvases...are endlessly remarkable by their precise use of local colour, the sincerity of the accent and the rightness of the harmonies, a skill which M. Corot has mastered to perfection, and which words cannot do justice. The most gifted musicians cannot bring out the nuances of a melody more subtly than him.'

Curiously, while both early authors identified the subject as being near Paris, and one claimed it was Ville d'Avray (one of Corot's most frequent subjects), in the catalogue of the 1875 retrospective and onwards the subject is said to be Brittany. Corot first visited Brittany in June-August of 1829 and returned on numerous occasions thereafter, including to Mûr-de-Bretagne in 1845. The composition itself offers little in the way of landmarks, however the seated woman wears a distinctively Breton lace *coif* hat. In his Breton views Corot was inspired by the same wooded, somewhat remote and rugged landscape which drew him to the Morvan in western Burgundy, from which his father's family hailed.

In its verticality, depth and composition, *Paysage breton* can be seen as a more naturalistic (and arguably more successful) counterpart to Corot's mythological *Silène*, exhibited at the *Salon* of 1838. Monumental in size, the Minneapolis work is regarded as Corot's work most influenced by Poussin, as he doggedly battled for recognition and official honours at the *Salon*. More intimate in scale and conception, in *Paysage breton* Corot integrated his figures more successfully into a composition which looks ahead to the modern view of landscape rather than back to the old masters. As Etienne Moreau-Nelaton noted, Corot's role as the hinge between these two great French landscape traditions is central to an understanding of his work: 'Corot never broke with tradition...he accomplished this tour de force by being at the same time the last of the classical landscapists and the first of the Impressionists'.

The authenticity of this work has been confirmed by Martin Dieterle and Claire Lebeau.



Fig. 1. Jean-Baptiste-Camille Corot, *Silène*, 1838, Minneapolis Institute of Arts / Bequest of J. Jerome Hill / Bridgeman Images

'In Corot every tree-trunk is drawn and modeled with attention and love as though it were a figure'

VINCENT VAN GOGH



PROPERTY FROM A FRENCH PRIVATE
COLLECTION

GUSTAVE MOREAU

French, 1826 - 1898

Hélène

signed *Gustave Moreau* lower right
gouache and watercolor on paper
52 by 25cm., 20½ by 9¾in.

PROVENANCE

Allard et Noël, Paris
Baron Joseph Raphaël Vitta (1860–1942,
collector and art patron, the subject of the
exhibition *Joseph Vitta: Passion de collection* held
at the Palais Lumière, Evian-les-Bains in 2014; his
sale: Drouot, Paris, 27 June 1924)
François Lang, Paris (acquired in the 1930s. Lang,
1908-44, was a renowned pianist and collector, of
both fine art and musical manuscripts); thence by
descent to the present owner

LITERATURE

Pierre-Louis Mathieu, *Gustave Moreau, sa vie, son
oeuvre: catalogue raisonné de l'oeuvre achevé*,
Paris, 1976, p. 360, no. 410
Pierre-Louis Mathieu, *Gustave Moreau:
monographie et nouveau catalogue de l'oeuvre
achevé*, Paris, 1998, p. 416, no. 448, catalogued
(as lost)

£ 350,000-500,000

€ 392,000-560,000 US\$ 462,000-660,000

'M. Moreau is an extraordinary artist,
unique. He is a mystic holed up, in the
middle of Paris, in a cell into which not even
the noise of contemporary life - beating
furiously on the gates of this cloister -
can penetrate. Immersed in ecstasy, he
conjures up resplendent magical visions,
bloody apotheoses from bygone ages.'

JORIS-KARL HUYSMANS

L'Art moderne, 1883, p. 152

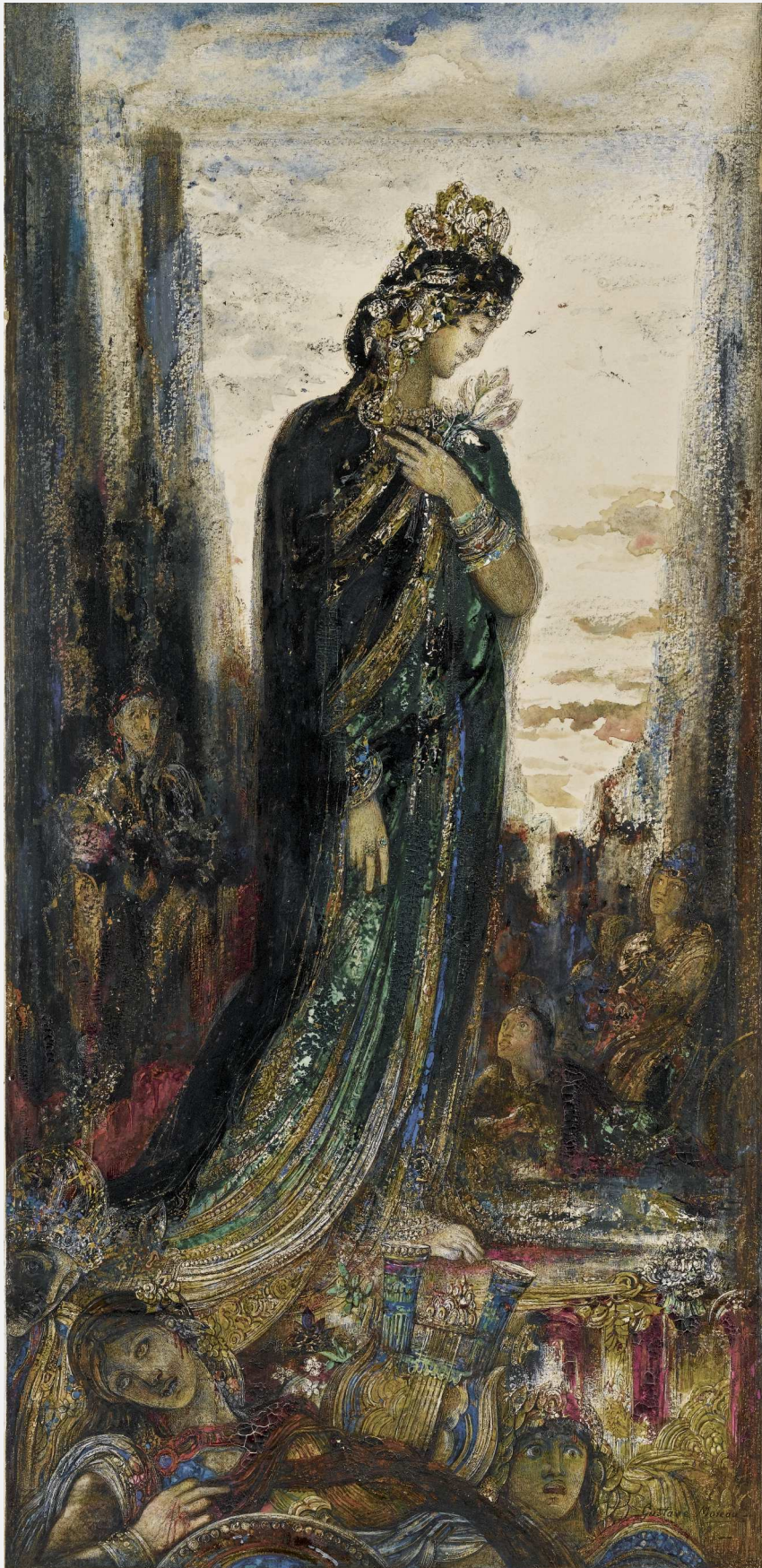




Fig. 1



Fig. 2

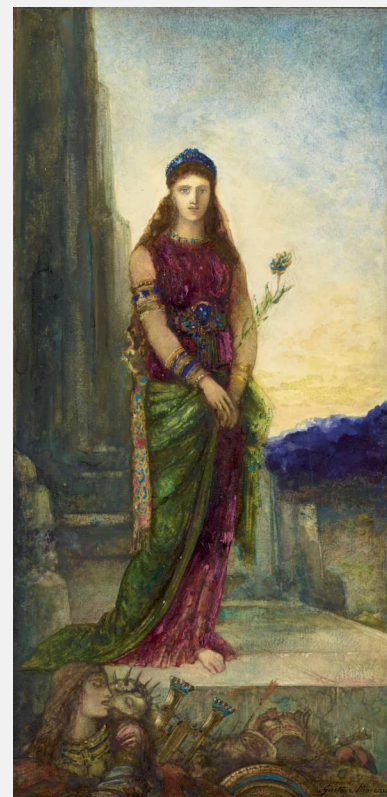


Fig. 3

The story of Helen of Troy, in Homer's *Iliad*, had interested Moreau from his youth, for in 1854 he executed an Abduction of Helen in the tradition of Poussin. The fatal beauty reappears in Moreau's grisly painting for the Salon of 1880 (now lost, fig. 1), in which she stands on the walls of Troy, presiding over the mass of victims of the war she had occasioned. The present work, dated by Mathieu to circa 1895, builds on the Salon painting and on a pen and ink drawing made after it (fig. 2), as well as on a related watercolour in the Louvre (fig. 3), though with notable differences in content and execution. It therefore marks the culmination of Moreau's developing thoughts on, and ambitions for, this composition.

Helen was the daughter of Zeus and Leda, and considered in Greek myth to be the most beautiful woman in the world. She was married to Menelaus, King of Sparta. When the Trojan prince Paris abducted Helen and carried her off to the city of Troy, the Greeks responded by mounting an attack on the city, thus beginning the Trojan War. Agamemnon, king of Mycenae and the brother of Menelaus, led an expedition of Greek troops to Troy and besieged the city for ten years because of Paris's insult. After the deaths of many heroes, including the Greeks Achilles and Ajax, and the Trojans Hector and Paris, the city fell to the ruse of the Trojan Horse. The Greeks slaughtered the Trojans and desecrated the temples.

In the Salon picture, Helen - like Salome, Cleopatra, Salammbô, and Herodias in other works by Moreau - is, overtly, the personification of the *femme fatale*. As the Symbolist writer and author Joris-Karl Huysmans wrote of Helen in the Salon picture: 'Standing, straight, against a frightening phosphorescent horizon splashed with blood, wearing a dress encrusted with precious stones, like a reliquary; holding in her hand, like the queen of spades in a deck of cards, a large flower; she walks, trance-like, with large eyes open, her gaze

fixed. At her feet corpses pierced by arrows lie piled and, from the heights of her blonde beauty she surveys the carnage, majestic and superb like Salammbô before the mercenaries, like an evil divinity poisoning, unconsciously, all who approach her and everything at which she looks or touches.' (*L'Art moderne*, 1883, p. 154)

Parts of Huysmans's description of the Salon painting resonate in the present watercolour which, arguably, exemplifies an essential feature of the fatal woman theme as used in the nineteenth century: the female's assumption of dominance traditionally associated with the male, here relegated to a state of complete pathos. However, there are as many differences between the two renditions as there are similarities. While Helen is still the dominant presence, there is a distinct shift in mood compared to the Salon version. The watercolour is altogether more gentle, and with religious overtones inspired by the Christian subjects of the Renaissance masters. Helen's expression has the benign peace of that of the Virgin mother (an association strengthened by the addition of Trojan mothers and children in the background), while her pose is that of a saint in a medieval stained glass window. Retribution and revenge have been replaced by empathy and mercy. The vanquished are not dead or dying, simply subservient and in awe.

Its symbolism and references apart, the watercolour also embodies Moreau's aesthetic preoccupation with line, colour, and the modelling of the human figure, which lies at the heart of his artistic endeavour. Underlying the composition is his defining rigorous academic draughtsmanship, informed not only by the Italian Renaissance painters Mantegna and Bellini, whose work Moreau studied and admired while living in Italy in the late 1850s, but by his teacher at the Ecole des Beaux-Arts, the academic painter François-Edouard Picot, and later

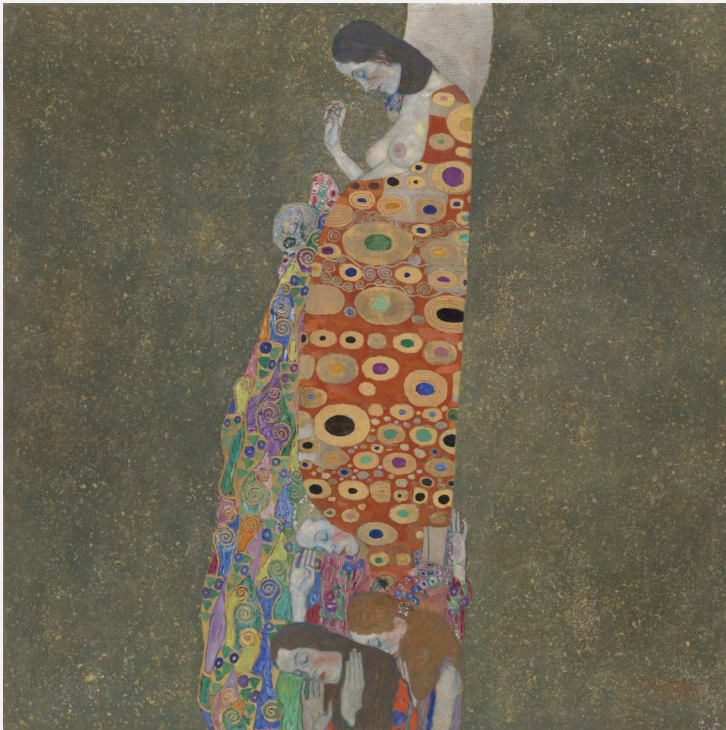


Fig. 1. Gustave Moreau, *Hélène*, 1880, oil on canvas, 147 by 90cm (lost)

Fig. 2. Gustave Moreau, *Hélène*, 1881, pencil, pen and ink and brown wash on paper, 29 by 16cm, Galerie Jan Krugier, Geneva

Fig. 3. Gustave Moreau, *Hélène sous les murs de Troie*, circa 1885, watercolour, 40 by 23cm., Musée d'Orsay, Paris, conservé au Musée du Louvre, Photo (C) RMN-Grand Palais (musée d'Orsay) / Tony Querrec

Fig. 4. Gustav Klimt, *Hope II*, 1907-08, oil, gold, and platinum on canvas, 110.5 by 110.5cm, Museum of Modern Art, New York. Mr. and Mrs. Ronald S. Lauder and Helen Acheson Funds, and Serge Sabarsky. 468.1978 © 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence

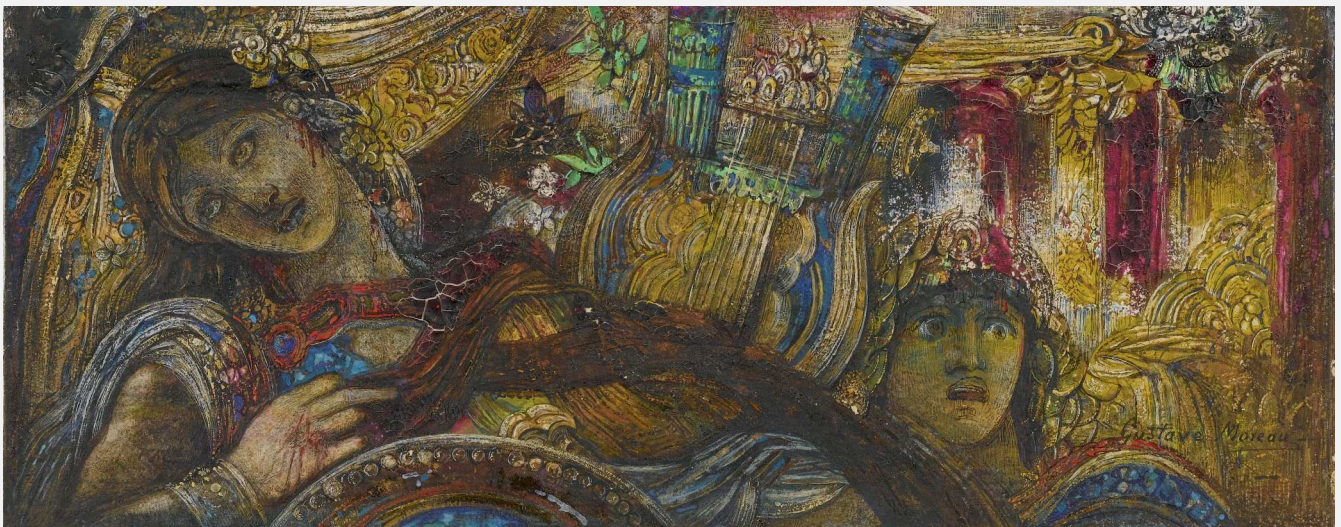
Fig. 4

by his friend and neighbour Théodore Chassériau; Helen's pose and features are essentially classical, perfectly befitting the Greek subject.

The classical composition is in turn embellished with an hallucinogenic jewel-like surface, making the watercolour a highly worked aesthetic object akin to a cloisonné enamel. As critic Charles Blanc wrote of Moreau's watercolours: 'One would have to coin a word for the occasion if one wished to characterise the talent of Gustave Moreau, the word colourism for example, which would well convey all that is excessive, superb, and prodigious in his love of colour. [...] it is as if one were in the presence of an illuminant artist who had been a jeweller before becoming a painter and who, having yielded to the intoxication of colour, had ground

rubies, sapphires, emeralds, topazes, opals, pearls, and mother of pearl to make up his palette' (in *Le Temps*, 15 May 1881). Interestingly, at about the time Moreau exhibited his *Hélène* at the Salon, he had used the subject as the vehicle for a purely experimental exploration of colour in oil (now in the Musée Gustave Moreau, Paris), in which Helen and the bloody scene are completely pared down and abstracted.

With its rich synthesis of sources and approaches, from Greek myth to the traditions of Renaissance art, from the symbolist to the aesthetic, *Hélène* is a complex and many-layered work that fulfils Moreau's quest to move the imagination, and quite clearly inspired subsequent generations of artists, including the Secessionist artists, and notably Gustav Klimt (fig. 4).



Detail

PROPERTY FROM THE COLLECTION OF
J. E. SAFRA

GUSTAVE COURBET

French, 1819 - 1877

La Dormeuse

signed G. Courbet lower right
oil on canvas
52 by 65cm., 20½ by 25½in.

PROVENANCE

M. Bensusan, Paris, (by 1882)
Sale: Hôtel Drouot, Paris, 28 April 1883, lot 22
Sale: Hôtel Drouot, Paris, 21 March 1884, lot 9
Sale: Sotheby's, London, 23 June 1981, lot 44
Private collection, Switzerland (purchased at the
above sale)
Alain Tarica, Geneva (by 1992)
Acquired from the above by the present owner

EXHIBITED

Paris, École Nationale des Beaux-Arts, *Exposition
des oeuvres de Gustave Courbet*, May 1882,
no. 22, catalogued (as *La dormeuse, étude*;
reproduced in the photo album of the exhibition)
Paris, Galerie Fiquet, *Exposition des tableaux de
Courbet*, 15 November - 6 December 1926, no. 4

LITERATURE

Georges Riat, *Gustave Courbet, peintre*, Paris,
1906, p. 46, cited (as *La dormeuse*)
Robert Fernier, *La Vie et l'Oeuvre de Gustave
Courbet*, Lausanne-Paris, 1978, vol. I, pp. 52-53,
no. 86, catalogued & illustrated
Courbet und Deutschland, Hamburg, Frankfurt,
exh.cat., 1979, p. 553, no. 22 (as whereabouts
unknown); p. 554 illustrated (photo of the 1882
exhibition at the École Nationale des Beaux-Arts)
Pierre Courthion, *Tout l'oeuvre peint de Courbet*,
Paris, 1987, no. 78, catalogued & illustrated (as
Dormeuse, étude de femme nue)

Painted circa 1847

La Dormeuse (The Sleeper) is among Courbet's
earliest nudes, belonging to the series of pictures
he painted between 1844-47 of sleeping women
by a stream. The subject had gained him
significant success following his showing, at the
1848 Salon, of *Le Hamac (The Hammock)* (Oskar
Reinhart Collection, Winterthur), and would
culminate, most scandalously, with *Les Deux
amies* of 1866 (Paris, Musée du Petit Palais).
While overtly a sculptural nude painted in the
academic tradition, the present work is imbued
with an intimacy and personal meaning that go so
much deeper than any representational picture
of the subject, of the kind that would have been
seen at the Salon at the time.

The background is unmistakably Courbet's
beloved native Franche Comté which went on to
feature so centrally in his oeuvre, and to which
he returned from Paris to see his family in the

autumn of 1847. The cliff is typical of the rock
formations encircling Ornans, and the spring
may be the Puits-Noir or the source of the Loue.
The painting also probes to the very heart of
Courbet's artistic preoccupation – some would
say obsession – with the theme of fertility and
life-giving force. The almost womb-like sense of
enclosure, of the figure immersed in a verdant,
enveloping, and deeply familiar background,
the spring itself a symbol of fertility. Women
and water are symbolically, and symbiotically,
linked in Courbet's artistic vision, which finds its
ultimate expression in works such as *La Source* –
depicting a nude seated by a stream and holding
her hand under a gushing spring), and *Femme
à la vague* (Metropolitan Museum of Art, New
York). Although a Realist work, *La Dormeuse*
shows Courbet to be full of lyricism about nature
and the urge to express abstract ideas.

The deeply personal qualities of *La Dormeuse*
become even more apparent when compared to
La Sieste (fig. 1) of 1841-2, an early self portrait
in which Courbet depicts himself as a dandyish
Parisian *arriviste* reclining in the bosom of the
landscape in which he was born and grew up.
The similarities in his reclining pose and the
surrounding landscape with those in the present
work are striking, and in this sense both paintings
are symbolic of the unbreakable bond with his
home country which would remain a powerful
leitmotif throughout Courbet's later work.

‡ £ 200,000-300,000

€ 224,000-336,000 US\$ 264,000-396,000



Fig. 1. Gustave Courbet, *La Sieste*, 1841-42,
Private Collection



'The difference is that the heroic sacrifice that Monsieur Ingres makes for the honour of tradition and Raphaelesque beauty, Courbet accomplishes in the interests of external, positive, immediate nature. They have different motives when waging war on the imagination'

CHARLES BAUDELAIRE

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, TEXAS

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Marcoussis, route à travers les champs

signed *COROT* lower right
oil on canvas
47 by 58cm., 18½ by 22¾in.

PROVENANCE

Mallet, Paris (by 1891)
Willis Vickery
Baron J. de Rothschild, Paris
Baron H. de Rothschild, Paris
Miriam D. Thropp, New York (sale: American Art Association, 19 January 1933, lot 68)
Durand-Ruel, New York
Arthur Sachs, Paris (by 1961)
Marian François-Poncet (by descent from the above); thence by descent
Private collection, USA

EXHIBITED

New York, Durand-Ruel, *Exhibition of Important Paintings by French Masters*, 1934, no. 6, illustrated in the catalogue (erroneously listed as *Robaut no. 1805*)
Paris, Musée Jacquemart-André, *100 Chefs-d'œuvre des collections françaises*, 1961

LITERATURE

Alfred Robaut, *L'Œuvre de Corot: Catalogue raisonné et illustré*, Paris, 1905, vol. III, p. 22, no. 1305, catalogued (as *Marcoussis - Route à travers champs*), p. 23, illustrated (reproduction of a drawing by Robaut)

Painted *circa* 1865-70.

Along with Ville d'Avray, Marcoussis was one of Corot's favourite places to paint near Paris. Situated some twenty-five kilometres south of the capital, Marcoussis was the subject of one of six major works by Corot shown at the 1855 Paris *Exposition Universelle*. That work was bought by Emperor Napoleon III for his own personal collection, ignoring official advice, and now hangs in the Musée d'Orsay. Corot regularly travelled to Marcoussis to visit fellow artist Ernest-Joachim Dumax, including in the summers of 1855, 1857, and 1867. The present work was either painted during, or inspired by, one of these trips.

Depicting a serene summer's day, the view looks out from the edge of the village, towards one of the ridges of hills which border it on two sides. In contrast to Corot's *souvenirs* from this period - silvery poetic reminiscences of a particular place distilled through the imagination - the present work is very much set in time and place and, if not painted in the open air, was at least based on direct observation on the spot. The immediacy of the observed light and tonalities is striking.

Although official recognition was a long time coming, by the late 1860s Corot was enjoying critical and popular success, not least thanks to the exhibition of seven key works at the *Exposition Universelle* of 1867. More than any other artist, Corot's work represents the bridge between the classical landscape of Poussin and early Impressionism. Pissarro (fig. 1) described himself as a pupil of Corot in the Salon brochures, as a measure of respect, and others did the same.

The authenticity of this work has been confirmed by Martin Dieterle and Claire Lebeau.

‡ £ 200,000-300,000

€ 224,000-336,000 US\$ 264,000-396,000



Fig. 1, Camille Pissarro, *Jalais Hill, Pontoise*, 1867, Metropolitan Museum of Art, New York / Bequest of William Church Osborn, 1951



PROPERTY OF A GENTLEMAN

ISAAC ISRAELS

Dutch, 1865-1934

Picnic in the Bois de Boulogne, Paris

signed *ISAAC ISRAELS* lower right
oil on canvas
43.5 by 60cm., 17 by 23½in.

PROVENANCE

Leslie Smith Gallery, The Hague (by 2001)
Private collection, The Netherlands (purchased
from the above; sale: Christie's, Amsterdam, 25
April 2007, lot 197)
Simonis & Buunk, Ede
Purchased from the above by the present owner
in 2011

EXHIBITED

Rotterdam, Kunsthal, *Isaac Israels, Hollands
Impressionist*, 1999-2000, no. 169, illustrated in
the catalogue

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

Painted *circa* 1905, shortly after the artist relocated to Paris from Amsterdam, the present work is a particularly harmonious scene of urban leisure in the turn-of-the-century city. After initially staying at the Hôtel Le Peletier, Israels then moved definitively to his Montmartre studio at no. 9 Boulevard de Clichy. The artist received an introduction to the Paris fashion world thanks to the Amsterdam couturier Hirsch, so it was natural that he was drawn to the fashion houses Paquin and Drécoll near the Opéra Garnier, exploring afresh subjects which had captivated him in Amsterdam (see lot 3).

Just as Israels had found inspiration in the daily life of the Oosterpark in Amsterdam, the Bois de Boulogne became one of his favourite subjects after moving to Paris. The composition evokes quintessential scenes of Parisian leisure in late nineteenth-century art, including *A Sunday on La Grande Jatte* by Georges Seurat of 1884. Under the influence of Impressionism Israels' palette became more luminous, and the absence of horizon, energetic execution and not least the *déjeuner sur l'herbe* subject of the present work are all hallmarks of Impressionism. Painting wet-on-wet with broad, bold brushstrokes, Israels masterfully captures the scene with a great economy of means. At the same time he succeeds in giving his figures a tangible presence, not least in the anatomy of the seated man cutting bread.



Fig. 1. Isaac Israels, *In the Bois de Boulogne near Paris*, circa 1906.
Rijksmuseum, Amsterdam



PROPERTY FROM A FINNISH ESTATE

AKSELI GALLEN-KALLELA

Finnish, 1865-1931

Rower on the Lake

signed *GALLEN / KALLELA* lower right; inscribed and dated 1916 on the lower left framing edge
oil on canvas
68 by 55.5cm., 26½ by 22in.

PROVENANCE

Possibly acquired from the artist by the great-grandmother of the present owner; thence by descent

£ 70,000-100,000

€ 78,500-112,000 US\$ 92,500-132,000

Painted in 1916, the present work reinterprets Gallen's composition *The Rower*, painted some twenty-five years earlier and now in the collection of the Gösta Serlachius Arts Foundation (fig. 1).

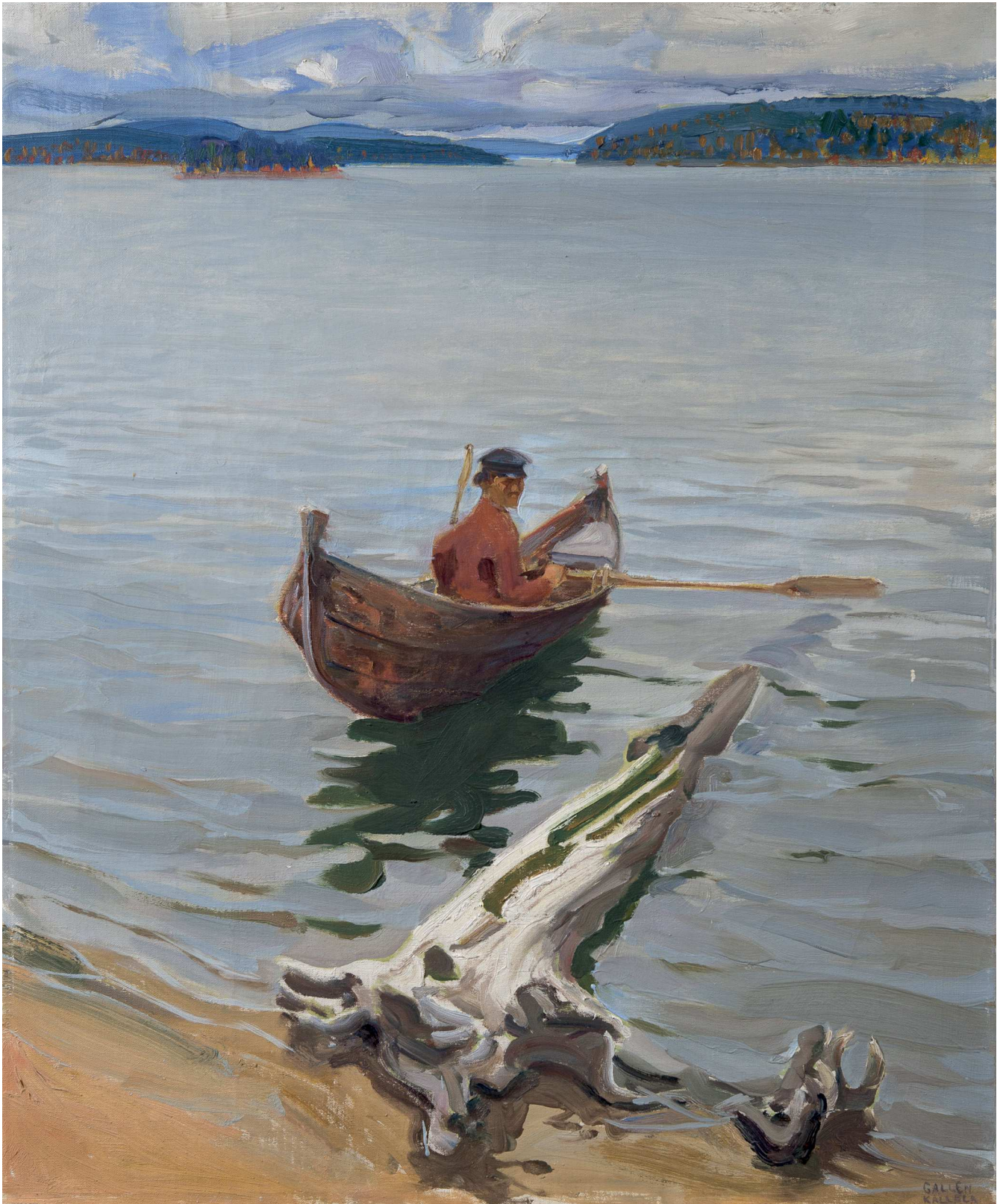
In 1911 the artist and his family returned to Finland from their travels in British East Africa (modern-day Kenya). Disturbed by the road building works then underway to allow the movement of Russian artillery pieces, in 1916 Gallen left his newly built, spacious studio at Tarvaspää near Helsinki. Instead he returned to his first wilderness studio 'Kalela', on the shore of Lake Ruovesi. It was there that the present work was likely painted, although the boat itself is more typical of the eastern Karelia region. The bold colours and expressive handling of the brush are characteristic of the artist's later work, as is the signature: not Axel Gallén, but the Fennicised Gallen-Kallela, which Gallen called himself after 1907.

As well as the beautiful rendering of the water, the tree stump lying in the shallows – not present in the 1891 composition – are notable features of the present work. A *vanitas* motif, Gallen later used a very similar tree-trunk motif in *The Lamenting Boat* of 1924 (Jalmari Finne Foundation, on loan to the Tampere City Collection).

We are grateful to Aivi Gallen-Kallela-Sirén for her assistance in cataloguing this work.



Fig. 1. Akseli Gallen-Kallela, *The Rower*, 1891. Gösta Serlachius Fine Arts Foundation, Mänttä © Yehia Eweis (2016)



PROPERTY FROM A DANISH PRIVATE COLLECTION

VILHELM HAMMERSHØI

Danish, 1864 - 1916

**Woman Before a Mirror,
Strandgade 30**

signed with initials lower left
oil on canvas
46 by 38.5cm., 18 by 15in.

PROVENANCE

Klas Fåhræus, Stockholm (by 1918. Fåhræus, 1863-1944, was a Swedish writer, art critic, and collector who fraternised with August Strindberg, Carl Larsson, Karl Nordstrom, Oscar Björck, and Nils Kreuger in Grez-sur-Loing in the 1880s. As a shareholder in several thriving Stockholm companies and factories, in 1909-11 he and his wife Olga were able to build the Villa Högberga in Lidingö in the Stockholm archipelago, which served as both their home and an art gallery and which, until the crash of 1929, boasted one of the greatest and most expensive art collections in Sweden.)

Sale: Bruun Rasmussen, Copenhagen, August 1959, lot 143

Purchased at the above sale by the grandfather of the present owners; thence by descent

EXHIBITED

Copenhagen, Kunstforeningen, 1955, no. 39
Copenhagen, Kunstforeningen, 1966, no. 22

LITERATURE

Alfred Bramsen & Sophus Michaëlis, *Vilhelm Hammershøi. Kunstneren og hans værk*, Copenhagen & Christiania, 1918, p. 106, no. 294

Strandgade 30, where the artist and his wife Ida lived from 1899-1909, occupies a central role in Hammershøi's oeuvre as both the subject and setting of his most important interiors. Painted in 1906, the present work belongs to the series of views of the small living room at the back of their first-floor flat, with its window overlooking the courtyard. By times with a figure and pieces of furniture, by times without, lit by sunlight or by moonlight, the effect is one of solitude and introspection, the viewer - as much as the observed figure - sealed in a hermetic world. Here, Ida ties her hair before a mirror set on a dressing table. Rays of morning sunshine filter through the panes of the casement window. The composition is striking for its focus, the upper half of the window cropped and the door to the right omitted completely.

The influence of interiors of the Dutch Golden Age on Hammershøi, particularly the work of Vermeer, is well-documented, and one of the first works in this series was apparently inspired by a painting by Pieter Janssen Elinga in the Alte Pinakothek, Munich, of which Hammershøi owned a print (fig. 1, formerly attributed to Pieter de Hooch). Other prominent works in the series of views of the present room include: *Sunbeams* of 1900 (Ordrupgaard, Copenhagen); *Interior with Two Candles* of 1904 (Private collection, sold at Sotheby's in May 2012); *The Coin Collector* of the same year, featuring the artist's brother Svend (Nasjonalmuseet, Oslo); *Interior* of 1906 (Tate Gallery, London), and *Moonlight*, Strandgade 30, acquired by the Metropolitan Museum of Art, New York in 2012 (fig. 2).

£ 400,000-600,000

€ 448,000-675,000 US\$ 530,000-795,000



Fig. 1. Pieter Janssen Elinga, *Woman Reading*, circa 1660, Alte Pinakothek, Munich (bpk | Bayerische Staatsgemäldesammlungen)

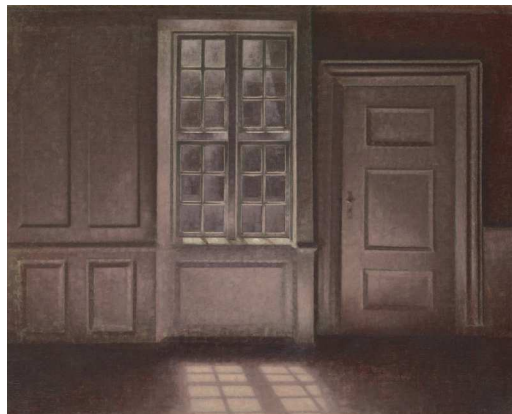


Fig. 2. Vilhelm Hammershøi, *Moonlight, Strandgade 30*, 1900-06, Metropolitan Museum of Art, New York. Purchase, European Paintings Funds, and Annette de la Renta Gift, 2012



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

EERO JÄRNEFELT

Finnish, 1863 - 1937

Sunset over a Lake

signed and dated *E. Järnefelt. 1894.* lower left
gouache and gold paint on paper
74 by 47cm., 29 by 18½in

PROVENANCE

Sale: Sotheby's, London, 27 March 1990, lot 71
Purchased at the above sale by the present owner

± £ 150,000-200,000

€ 168,000-224,000 US\$ 198,000-264,000

Breath-taking in its plunging perspective and crepuscular hues, the present work probably presents a view over Lake Pielinen near Koli in eastern Finland, a subject which Järnefelt made his own. In numerous formal aspects the work defies the conventions of western art, pointing instead to the influence of Japanese prints. Notable features are the vertical format, bird's eye view looking down on the lake and islands, heightened colours, high horizon line, and even the gouache medium rather than the more conventional oil on canvas. As demonstrated by the recent touring exhibition in Helsinki, Oslo, and Copenhagen, the form and character of Nordic art of the late nineteenth century bore the indelible imprint of 'Japanomania', as each artist approached the new possibilities that Japanese visual culture appeared to offer.

On the other hand the present work could not be more quintessentially Finnish. Dramatic views over Finland's lakes such as Albert Edelfelt's *Kaukola Ridge at Sunset* (fig. 1) encouraged the younger generation of artists to look afresh at the Finnish landscape, as they dreamt of their country's independence from Russia.

Late nineteenth-century Finnish art was strongly informed by nationalist and Symbolist currents. Dominated by Sweden for almost six hundred years, Finland passed under the rule of the Russian Empire in 1809 and gained its independence only in 1917. Social dissatisfaction and disillusionment over Russian rule was widespread, and young artists sought a new pictorial vocabulary to express their Finnish identity.

Born in Vyborg, his father Finnish and mother from the Russian noble Clodt von Jürgensburg family, Järnefelt was brought up speaking Finnish at a time when the Swedish language still carried greater prestige. Born Erik, he Finnicised his name to Eero, just as his fellow artist Axel Gallén later renamed himself Akseli Gallen-Kallela. Steeped in Russian literature and culture, he studied at the St Petersburg academy under his uncle, and later travelled to Italy and Paris with Gallen. Järnefelt's mother Elisabeth, regarded as 'the mother of Finnish art and culture' led the so-called 'Järnefelt school' of literary salons, which also encompassed contemporary political questions.

Järnefelt first visited Koli in North Karelia in 1892, two years before painting the present work. The leading artistic personalities of Järnefelt's generation, from Jean Sibelius to Akseli Gallen-Kallela, looked to Karelia as a lost paradise, and an embodiment of the authentic soul of Finland. There Elias Lönnrot had collected much of the oral folklore published as the national epic *Kalevala* earlier in the century. 1893 saw the first performance of the *Karelia Suite* by Sibelius, which remains among the composer's most celebrated works. Sibelius was Järnefelt's brother-in-law through his sister Aino, and the two men were close friends. The journey that the composer and artist undertook to Koli in 1909 inspired Sibelius' Fourth Symphony, dedicated to Järnefelt.



Fig. 1, Albert Edelfelt, *Kaukola Ridge at Sunset*, circa 1889-90, Finnish National Gallery / Ateneum Art Museum, Helsinki © Matti Janas



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

VILHELM HAMMERSHØI

Danish, 1864 - 1916

White Doors, Strandgade 25

oil on canvas
45 by 40cm., 17¾ by 15¾in.

PROVENANCE

Estate of the artist (sale: Copenhagen, 1916, lot 8)
J. Chr. T. Levinsen (purchased at the above sale)
Sale: Bruun Rasmussen, Copenhagen, 18
November 2008, lot 64
Purchased at the above sale by the present owner

EXHIBITED

Alfred Bramsen & Sophus Michaëlis, *Vilhelm Hammershøi. Kunstneren og hans værk*, Copenhagen & Christiania, 1918, p. 112, no. 364

£ 200,000-300,000

€ 224,000-336,000 US\$ 264,000-396,000

Painted in 1913.

After living for eleven years at Strandgade 30, Vilhelm and Ida Hammershøi were evicted from their apartment when the owner sold the dilapidated building in 1909. Following two interim moves, they found a suitable home in November 1912, again in Strandgade, but this time on the first floor of the building formerly occupied by the Asiatic Company. The apartment had much in common with their former home just across the street. Ida wrote to her mother-in-law: 'Now I must tell you that Vilhelm has taken the apartment in the Asiatic Company. He has signed the lease and sent it off. And he is immensely happy about it. It is expensive, but he thinks that it will be profitable anyway for him to live in a place where he can paint, and it is a good apartment' (letter of 30 November 1912, quoted in Poul Vad, *Vilhelm Hammershøi*, 1988, p. 332).

With a similar enfilade of interconnecting rooms, and decorated in neutral greys and whites, the new premises provided the backdrop for a series of evocative interiors, with and without Ida (fig. 1). Painted in 1913, the present work is devoid of all props, the solitary white doors denoting both absence and presence: for although unoccupied, as the only object to punctuate the silent space they assume an almost anthropomorphic quality. Despite his comparatively free brushstroke, Hammershøi's attention to the play of light and shadow, and the reflection of light off surfaces, is as subtle and masterful as ever.



Fig. 1, Vilhelm Hammershøi, *Interior with a Windsor Chair, Strandgade 25*, 1913, private collection



PROPERTY FROM A PRIVATE COLLECTION

HELENE SCHJERFBECK

Finnish, 1862-1946

The Girl from California

signed with initials centre right
charcoal and gouache on paper
44.5 by 35cm., 17½ by 13¾in.

PROVENANCE

Acquired from the artist in the late 1920s; thence by descent to the present owner

EXHIBITED

Helsinki, Ateneum, *Helene Schjerfbeck*, 1992, no. 338, illustrated in the catalogue
Hyvinkää, Taidemuseo, *Helene Schjerfbeck Taikavuorella Muutoksen vuodet 1902-1925*, 2001-02

LITERATURE

H. Ahtela (Einar Reuter), *Helene Schjerfbeck*, Stockholm, 1953, p. 365, no. 614, catalogued (as Kaliforniskan)
Helene Schjerfbeck 150 Years, exh. cat., Helsinki, 2012, p. 260, no. 501, catalogued & illustrated

£ 150,000-200,000

€ 168,000-224,000 US\$ 198,000-264,000

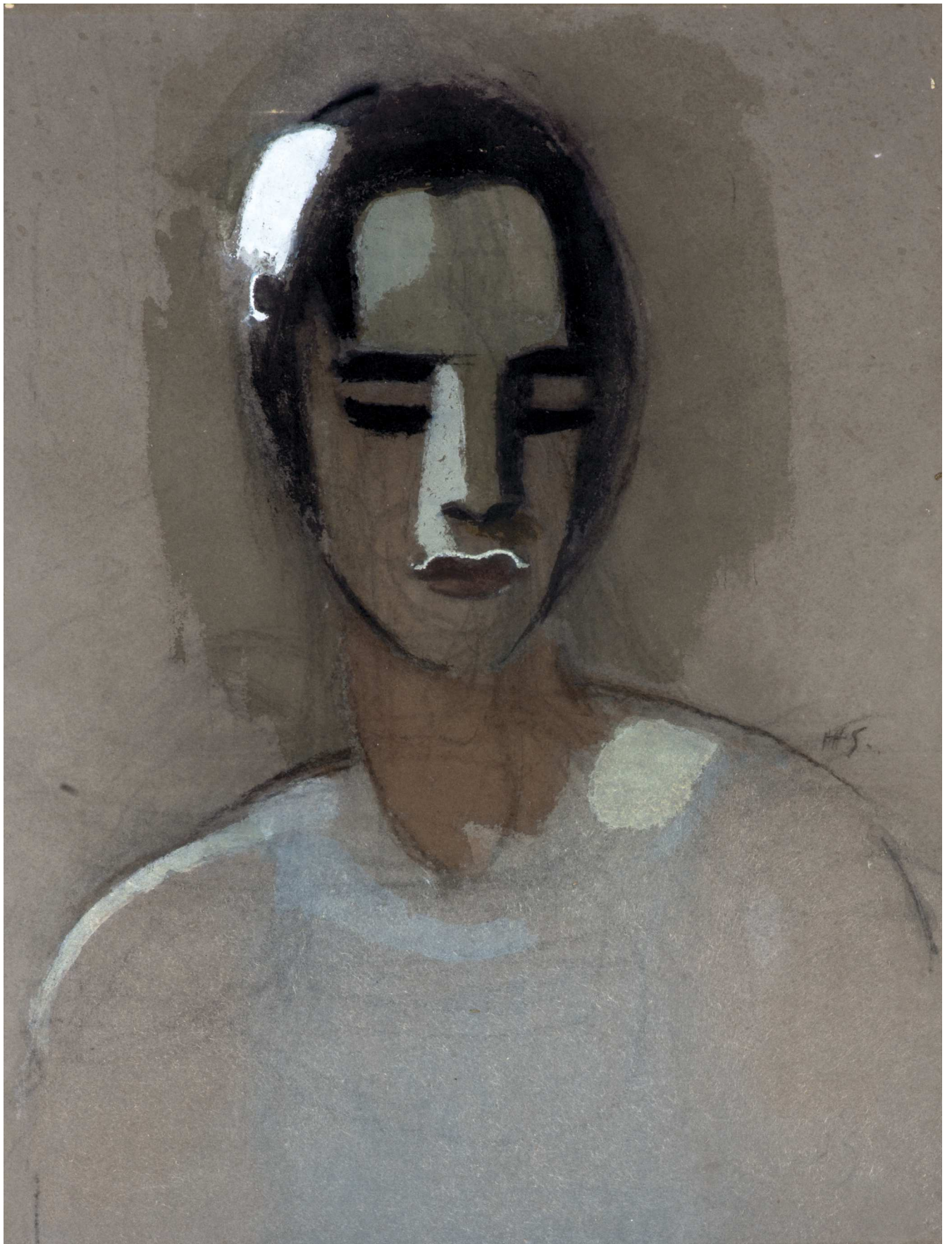
Executed *circa* 1927, the present work belongs to a series of five works depicting the same sitter who captivated Schjerfbeck over a fifteen-year period. Most of the works in the series are in prominent Finnish public collections, including the first oil of 1919 (Ateneum, Helsinki) (fig. 1), the oil of 1934 (Didrichsen Art Museum), and the watercolour of the same year (Reitz Foundation; formerly in the collection of actress Ingrid Bergman). All five versions present the young Ulrika Baarman (1895-1978), as Schjerfbeck saw her in Tammisaari when she was aged twenty-four. Born in San Francisco, Ulrika was a relative of the artist through her mother.

Here Schjerfbeck reprised the composition of some eight years earlier. While she radically reinterpreted other compositions such as *The Convalescent*, her vision of *The Girl from California* remained remarkably consistent across the versions. Certain variations can be noted however: while the 1919 Ateneum oil presents the sitter close-cropped and on a square format, for the present work Schjerfbeck shifted towards a more rectangular, vertical sheet emphasising the downward glance of the figure. Bold patches of white gouache define the fall of light on the left side of her nose, the sensuous cupid's bow of her upper lip, and the upper-left of her head, with the head itself haloed in green. The result is a particularly abstracted and haunting interpretation.

We are grateful to Leena Ahtola-Moorhouse for her assistance in cataloguing this work.



Fig. 1. Helene Schjerfbeck, *Girl from California I*, 1919, Collection Yrjö and Nanny Kaunisto, Finnish National Gallery / Ateneum Art Museum, Helsinki © Hannu Aaltonen



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

ERNST JOSEPHSON

Swedish, 1851 - 1906

14 juillet

signed and dated *Ernst Josephson Paris. 1883.*
upper right
oil on canvas
90 by 119cm., 35½ by 47in.

PROVENANCE

Ellen Josephson, Stockholm (by 1942; Ellen, 1871-1965, married the artist's cousin John Josephson in 1892. Their collection also included Josephson's *The Postmaster in Bréhat*, dating from the artist's breakdown, which they donated to the Stockholm Nationalmuseum in 1945)
Sale: Nordén Auktioner, Stockholm, 17 May 1995, lot 102
Purchased at the above sale

EXHIBITED

Paris, *Salon*, 1883, no. 1283 (as *14 juillet*)
Copenhagen, *Scandinavian Art Exhibition*, July 1883
Stockholm, Royal Academy of Fine Arts, 1923, no. 74
Stockholm, *Ernst Josephson*, 1943, no. 47
Nationalmuseum, Stockholm, *Opponenterna av 1885. Utställning till sextioårsminnet av det första moderna genombrottet i svensk konst*, 1945
Stockholm, Liljevachs Konsthall, *Ernst Josephson, Retrospective Exhibition*, 1951, no. 142
Stockholm, Prins Eugens Waldemarsudde, *Ernst Josephson*, 1991
Boras, Boras Konstmuseum, *Ernst Josephson*, 1992, no. 42

± £ 400,000-600,000

€ 448,000-675,000 US\$ 530,000-795,000

LITERATURE

Gottfrid Renholm, 'Salonen i Paris', in *Göteborgs Posten*, 19 May 1883
Carl Rupert Nyblom, in *Post- och inrikestidningar*, 1883
Karl Warburg, in *Göteborgs Handels- och Sjöfartstidning*, 1883
Richard Kauffmann, in *Göteborgs Handels- och Sjöfartstidning*, 1883
Karl Wählin, 'Ernst Josephson 1851-1906', in *Misseteckning*, II, Stockholm, 1912, p. 74, cited Georg Pauli, *Ernst Josephson*, Stockholm, 1914, pp. 30-31
Georg Pauli, *Opponenterna*, Stockholm, 1927, p. 12
Josef Paul Hodin & F.I. Percy, *Ernst Josephson, Malningar ur privata samlingar*, exh. cat., Galerie St. Lucas, Stockholm, 1942, p. 28, no. 56
Sixten Strömbom, in *Konstnärslöfunds Historia*, Stockholm, 1945, p. 166, discussed Per-Olof Zennström, *Ernst Josephson*, Stockholm, 1946, p. 134
Erik Blomberg, *Ernst Josephson. Hans liv*, Stockholm, 1951, p. 311-313, cited & illustrated Erik Blomberg, *Ernst Josephsons konst*, Stockholm, 1956, p. 149-50 cited & illustrated *Paintings and Drawings by Ernst Josephson, 1851-1906*, exh. cat., Portland, San Francisco, Minneapolis, New York, 1964-65, p. 22, cited Per-Olof Zennström, *Ernst Josephson*, Malmö, 1978, p. 93-95, cited & illustrated Ingrid Mesterton et al., *Ernst Josephson (1851-1906). Bilder und Zeichnungen*, exh. cat., Bonn & Bochum, 1979, listed under 1883
Henri Usselman, '14 juillet d'Ernst Josephson', in *Konsthistorisk tidskrift*, 1983, pp. 75-82, discussed

Shown at the Paris *Salon* of 1883 and then later that summer in Copenhagen, *14 juillet* is a celebratory, modern life subject from the artist's Paris period. Having settled in Paris in 1879, as a charismatic and dynamic young artist Josephson quickly became the leading Scandinavian artistic personality in the city. It would be several years before his younger compatriots Anders Zorn and Carl Larsson made their first visits to France, as Scandinavian artists more broadly flocked to Paris.

Painted with a realist's compassionate eye for *la vie populaire* of Paris, the present work depicts a group of six Italian itinerant entertainers. Either setting out or returning from the celebrations of Bastille day, the group is anchored around the veritable *homme-orchestre* in the centre bearing accordion (played left-handed) and drum kit on his back, causing him to lean forward slightly under the weight and turning to look at something outside of the composition. Turning backwards, the boy leading the group is a typically Parisian urban figure, recalling Gavroche of Victor Hugo's *Les Misérables*. The tricolor flags flying from the buildings are echoed in the red-white-blue dress of several of the figures. Close inspection suggests the green of an Italian tricolor flying next to the French flag above the musician's cymbals; both the artist and his subjects being foreigners drawn into the 14 July celebrations. Reflecting Josephson's interest in their psychology, in the midst of the celebrations each figure is essentially absorbed in their own thoughts. The artist has captured them with a sensitivity which underscores his own democratic and humanitarian beliefs.



Fig. 1, Edouard Manet, *The Old Musician*, 1862, National Gallery of Art, Washington, Chester Dale Collection



Bastille Day itself was a new subject in painting, having only been instituted as France's national day in 1880. In that year Jean Béraud commemorated the subject with his *Marseillaise*. Famously Claude Monet's *Rue Montorgueil* of 1878 shows a profusion of streaming tricolours, however the patriotic celebrations of that year were held on 30 June, not 14 July.

As identified by fellow artist Georg Pauli, the setting is the balcony outside Josephson's studio at 22 Rue Monsieur le Prince in the 6th arrondissement. The same background is visible in other works, including Josephson's portrait of the artist Louise Breslau. Josephson's friend the Finnish sculptor Ville Vallgren noted that this had been Gustave Courbet's studio, and indeed that the artist was often stopped in the street and told that he looked just like Courbet.

Born into a Jewish family in Stockholm, Josephson trained in his home city and then briefly in Paris under Jean-Léon Gérôme in 1874. After further travels abroad, the artist settled in Paris in 1879. Driven there partly by the prevailing conservatism of the art world back home, Josephson also sought renewal in the artistic capital. He arguably spoke for émigré artists more generally in his poem *Skål för Paris* ('Cheers for Paris'):

'And so we stand on foreign soil at the wellspring of the new art,
to pour some of its fresh water into our jars
to bring home to our mother, our country'

Making his début at the Paris Salon of 1879 with the Old Testament subject *David before Saul*, Josephson's breakthrough came with the well-

received portrait of Gottfrid Renholm of 1880 (Nationalmuseum, Stockholm). The portrait suggests the influence of Ingres and Raphael. The critic Renholm was a friend of the artist, and praised him as the only Scandinavian painter who came close to Manet. Inspired by Rembrandt, after whom he made numerous copies, Josephson also admired Velasquez, as did Manet. The figures in the present work are recognisably Manet-esque, from *La Chanteuse des rues* (MFA, Boston) to *Le Vieux musicien* (fig. 1)

In 1881, two years before painting the present work, Josephson travelled with fellow Swedish artist Anders Zorn to Spain. The most significant work to come from the journey was *Spanish Blacksmiths*, of which the larger version is now in the Nasjonalmuseet, Oslo. Direct and uncompromising in its realism, the composition of three *gitanos* was rejected from the Paris Salon of 1882. Undeterred, Josephson had the audacity to submit the work a second time in 1883, and was again met with rejection. The present work was therefore the only painting he exhibited at the Salon that year.

Dogged by personal tragedies and artistic setbacks, Josephson's life and art were profoundly shaken by a dramatic nervous breakdown while staying on the Ile de Bréhat in Brittany in 1888. Spiritual experiments and séances there brought about an inner torment and forced his return to Stockholm. From there Josephson walked the eighty kilometres to Uppsala in a state of confusion, and was admitted into a mental hospital. A period of prodigious artistic output ensued, as Josephson's drawings took on a visionary character shaped by his mental illness.



Fig. 2, Hugo Birger, *The Scandinavian Artists' Lunch at Café Ledoyen, Paris, 1886*, Gothenburg Museum of Art, Sweden (bald and with a beard, Josephson is seated in the centre of the people to the right of the table; the other artists depicted include Albert Edelfelt, Ville Vallgren, Carl Larsson, and Georg Pauli)



15

15

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

NIKOLAI ASTRUP

Norwegian, 1880-1928

Juninatt i haven (A Night in June in the Garden)

signed N. ASTRUP lower left
colour woodcut with hand-colouring on paper
30.5 by 41.5cm., 12 by 16.4in.

PROVENANCE

Agnes Hiorth (Norwegian artist and royal portrait painter, 1899-1984)
Synnøve & Elias Fegersten (by descent from the above. The Fegerstens donated a group of German Expressionist works to the Nasjonalmuseet, Oslo); thence by descent to the present owner

June in Jølster of 1905. Astrup noted that most viewers of this series misunderstood the red colour on the mountain, taking it to be the last rays of a setting sun; instead his intention was to convey the distinctive colours visible around midnight in late June in Norway. As each version of Astrup's woodblock prints is unique, the somewhat subtler colouring in the present work is arguably part of a deliberate technique.

Thoroughly familiar with the traditional technique of the Japanese ukiyo-e woodblock print, Astrup developed a technique for woodcuts that was both highly accomplished and original. To begin with he intended them for friends, often as gifts to thank them for services rendered. But as Astrup developed both his skill and his love of the medium they became highly prized, and much sought after.

Once the blocks were carved, he would apply oil paint with a paint brush to the woodblock, inking each block individually for each impression, and use the 'Japanese method' of transferring the colour by laying the paper onto the woodblock. This involved rubbing the back of the paper either with his hands or with an implement of his devising, typically a piece of wood covered with rags. Between colours and printing from each block he would leave the impression to dry, sometimes hastening the process by drying it on his stove. Once he had printed all the different blocks, he invariably then touched up each completed impression by hand, painting in details or intensifying colours.

± £ 40,000-60,000
€ 44,800-67,500 US\$ 53,000-79,500

PROPERTY FROM A PRIVATE COLLECTION

HELENE SCHJERFBECK

Finnish, 1862 - 1946

Camellias

signed with initials lower left
oil on board
35 by 31cm., 13¾ by 12¼in.

PROVENANCE

Taidekauppa Boström, Helsinki
Margaretha Ehrnrooth (*née* Brusiin, 1900-1992; purchased from the above. Margaretha's mother Esther Lupander was a cousin of Helene Schjerfbeck, and the model for *Dancing Shoes*, of which the prime version was sold in these rooms in 2008)

Maria Ramsay, Esbo (by 1951; a gift from the above, her mother); thence by descent

EXHIBITED

Tenerife, Aula de Cultura de Tenerife, *Homenaje a Alfonso Trujillo, Helene Schjerfbeck (1862-1946)*, 1982, illustrated in the catalogue

LITERATURE

H. Ahtela (Einar Reuter), *Helene Schjerfbeck*, Stockholm, 1953, p. 368, no. 762, catalogued (as *Kamelior*)

‡ £ 200,000-300,000

€ 224,000-336,000 US\$ 264,000-396,000

Painted *circa* 1934.

Unseen in public for decades, *Camellias* is a rediscovery from Schjerfbeck's late period, belonging to a series of fruit and flower still lifes she painted from 1915 onwards. While in her early work still lifes often appear as embellishments to figural paintings, within her late *oeuvre* they become important subjects in their own right. 'The serenity of Helene Schjerfbeck's still lifes reflects the isolation and solitude through which the artist found the essential: the concentration of mind, contemplation and simplicity of expression provide immediate contact and impact' (Helmiriitta Sariola, 'Nature morte' in *Helene Schjerfbeck*, Ateneum, Helsinki, 1992, exh. cat. p. 83).

It was during the 1930s that Schjerfbeck also reached the height of public recognition. In 1934 a large number of her works were presented alongside those of three other Finnish painters at the Liljevalch Konsthall in Stockholm. That same year, the Nationalmuseum Stockholm, to whom Gösta Stenman had already donated a Schjerfbeck work in 1926, made its first purchase of a painting by Schjerfbeck, *Tapestry Girl* (1915). Stenman, who that year moved his gallery to Stockholm, also donated one painting each to the art museums of Malmö and Ekilstuna. And three years later he organised Schjerfbeck's second large-scale solo exhibition, a show that included almost one hundred exhibits.

We are grateful to Leena Ahtola-Moorhouse for her assistance in cataloguing this work.

"Even in her still lifes, colour constitutes the single most important element... in her later still lifes, intense red and green, even black, serve as a means of creating form and spiritual intensity as an element removed and transposed from reality"

SALME SARAJAS-KORTE



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

ANDERS ZORN

Swedish, 1860 - 1920

On the Beach

signed and dated *Zorn / 1910* lower right
oil on canvas

55 by 74cm., 21¾ by 29¼in.

PROVENANCE

Fritzes Kungliga, Stockholm
Captain Sten Dehlgren, Stockholm
Ivar Kreuger (his sale: Stockholm, Svensk-
Franska Konstgalleriet, 1932, lot 13)
Sale: Bukowskis, Stockholm, 1934, lot 66
Henrik Karlström, Jönköping
Hervor Kumlin (by 1957 until at least 1969)
Sale: Christie's, London, 24 March 1988, lot 269
Purchased at the above sale by the present owner

LITERATURE

Gerda Boethius, *Zorn, Människan och Konstnären*,
Stockholm, 1959, pp. 139-141, pl. 356

‡ £ 150,000-200,000

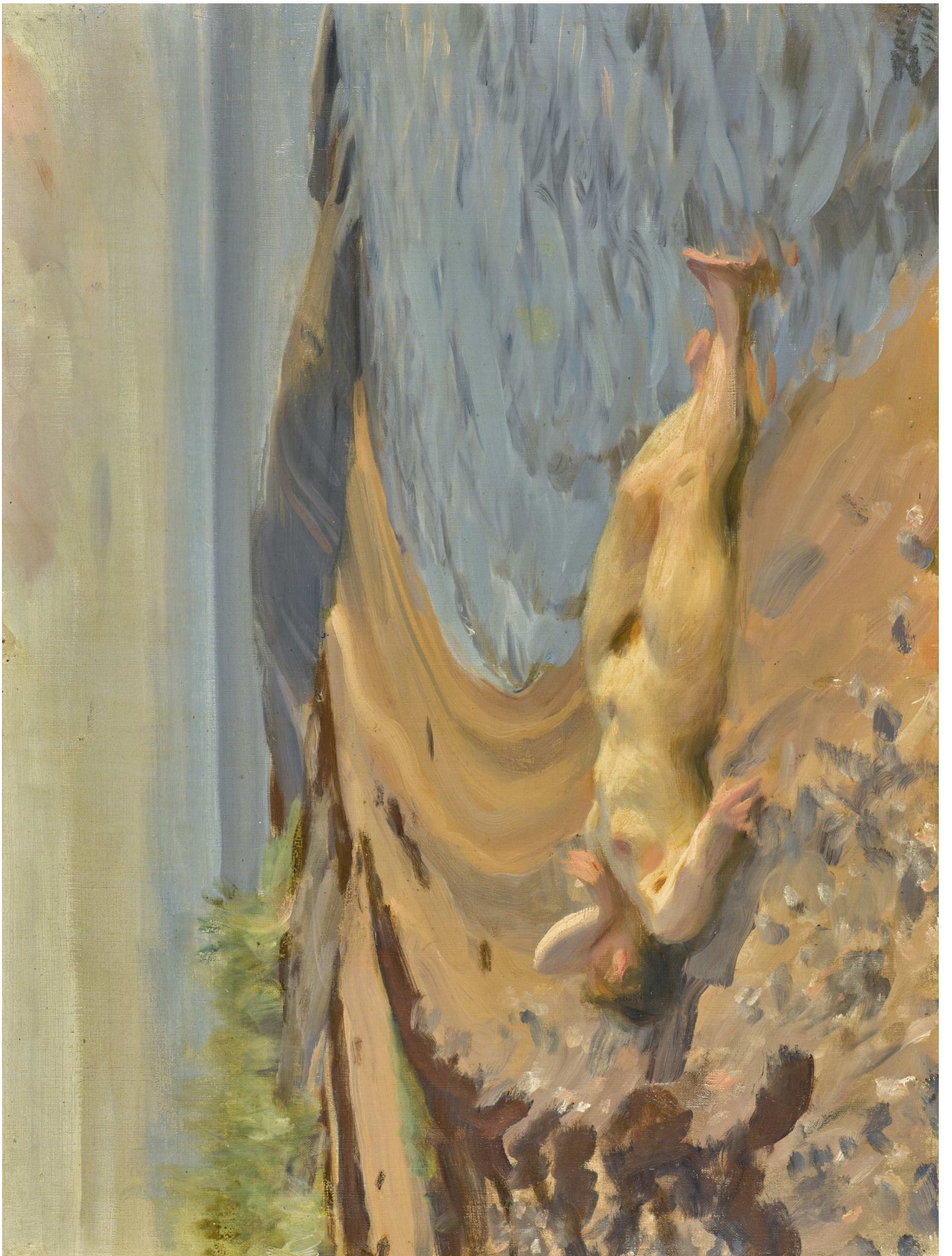
€ 168,000-224,000 US\$ 198,000-264,000

Painted *en plein air* in the archipelago outside Stockholm (grains of sand are detectable in the paint's surface) where Zorn summered annually, *On the Beach* epitomises the gusto and vitality with which Zorn repeatedly depicted the nude in the landscape. As Gerda Boethius writes of the present composition, 'the sand and greyish-violet and brown vegetation, the rich emerald green scrub, intermittent clear white patches, and the grey-blue surface of the water, all combine to create a splendid harmony.' (Boethius, *op. cit.*)

Aside from the colouristic harmonies, the cursory yet rigorous modelling of the nude imbues her with sculptural qualities, testifying to Zorn's strong feeling for the solidity of forms. Indeed his work as a sculptor gradually led to an evolution towards an increasingly sculptural conception of the human body in his paintings. As Boethius points out, Zorn made a bronze sculpture of a girl stretched out, in a similarly unusual and somewhat contrived pose.

The son of a Swedish brewery maid and a German master-brewer, Anders Zorn fought his way in the art world and became a successful artist with a fashionable clientele in both Europe and America. Yet, despite his international fame, he never lost sight of his humble origins. In fact, he promoted local traditions from his native Mora and Sweden more widely both culturally and economically, and enjoyed spending time amongst farmers and common people to the point that one of his wife's relatives once described him as 'a hybrid between a gentleman and a farmer.'

Zorn's reputation is currently enjoying well-earned critical reassessment thanks to international retrospectives of his work, including the one currently showing at the Petit Palais in Paris.



PROPERTY OF AN AMERICAN INSTITUTION

SANTIAGO RUSIÑOL

Spanish, 1861 - 1931

The Seamstress, Sitges

signed S. Rusiñol lower right
oil on canvas
96 by 87cm., 37¾ by 34¼in.

PROVENANCE

Private collection, Barcelona
Sale: Subastas Brok, Barcelona, December 1990,
lot 391 (as *Interior de Sitges*)
Private collection, Barcelona, until 2013

EXHIBITED

Barcelona, Sala Parés, *Exposició Rusiñol*, 1894
Barcelona, Sala Parés, *Pintores de Fama*, 1942,
no. 12 (as *Figura cosiendo*)

LITERATURE

Josep Maria Jordà, 'Exposició Rusiñol', in *La Publicidad*, 19 October 1894, p. 2 (as *Interior de Sitges*)
Ramon Casellas, 'Exposició Rusiñol', in *La Vanguardia*, 21 October 1894, p. 5
Ignasi Bo i Singla, in *La Voz de Sitges*, 21 December 1894, p. 2
Juan Benet, 'Un interior de Rusiñol, subastado por 17 millones', in *La Vanguardia*, 22 December 1990, p. 44
Isabel Coll Mirabent, *Santiago Rusiñol*, Sabadell, 1992, p. 260, illustrated (as *Mujer cosiendo*, dated circa 1892)
Josep de C. Laplana, *Santiago Rusiñol. L'obra, l'home*, Barcelona, 1995, p. 210, no. 7.16
Josep de C. Laplana & Mercedes Palau-Ribes O'Callaghan, *La pintura de Santiago Rusiñol. Obra completa. Vol. III: Catàleg sistemàtic*, Barcelona, 2004, p. 71, no. 7.2.5, catalogued & illustrated

‡ £ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

Painted in 1894, *Interior in Sitges with a Young Woman Sewing* belongs to a series of five compositionally related interiors opening on to a garden, executed between 1891-1895. The foreground is taken up by the softly lit parlour typically found in the simple townhouses of Sitges, a fishing village near Barcelona made popular by Rusiñol as a destination for artists. Inside, a seamstress darns linen in an atmosphere of serene calm, absorbed in her thoughts. In the background, a door opens to a courtyard garden or orchard, bathed in sunlight and framed by the door's arch. This glimpse of the outside works as a painting within the painting. Of the five paintings, three are now in public museums, including the *Cau Ferrat* in Sitges, Rusiñol's museum-atelier, for which he personally chose the works on display. The other two paintings are in the *Museu Nacional d'Art de Catalunya* in Barcelona, and the *Museu d'Art* in Girona (fig.1), respectively.

Rusiñol studied under Tomás Moragas (1837-1906) and exhibited as early as 1878, when he was still working in a conventional realist style. He went to Paris in 1889 with Miguel Utrillo (1862-1934) and other artists. There he and his close friend Ramón Casas, who lived with him in the Moulin de la Galette, began to paint suburban views of Paris, mainly of Montmartre, and interior scenes with figures. The pictures of Paris they exhibited in Barcelona in 1890 and 1891 opened Catalan art to a new wave of Impressionism influenced by Edgar Degas and James Abbot McNeill Whistler. Their work exhibited a form of modernism that was symptomatic of the cultural renewal in Catalonia, in which Rusiñol, not only as a painter but also as an active intellectual, was an undisputed leader. From 1897 he was associated with the artists and intellectuals centered at the now famous Barcelona café *Els Quatre Gats*, which also included the young Pablo Picasso.



Fig. 1. Santiago Rusiñol, *The Reprimand*, 1891, Museu d'Art de Girona



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JOAQUÍN SOROLLA

Spanish, 1863 - 1923

Tarde tormentosa (Stormy Afternoon)

signed and dated *J. Sorolla Bastida / 1904* lower right

oil on canvas

48 by 78cm., 19 by 30³/₄in.

PROVENANCE

Galería Witcomb, Buenos Aires, by 1927
Adalberto Fontana, Montevideo, by 1963
Manuel Galatas, Madrid (purchased in 1965);
thence by descent to the present owner

EXHIBITED

Paris, Galerie Georges Petit, *Exposition Sorolla y Bastida*, 1906, probably no. 7, 48, or 194 (all titled *Jour de tempête, Valence*)
Rome, *Esposizione internazionale di Roma*, Spanish Pavilion, 1911
Buenos Aires, *Exposición de Arte Español, representada por obras originales de distinguidos artistas españoles*, Salón Witcomb, 1927, no. 38

LITERATURE

Bernadino de Pantorba, *La vida y la obra de Joaquín Sorolla*, Madrid, 1970, p. 58, no. 2162, catalogued & illustrated
Sorolla and the Paris Years, exh., cat., Munich, Paris, Madrid, 2016, p. 85, fig. 39 (illustrated in a 1906 photograph of the Galerie Georges Petit)

£ 500,000-700,000

€ 560,000-785,000 US\$ 660,000-925,000

Painted on Cabañal beach, Valencia, in 1904, *Tarde tormentosa* is a veritable mood painting, a fleeting impression of windswept beach executed in an equally free, breezy brushstroke. Beneath a leaden sky, fishing boats lie grounded on the sand. Either it is the end of the day and the fisherman are preparing to go home, or the day's fishing has been called off due to the rough sea. One of a series of increasingly spontaneous scenes of the beach at Valencia, the freedom of execution and liveliness of spirit that the work exhibits are qualities that go to the heart of Sorolla's aesthetic and account for the artist's enduring popularity.

Perhaps spurred by his success at the Exposition Universelle in Paris four years earlier, at which he was awarded the Grand Prix for *Triste herencia*, his painting of orphaned boys bathing in the sea, in the years that followed Sorolla explored new and more experimental compositions. The present work exudes a raw vitality in subject and execution that is notably absent from the more narrative and moralistic *Triste herencia*. Likewise, in its contemporary edge, it marks itself out from the more bucolic depictions of women and children by the sea, and of fishermen hauling in the catch that more often define his Valencian subject matter. The result is a strikingly modern image that captures the energy of the elements that were just as much part of life beside the sea.

We are grateful to Blanca Pons Sorolla for her assistance in cataloguing this work, which will be included in her forthcoming Sorolla catalogue raisonné (BPS 1468).

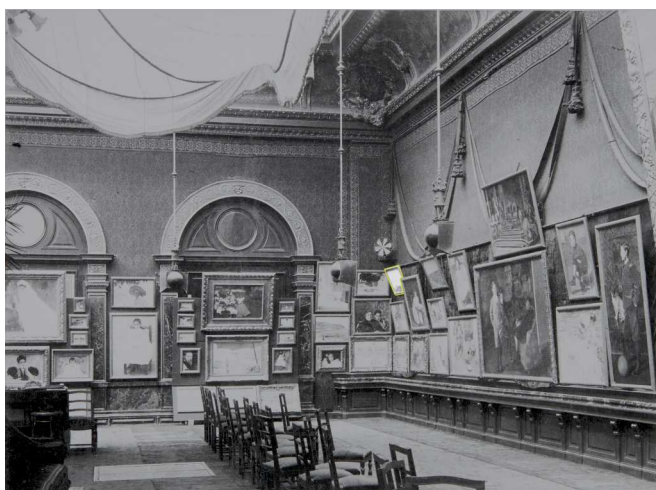


Fig. 1. Photograph of the exhibition of Sorolla's work at the Galerie Georges Petit, Paris, 1906, showing the present work hanging top left (Museo Sorolla, Madrid)



PROPERTY FROM A SPANISH PRIVATE COLLECTION

JOAQUÍN SOROLLA

Spanish, 1863 - 1923

Naranjos de Alcira (Orange Trees in Alcira)

signed and dated *J. Sorolla Bastida / 1904* lower left
oil on canvas
65 by 98cm., 25½ by 38½in.

PROVENANCE

Estate of the artist
Elena Sorolla Garcia, Madrid (the artist's daughter); thence by descent

EXHIBITED

Paris, Galerie Georges Petit, *Exposition Sorolla y Bastida*, 1906, probably no. 3 (as *Orangers*)
Berlin, Galerie Schulte, 1907
London, Grafton Galleries, *Exhibition of Paintings by Señor Sorolla y Bastida*, 1908
Rome, *Esposizione internazionale di Roma*, Spanish Pavilion, 1911
Madrid, Círculo de Bellas Artes, *Sorolla en el Círculo de Bellas Artes de Madrid. 46 Jardines de Sorolla*, 1958

LITERATURE

Bernardino de Pantorba, *La vida y la obra de Joaquín Sorolla. Estudio biográfico y crítico*, Madrid, 1953, no. 799, catalogued (as *Naranjos de Alcira*)
Sorolla and the Paris Years, exh. cat., Munich, Paris, Madrid, 2016, p. 84, fig. 39 (illustrated in a 1906 photograph of the Galerie Georges Petit)

£ 200,000-300,000

€ 224,000-336,000 US\$ 264,000-396,000

Sorolla, Clotilde and their children spent Christmas 1902 in Valencia with Clotilde's family, extending their stay there until early February. During that time Sorolla visited Alcira, some thirty-five kilometers to the south of Valencia, where he painted a series of six works depicting orange trees. Sorolla painted the present work when he returned to the region in late 1904.

Pure landscape formed a departure in his painting. Heretofore it had invariably formed a backdrop to a figurative scene, offering a context in which to consider the action being played out before the viewer. But in his Alcira pictures the dense greenery of the orange groves contrasted with the whitewashed walls of low buildings, or a farm house are presented as is: studies in the contrast of soft and hard forms, light and dark; lush vegetation versus bricks and mortar.

Sorolla's interest in this theme - looking at Spain's interior and depicting its countryside, subsequently developed into the series of gardens and city views that he painted to great effect between 1905 and 1910. Subjects included sweeping panoramas of Toledo and Segovia, and views of the gardens of the Royal Palace at La Granja de San Ildefonso and those of the Alcázar in Seville.

The present work was shown at the Galerie Georges Petit, Paris, in 1906 (fig. 1), Sorolla's first major one-man show outside Spain, and the exhibition that confirmed his status as Spain's leading painter of the period. Exhibitions in the following years in Berlin and London, where the work was also shown, confirmed Sorolla as the leading Spanish painter of his day.

The rich foliage of Spain's orange groves also inspired Sorolla's artist-friend John Singer Sargent, in a work of four years later (fig. 2).

We are grateful to Blanca Pons Sorolla for her assistance in cataloguing this work, which will be included in her forthcoming Sorolla catalogue raisonné (BPS 2092).

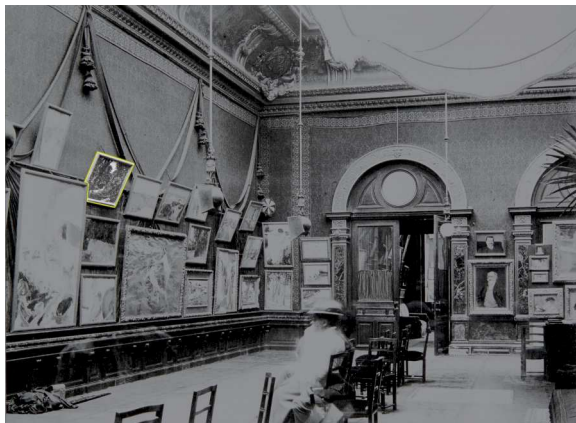


Fig. 1. Photograph of the exhibition of Sorolla's work at the Galerie Georges Petit, Paris, 1906, showing the present work hanging top left (Museo Sorolla, Madrid)

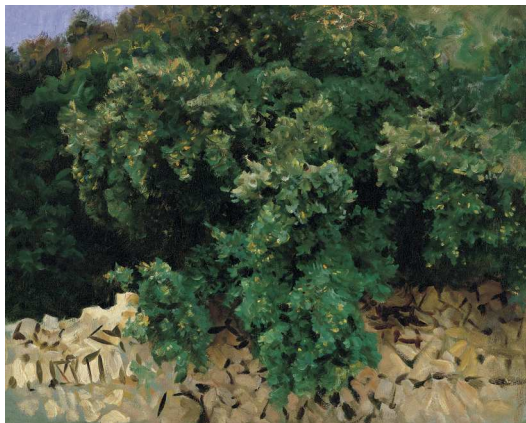


Fig. 2. John Singer Sargent (1856-1925), *Ilex Wood, Majorca*, 1908. Madrid, Carmen Thyssen-Bornemisza Collection - Museo Thyssen-Bornemisza. Oil on canvas, 57 x 71 cm. (77.5 x 93 x 11 cm. with frame). INV.: CTB.1997.34. © 2017. Colección Carmen Thyssen-Bornemisza en depósito en el Museo Thyssen-Bornemisza/Scala, Florence





21

21

PROPERTY FROM A PRIVATE COLLECTION

DARÍO DE REGOYOS

Spanish, 1857 - 1913

El Tajo de Ronda (The Puente Nuevo, Ronda)

signed *D de Regoyos* lower left; titled and signed *Le ravin de Ronda, Andalousie D de Regoyos* on the reverse
oil on canvas
60 by 51cm., 23½ by 20in.

PROVENANCE

Taramona collection, Spain
Isabel Arana, widow of the above
Acquired by the present owner in 1981

EXHIBITED

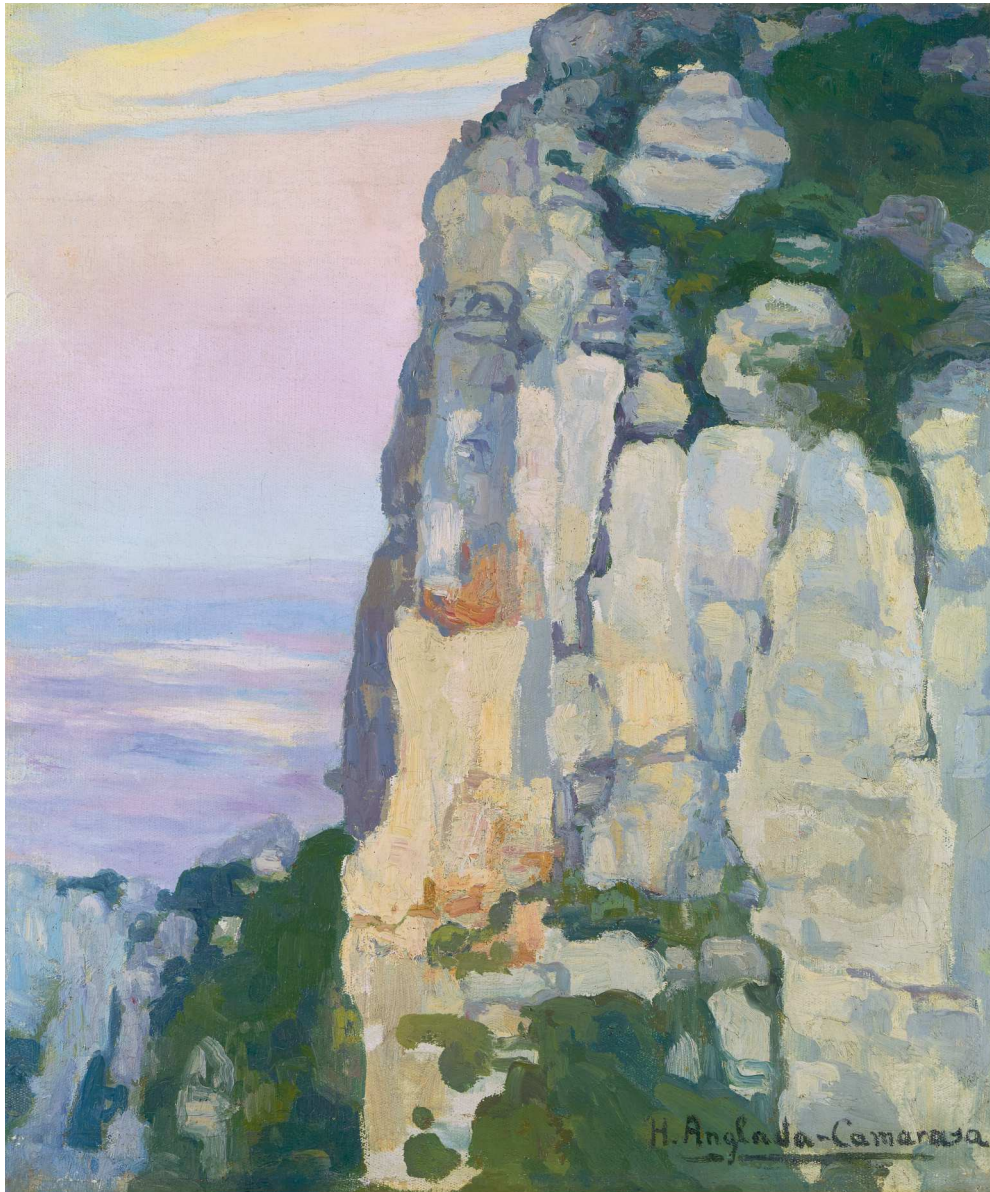
Bilbao, Salón Delclaux, *Darío de Regoyos*, 1909, no. 9
Barcelona, Palacio de Bellas Artes, *VI Exposición Internacional de Arte*, 1911, no. 52
Bilbao, Sociedad Filarmónica, *VII Exposición de arte modernista*, 1911, no. 9
San Sebastián, Gran Casino, *Exposición de la Asociación de artistas vascos*, 1928, no. 153
Bilbao, Museo de Bellas Artes, *Exposición "Homenaje a Darío de Regoyos"*, 1951, no. 65
Oviedo, Museo Provincial de Bellas Artes; San Sebastián, Museo de San Telmo; Bilbao, Museo de Bellas Artes; Marbella, Salas del Banco de Bilbao, *Exposición "Homenaje a Regoyos"*, 1980, no. 29

LITERATURE

Juan San Nicolás, *Darío de Regoyos. Catálogo razonado*, Museo de Bellas Artes de Asturias y Fundación Azcona, 2014, p. 342, no. 451, illustrated

Painted in 1905, the present work is one of several views painted by Regoyos depicting the Puente Nuevo in Ronda, Andalusia. The construction of the bridge started in 1759 and it was completed by the end of the 1790s. The bridge, which still stands today, is an imposing stone structure that divides the city of Ronda and overlooks the Guadalévin River.

In 1879 Regoyos had moved to Brussels, a defining journey for the artist. Here, he became



22

22

friends with members of the avant garde *Les XX*, before joining the group himself. *Les XX* were closely attuned to the 'New Painting', later known as Impressionism, in France. From the 1890s, the influence of the Belgian and the French Post-Impressionists became ever more present in Regoyos' work. As in the present work, Regoyos' fondness for Spain found expression in the lyrical and emotive enthusiasm translated in his beautiful landscapes and scenes of everyday Spanish life.

We are grateful to Juan San Nicolás for his help in cataloguing this work.

£ 30,000-50,000

€ 33,600-56,000 US\$ 39,600-66,000

PROPERTY FROM A PRIVATE COLLECTION

HERMENEGILDO ANGLADA-CAMARASA

Spanish, 1871 - 1959

Montserrat, San Miquel

signed *H. Anglada-Camarasa* lower right
oil on canvas
51 by 44cm., 20 by 17¼in.

PROVENANCE

Oriol Galería d'Art, Barcelona
Acquired from the above by the present owner
in 1981

LITERATURE

Francesc Fontbona & Francesc Miralles,
Anglada-Camarasa, Madrid, 1981, p. 291, no. E43,
catalogued & illustrated

Painted circa 1938.

⊕ £ 40,000-60,000

€ 44,800-67,500 US\$ 53,000-79,500

PROPERTY OF A PRIVATE COLLECTOR

JOAQUÍN SOROLLA

Spanish, 1863 - 1923

La Bilbainita

signed and dated *J. Sorolla 1917* lower right
oil on canvas
85 by 59cm., 33½ by 23in.

PROVENANCE

Blas Tello collection, Sevilla, *circa* 1930; thence
by descent to the present owner

£ 70,000-90,000

€ 78,500-101,000 US\$ 92,500-119,000

The subject of the present work is the Basque dancer and performer Natividad (Nati) Álvarez or *La Bilbainita*, a celebrity in her day, famous both at home and abroad (fig. 1). Engaging coquettishly with the viewer in mid dance, *La Bilbainita*, literally the 'girl from Bilbao' – is not just a charming and spontaneous portrait, but demonstrates Sorolla's versatility at painting the many faces of Spain. Sorolla painted her in 1917, whilst working on the monumental *Vision of Spain* series, commissioned by Archer Huntington for the Hispanic Society in New York. For this commission, comprising fourteen life-size panels depicting the regions of Spain, Sorolla travelled throughout the country to study the local costumes, people, and landscapes of its different regions.

In a letter to Clotilde of 19 April 1914, Sorolla writes to her of his visits with his nieces to La Ruzafa, in Seville, to see *La Bilbainita* perform.

We are grateful to Blanca Pons Sorolla for her assistance in cataloguing this work, which will be included in her forthcoming Sorolla catalogue raisonné (BPS 4707).



Fig. 1. Spanish dancer Natividad (Nati) Álvarez, *la Bilbainita*, advertised in a local newspaper of the time



PROPERTY FROM A SPANISH PRIVATE COLLECTION

JOAQUÍN SOROLLA

Spanish, 1863 - 1923

Niña en la playa de Valencia (Girl on Valencia Beach)

oil on canvas

34.5 by 50.5cm., 13½ by 20in.

PROVENANCE

Estate of the artist

Elena Sorolla García, Madrid (the artist's daughter); thence by descent to the present owner

EXHIBITED

Madrid, Salón de Exposiciones Toisón, *Apuntes y Dibujos de Joaquín Sorolla, de la Colección de sus hijas Maria y Elena*, 1953

Madrid, Cason del Buen Retiro, *Primer Centenario del Nacimiento de Sorolla*, 1963, no. 77

Madrid, Galería Theo, *Joaquín Sorolla y Bastida*, 1968, no. 23

LITERATURE

Bernardino de Pantorba, *La vida y la obra de Joaquín Sorolla. Estudio biográfico y crítico*, Madrid, 1970, p. 161, no. 897, catalogued

£ 100,000-150,000

€ 112,000-168,000 US\$ 132,000-198,000

Painted in the summer of 1916 on the beach at Valencia. Sorolla's time in Valencia that year was limited by his on-going obligation to work on *Visions of Spain*, the commission that he had received from Archer Milton Huntington in 1911. Apart from his miniature *apuntes* and a number of portraits, for the past five years Sorolla had been working relentlessly on these murals destined to decorate the Hispanic Society in New York, a task that would not be completed until 1919. It was a huge painterly undertaking and entailed extensive travel to all the Spanish regions. But with the project taking its physical and mental toll, Sorolla took a break in 1916, joining his family on the beach at Valencia that summer and painting once more for himself. Over these months Sorolla enjoyed a period of intense creativity, and painted some of his most accomplished works, including a run of paintings, the present work amongst them, that depict children and young girls in the shade of a make-shift bathing hut. (fig. 1).

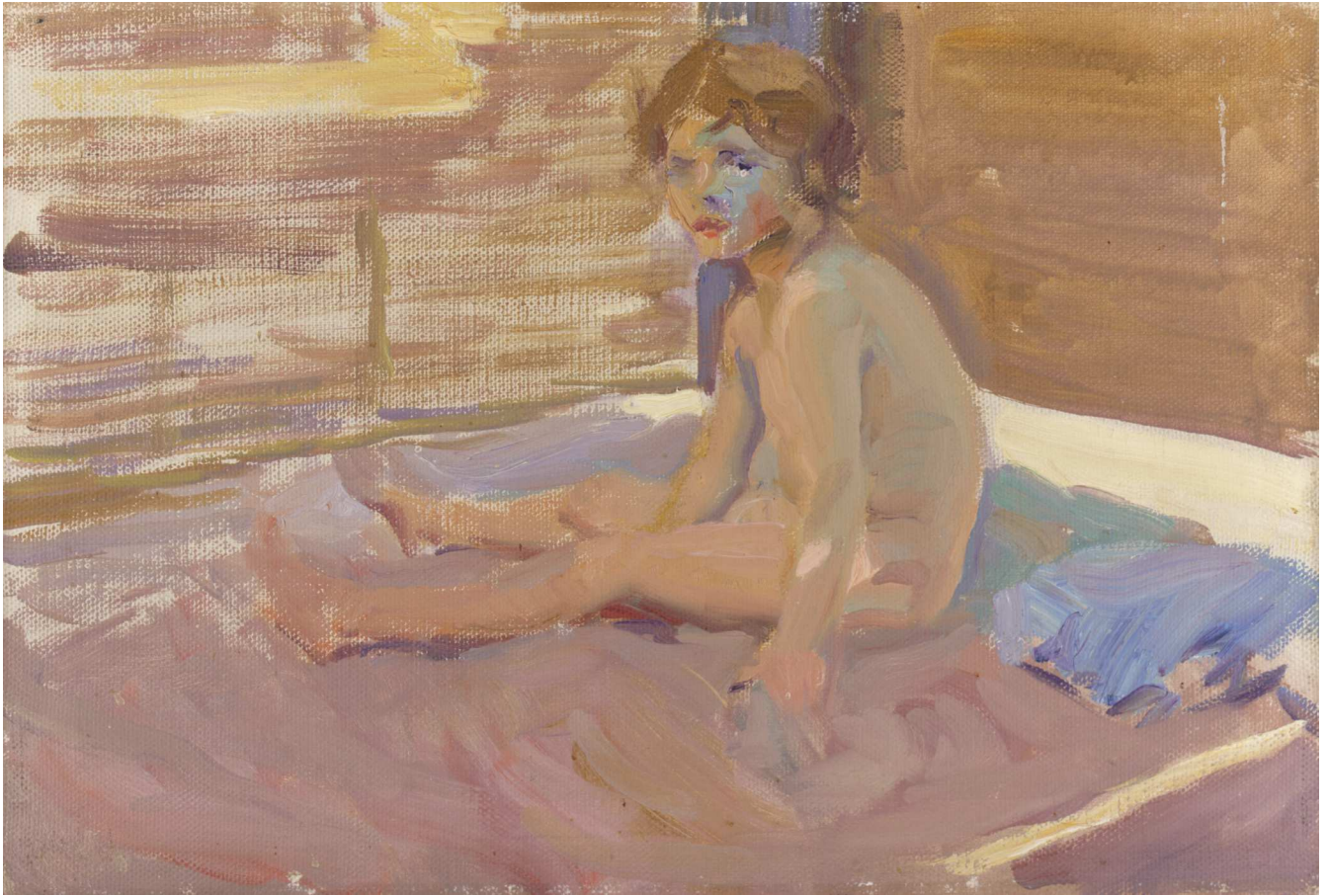
Executed with the economy of means and the painterly flourish that had become the hall-marks of his style, the overall palette that

Sorolla adopted was relatively neutral. However, in delineating the space in which the young girl is situated he used a wide range of hues, including greens, pinks and purples as well as a full compliment of ochres. Of particular note is his use of the colour violet to convey shadow in the girl's face, a device borrowed directly from the Impressionists and the Fauves, and Matisse in particular. As early as 1909, Sorolla, who deliberately distanced himself from any formal association with the French Impressionists, concedes: 'with all its excesses, the modern impressionistic movement has given us one discovery, the colour violet. It is the only discovery of importance in the art world since Velázquez.' (W.E.B. Starkweather, 'Joaquin Sorolla: The Man and His Work', in A. de Beruete et al., *Eight Essays on Joaquin Sorolla y Bastida*, New York, 1909, vol. 2, p. 40).

We are grateful to Blanca Pons Sorolla for her assistance in cataloguing this work, which will be included in her forthcoming Sorolla catalogue raisonné (BPS 2134).



Fig. 1. Joaquín Sorolla, *La niña curiosa*, 1916, Private Collection



PROPERTY OF A PRIVATE COLLECTOR

GIOVANNI BOLDINI

Italian, 1842 - 1931

Les Parisiennessigned and dated *Boldini / 73* lower right
oil on panel

31.5 by 24¾cm., 12¼ by 9¼in.

PROVENANCE

Spencer collection

William Henry Vanderbilt, New York (1821 - 1885;
acquired from the above in 1878)George Washington Vanderbilt II, New York (1862
– 1914; by descent from the above, his father)Brigadier General Cornelius Vanderbilt III, New
York (1873 – 1942; by descent from the above,
his uncle; sale: Parke-Bernet Galleries, New York,
18-19 April 1945, lot 41)

Berges Antiques (acquired at the above sale)

Millicent Rogers, New York and Taos (until 1953)

Private collection, USA (by descent from the
above; sale: Sotheby's, New York, 23 April 2010,
lot 45)

Purchased at the above sale

EXHIBITEDNew York, The Metropolitan Museum of Art, *circa*
1902-1907 (on loan from George W. Vanderbilt)
New York, Adelson Galleries, *Inaugural Exhibition*
One Hundred Years of American and European
Art, 1990, no. 5 (as *Ladies of the First Empire*)**LITERATURE**Edward Strahan, ed., *The Art Treasures of*
America, Philadelphia, 1879, vol. II, p. 114 (in the
1977 facsimile edition, vol. III, p. 108)*Catalogue of the Paintings in the Metropolitan*
Museum of Art, New York, 1905, p. 209

£ 150,000-200,000

€ 168,000-224,000 US\$ 198,000-264,000

Les Parisiennes epitomises Boldini's series of jewel-like compositions of the salons of Empire-period homes, providing a glimpse into the leisured lives of their elegantly costumed occupants.

Here two beautiful, fashionable young ladies are shown passing a quiet afternoon in a Louis XVI-decorated study. A Flemish Classical Triumph tapestry, from Brussels of Bruges of the 16th Century, forms the backdrop to the composition, while an Anatolian single-niche prayer rug of lustrous colour is laid out on the floor. The brunette is distracted by events unfolding outside the window, while the blonde model, Berthe – Boldini's lover and muse – reads quietly. Adding to the period décor are the open secrétaire à abattant and desk chair, as well as the Gobelins woven tapestry adorning the walls. While the sumptuous setting is steeped in tradition and history, the women display a distinctly modern sensibility. Berthe reads *Le Figaro* and holds a lit cigarette, her casual, relaxed position denoting an air of confidence. *Le Figaro*, France's oldest newspaper, was founded in 1826 as a satirical weekly and took its name and motto from the *Marriage of Figaro* ('Without the freedom to criticise, there is no true praise').

Soon after his move to Paris in 1871, Boldini quickly tapped the American market through his dealer Adolphe Goupil, but also Samuel Putnam Avery, Knoedler & Co., and George A. Lucas in New York. Works such as *Les Parisiennes* were precisely what wealthy American tourists on their grand tour of Europe desired. Barbara Guidi writes: 'These modern tableaux vivant pictures enjoyed enormous success because, as the artist Francesco Netti acutely observed: "the wealthy bourgeoisie discovered themselves in these works...It was their portrait, their apotheosis"' (Barbara Guidi, 'Arrival in Paris and the Search for Success', *Giovanni Boldini in Impressionist Paris*, Ferrara Arte S.p.A. and Sterling and Francine Clark Art Institute, 2009, p. 96). Indeed, the present work was passed down through three generations of the Vanderbilt family, before entering the collection of Millicent Rogers, the granddaughter of one of the original founders of Standard Oil, Henry Hutton Rogers.



PROPERTY OF A LADY

WLADISLAW CZACHORSKI

Polish, 1850-1911

Lady with a Fan

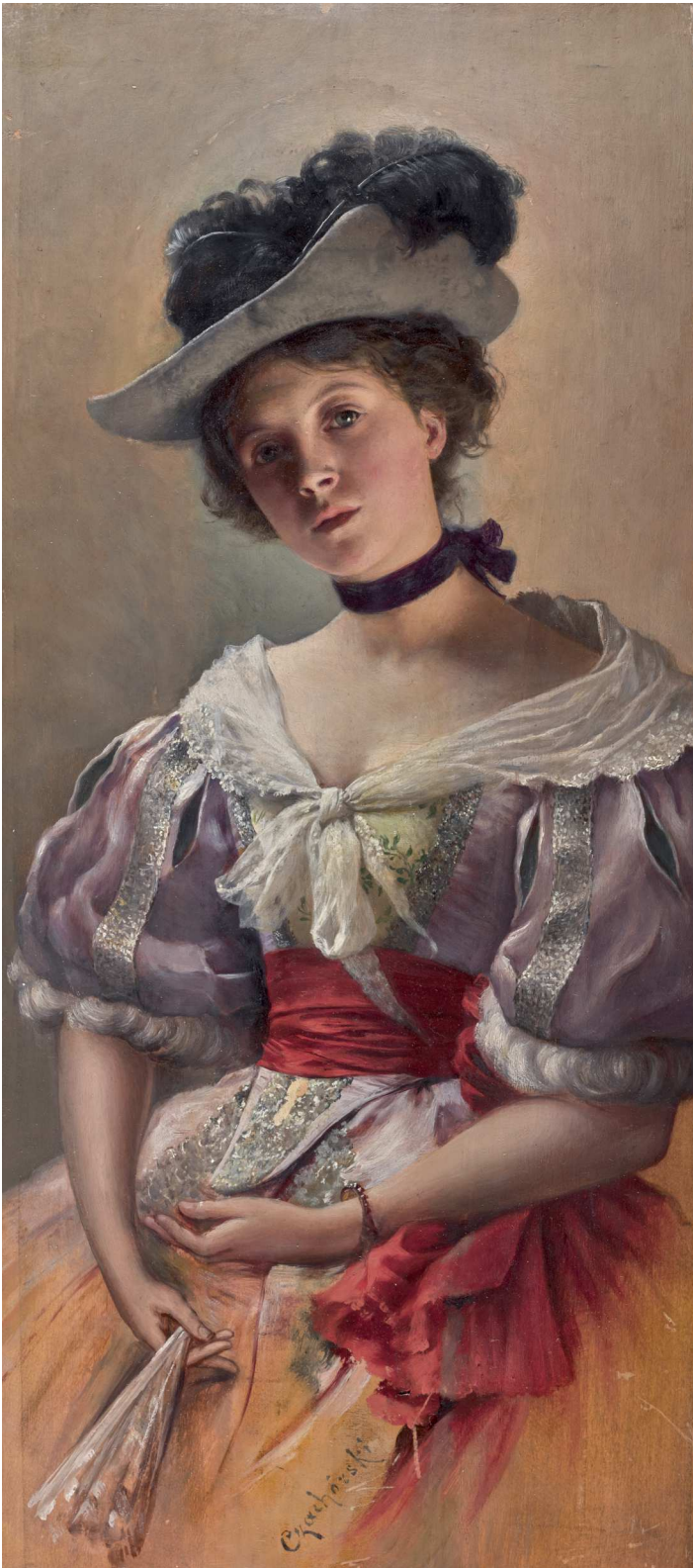
signed *Czachorski* lower centre
oil on panel
39 by 17.5cm., 15½ by 7in.

PROVENANCE

Sale: Christie's, New York, 1 November 2012, lot 41

£ 15,000-20,000

€ 16,800-22,400 US\$ 19,800-26,400





27

27

PROPERTY FROM A HUNGARIAN PRIVATE
COLLECTION

JOAQUÍN AGRASOT

Spanish, 1837-1919

Preparing for the Corrida

signed and dated *J. Agrasot / 1878* lower right
oil on canvas

85 by 147cm., 33½ by 58in.

PROVENANCE

Purchased in Spain by the grandparents of the
present owner

W £ 15,000-20,000

€ 16,800-22,400 US\$ 19,800-26,400

HENRI GERVEX

French, 1852 - 1929

Rolla

signed and indistinctly dedicated *a son ami [?] tri[?]o / H. Gervex* lower right
oil on canvas
41.5 by 34cm., 16 by 13³/₄in.

PROVENANCE

Possibly, Miguel Utrillo (a gift from the artist)
Private collection, France
Sale: Millon & Associés, Paris, 30 March 2001, lot 57
Purchased at the above sale by the present owner

LITERATURE

Henri Gervex, 1852-1929, exh. cat., Paris, 1992, p. 117, discussed

£ 80,000-120,000

€ 90,000-135,000 US\$ 106,000-159,000

The present work is a study for the figure of Jacques Rolla in Gervex' eponymous *succès de scandale* of 1878 (Musée d'Orsay, Paris). Gervex scrupulously prepared for the final composition with numerous closely-observed studies, including of the nude (for which Ellen André, a favourite of the Impressionists, was one of the models), and the Louis XVI bed. While the other known studies were mostly executed on paper, the present work is a signed oil on canvas and a compelling work in its own right, as well as a fascinating component in the genesis of the artist's most famous composition.

Several details set the study apart from the figure of Rolla in the finished composition. Rather than being covered below the waist by the bed, the model (Gervex' own brother) is presented three-quarter length. The window has six panes instead of three, there is a simple wood bar across the open window rather than the elaborate ironwork of the final work, and there are differences in the background architecture. In these ways the setting is probably closer to Gervex's own apartment-studio, situated on the rue Bochard-de-Saron near Pigalle, than the newer Haussmannian architecture of the Grands Boulevards in the final work.

Taking as his inspiration the eponymous poem of 1833 by Alfred de Musset, Gervex transposed the narrative of *Rolla* into fashionable contemporary Paris. Jacques Rolla, a well-born bourgeois, has decided to spend his final night with the prostitute Marion, having squandered his fortune on a life of debauchery. The scene depicts the morning after: while Marion lies asleep, Rolla broods on his fate and contemplates suicide by jumping from the open window.

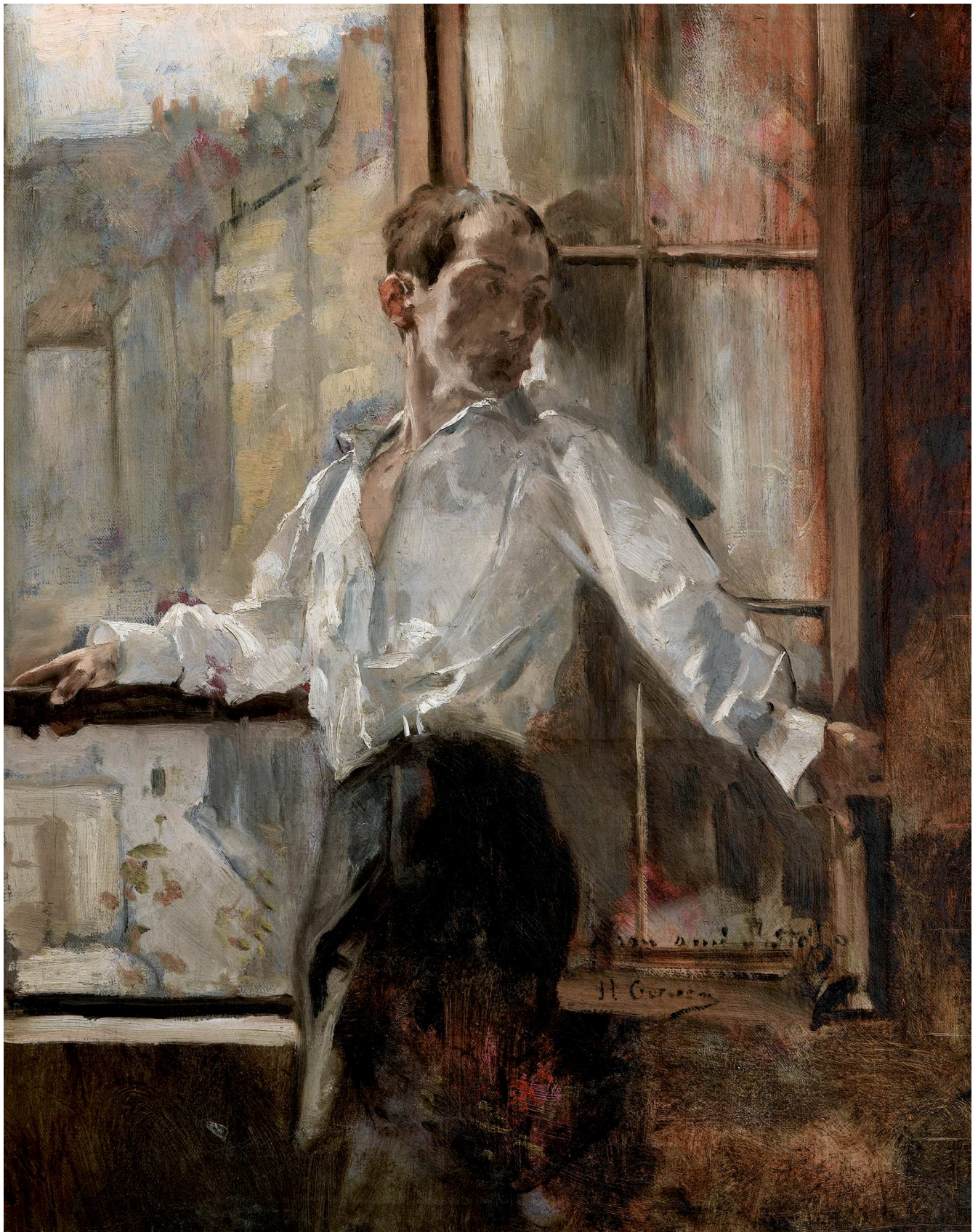
Already a friend of Degas, and part of the artists' circle in Pigalle, in 1876 Gervex met Manet for the first time, and was painted by Renoir as one of the dancers in his *Bal du moulin de la Galette*. It is significant that *Rolla*'s scandal in 1878 echoed that of Manet's *Nana* of the previous year, which had also been refused by the Paris Salon on ground of immorality. Like Gervex', Manet's work was instead displayed by a gallerist to public uproar. Both paintings find their literary equivalent in Emile Zola's *Nana*, published in 1880.

A replica of the final composition was sold in these rooms for a new artist record in May 2016 (fig. 1).

We are grateful to Jean-Christophe Pralong-Gourvenec for his assistance in cataloguing this work.



Fig. 1, Henri Gervex, *Rolla*, oil on canvas, Private collection





29

29

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

MANFRED LINDEMANN-FROMMEL

German, 1852 - 1939

The Porte Saint Martin

signed and dated *Lindemann / Paryz 1891* lower left

oil on canvas
59 by 73.5cm., 23 by 29in.

PROVENANCE

Sale: Franco Semenzato, Venice, 13 May 2000, lot 122

Sale: Hampel Auktionshaus, Munich, 18 September 2009, lot 440

Purchased at the above sale by the present owner

£ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800

60

SOTHEBY'S

30

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

VITTORIO CORCOS

Italian, 1859 - 1933

Piazza Santa Trinità, Florence

signed *V. Corcos* lower left
oil on canvas laid on board
55 by 41.5cm., 21½ by 16¼in.

PROVENANCE

Minoccheri collection, Florence

Matteo Lex, Florence (acquired from the above in 1993)

Purchased from the above by the present owner

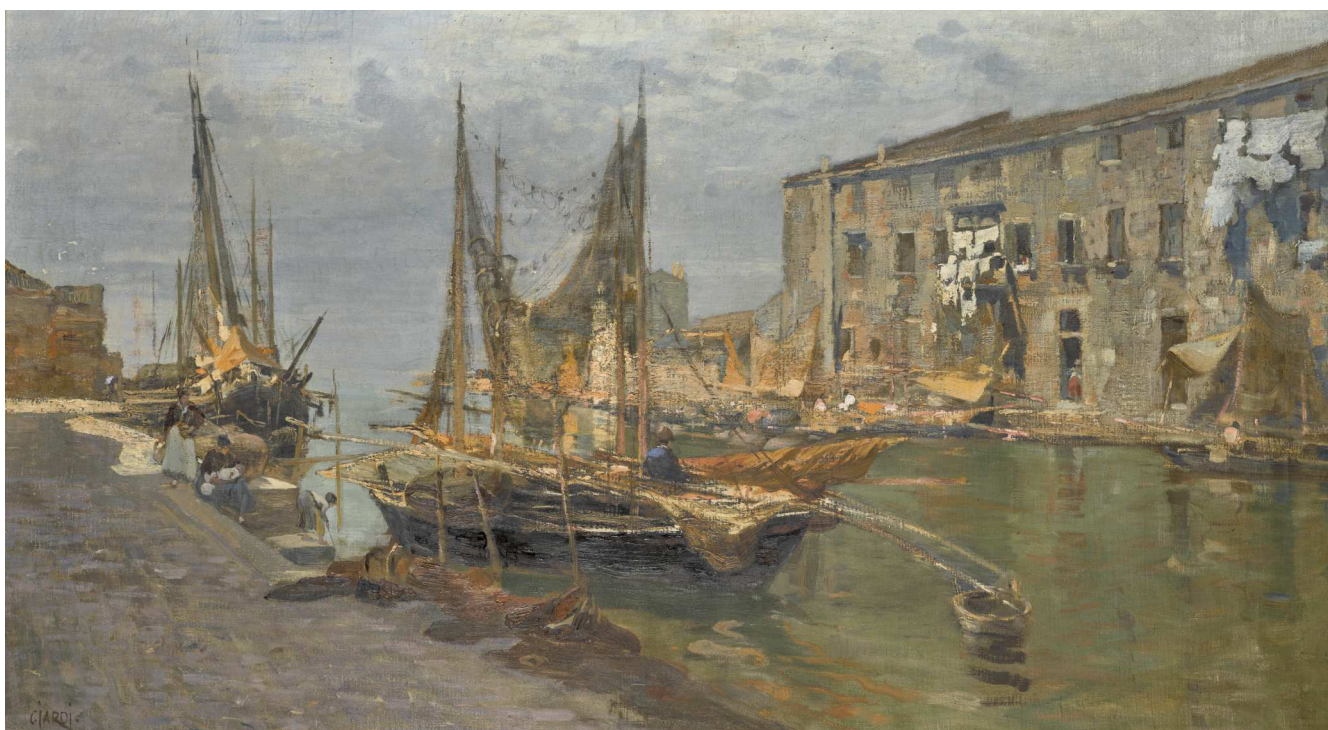
Painted *circa* 1886, upon the artist's return to Florence from Paris. A mother and child traverse the Piazza di Santa Trinità, with the Colonna della Giustizia visible in the centre and Palazzo Bartolini Salimbeni, at the time the Hôtel du Nord, to the right.

The authenticity of this work has been confirmed by Ilaria Taddei.

£ 30,000-50,000

€ 33,600-56,000 US\$ 39,600-66,000





31

31

PROPERTY OF A SOUTH AMERICAN COLLECTOR

GUGLIELMO CIARDI

Italian, 1842 - 1917

Canal in Venice

signed *CIARDI*, lower left

oil on canvas

57.5 by 101cm., 22½ by 40in.

PROVENANCE

Lorenzo Pellerano (his sale: Guerrico & Williams, Buenos Aires, 1933, lot 614)

Purchased by the great-grandfather of the present owner in the 1930s, possibly at the above sale; thence by descent

EXHIBITED

Florence, *Società d'incoraggiamento delle belle arti a Firenze*, 1885

This painting relates to a similar composition of 1904 in the catalogue raisonné by Nico Stringa (no. 249).

‡ £ 30,000-50,000

€ 33,600-56,000 US\$ 39,600-66,000



32

32

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

FÉLIX ZIEM

French, 1821-1911

Coucher de soleil à Venise

signed *Ziem* lower right
oil on panel
54 by 85cm., 21 by 33½in.

PROVENANCE

Sir Arthur Du Cros (probably acquired *circa* 1930s. Du Cros, 1871-1955, was an industrialist and MP for Hastings and later Clapham); thence by descent to the present owner

The Association Félix Ziem, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, has confirmed the authenticity of this work, which will be reproduced in the forthcoming catalogue raisonné. A certificate can be obtained from the Comité Félix Ziem (archives Pierre Miquel – Nicole Durand – Franck Baille – Marc Stammegna).

£ 40,000-60,000

€ 44,800-67,500 US\$ 53,000-79,500

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

RAIMUNDO DE MADRAZO

Spanish, 1841-1920

El bouquet de flores

signed *R. Madrazo* lower right
oil on canvas
73.5 by 59.5cm., 30 by 23³/₄in.

EXHIBITED

Zaragoza, Caja Rural del Jalón, *Raimundo de Madrazo (1841-1920)*, 1995, no. 27, illustrated in the catalogue

Representing the third generation of Spain's most enduring dynasty of artists begun by his grandfather José and his father Federico, Raimundo de Madrazo was the leading figure of the Spanish school active in Paris of his day. Settling there in 1862, Madrazo specialised in female portraiture, favouring Aline Mason - captured here in a verdant courtyard arranging flowers - the daughter of the concierge at the Marquis Casa Riera's town house.

£ 50,000-70,000

€ 56,000-78,500 US\$ 66,000-92,500



33

PROPERTY FROM A DUTCH PRIVATE
COLLECTION

CORNELIS SPRINGER

Dutch, 1817 - 1891

The Carillon Tower in Edam

signed and dated *C Springer 79* lower right; with
the artist's wax seal on the reverse
oil on panel
62 by 48cm., 19 by 24½in.

PROVENANCE

G. H. Matthijssen Leeuwarden, acquired in 1880
Fetter collection, Amsterdam
Stania State, Oentsjerk (by 1939)
Pieter A. Scheen, 's-Gravenhage, The Hague, (by
1951)
A. F. Lodeizen, Wassenaar (by 1955)
Sale: Paul Brandt, Amsterdam, 7 May 1974, lot
1062
Acquired by the father of the present owner in the
late 1970s, thence by descent

EXHIBITED

The Hague, Pieter A. Scheen Kunsthandel, 1951,
no. 21
Utrecht, Centraal Museum, *Nederlandse
Architectuurschilders*, 1953, no. 91
Delft, Stedelijk Museum, *De Romantische School*,
1955, no. 108, illustrated in the catalogue

LITERATURE

Gids Museum, Stania-State Museum, Oenkerk,
1939, no. 209
Cornelius Basoski, 'Romantiek in een Straatje
te Edam', in *Nieuwe Haagsche Courant*, 28
September 1951, discussed & illustrated
Pieter A. Scheen, *Lexicon Nederlandse beeldende
kunstenaars, 1750-1950*, 's-Gravenhage, 1970,
volume II, no. 202, illustrated
Willem Laanstra, H.C. de Bruijn & Dr Jan Herman
Adolf Ringeling, *Cornelis Springer (1817-1891)*,
Utrecht, 1984, p. 197, no. 79-6, catalogued &
illustrated
Door het oog van Cornelis Springer, exh. cat.,
Enkhuizen, 2015, p. 110, fig. 136, catalogued
& illustrated (as *Lingerzijde met Speeltoren te
Edam*)

The present work is a view along the Lingerzijde,
looking towards the Carillon tower (or
Speeltoren). The tower is the only part of the
Church of Our Dear Lady which remains standing
today, as the church was demolished in 1882.

£ 40,000-60,000

€ 44,800-67,500 US\$ 53,000-79,500



35

34 No Lot

35

PROPERTY OF A LADY AND GENTLEMAN

ADRIANUS EVERSEN

Dutch, 1818 - 1897

A Busy street in Summer

signed *A. Eversen* lower left
oil on canvas
53 by 46cm., 21 by 18in.

PROVENANCE

Haynes Fine Art, Broadway
Purchased from the above by the father of the
present owner; thence by descent

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900





37

37

PROPERTY FROM A DUTCH PRIVATE
COLLECTION

ANDREAS SCHELFHOUT

Dutch, 1787 - 1870

Summer Landscape

signed and dated *A. Schelfhout. f. 1815.* lower left
oil on panel
53 by 68.5cm., 21 by 27in.

PROVENANCE

Acquired by the father of the present owner in the
late 1970s, thence by descent

£ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800



38

38

PROPERTY FROM A PRIVATE COLLECTION, THE
NETHERLANDS

ANDREAS SCHELFHOUT

Dutch, 1787 - 1870

Skaters on a Frozen River

signed and dated *A. Schelfhout 1866* lower left
oil on panel

38.5 by 55cm., 15¼ by 21½in.

PROVENANCE

Acquired by the present owner in 2010

The present work is an exquisite example of Schelfhout's mastery in depicting the Dutch winter. Offsetting the shaded foreground against the especially beautiful, golden light of a low winter sun, Schelfhout captures the crispness of the mirror-like ice, scraping the back of the brush through the wet paint of the white pigment to suggest the repeated marks made by the skaters. Further in the distance a small group has gathered around the 'Koek en Zopie' stall, while a mill and a church tower punctuate the low horizon.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000



39

39

PROPERTY OF A LADY

ADRIANA HAANEN

Dutch, 1814 - 1895

Still-life with Peonies, Roses, Tulips
and Ranunculus

signed and dated *Adriana Haanen / 1850* lower left
oil on canvas
77 by 66cm., 30¼ by 26in.

PROVENANCE

In the family of the present owner since before
the 1990s

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



40

40

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

PETRUS VAN SCHENDEL

Dutch, 1806 - 1870

Charity in the Night Market

signed *P van Schendel* lower left; with the artist's
wax seal on the reverse
oil on panel
62 by 78cm., 24 by 30¾in.

PROVENANCE

Sale: Christie's, London, 25 July 1938, lot 109
Franciscus Hubertus Quix, Utrecht (acquired
circa 1938); thence by descent

EXHIBITED

Antwerp, *Exhibition of Living Masters*, 1855, no.
746 (as *Une dame faisant l'aumône à un vieillard,
au sortir de l'église. Effet de lumière*)

Painted *circa* 1851-54.

The present work depicts the charitable gift
of an elegantly-posed woman and her child,
alongside the sort of busy night market scene at
which Schendel excelled. The architecture in the
present work is essentially based on landmarks
in The Hague, where Schendel lived from 1838
until he relocated to Brussels in 1845. Backlit
by moonlight, the steep gable of the city's
Ridderzaal, the main building of the Binnenhof
complex which hosts the Dutch Parliament, is

visible above the market. While the foreground
suggests the porch of a church, the architecture
- masterfully illuminated by both moon and
candelight - recalls the former stadhuis of
Rotterdam. This classical building features in a
number of other compositions by Van Schendel,
including prominently in *The Market Place,
Rotterdam* which established a new artist record
in these rooms in May 2015.

The authenticity of this work has been confirmed
by Dr Jan de Meere.

£ 30,000-50,000

€ 33,600-56,000 US\$ 39,600-66,000

PROPERTY FROM AN AMERICAN ESTATE

GEORGIOS JAKOBIDES

Greek, 1852-1932

The Ravenous One

signed G. JAKOBIDES upper right
oil on canvas
103 by 129cm., 40½ by 50¾in.

PROVENANCE

Galerie Wimmer & Co., Munich
Chester Thorne, Thornwood Castle, Tacoma, WA
(by circa 1910; Chester Thorne was a co-founder
of the Port of Tacoma in Washington State. He
commissioned Thornewood Castle, a Tudor
Gothic mansion built around an Elizabethan
manor house which he had dismantled and
shipped, brick by brick, from England. Architect,
Kirtland Kelsey Cutter was in charge of the
project, which took three years to build, from
1908-11); thence by descent to the late owner

EXHIBITED

Probably, Berlin, Academy of Arts, LVII
Ausstellung der königlichen Akademie der Künste,
1884, no. 312, (as *Der Unersättliche*)

LITERATURE

Kunstchronik, Leipzig, 27 November 1884, p. 126,
cited
Kunstchronik, Leipzig, 11 February 1886, p. 317
(engraving by Doris Raab cited)
Deutsche illustrierte Zeitung, 1886, illustrated
*Moderne Kunst in Meisterholzschnitten nach
Gemälden berühmter Meister der Gegenwart*,
Berlin, 1887, p. 10, fig. 66
Friedrich von Boetticher, *Malerwerke des
Neunzehnten Jahrhunderts*, Dresden, 1974, p.
636, no. 8
Olga Mentzafou-Polyzou, *Jakobides*, Athens,
1999, p. 339, no. 69, catalogued

‡ £ 100,000-150,000

€ 112,000-168,000 US\$ 132,000-198,000

This newly rediscovered work of 1883-1884 is
a major composition by Jakobides. Known only
from a black and white engraving, most likely
it is the painting exhibited at the Berlin Royal
Academy of Arts in 1884, as *Der Unersättliche*
(*The Ravenous One*). That same year, it was
published as the engraving by Doris Raab (fig. 1).

Jakobides appealed to nineteenth-century
audiences with his illustrations of the triumphs
and scrapes associated with childhood. Known
for his heartfelt and wry depictions of the
relations between children and adults, in the
present work, a grandfather lovingly supports a
curious toddler playing with his older sister.

Jakobides' observations of everyday life were
strongly influenced by the work of the Dutch
Golden Age artist Frans Hals, reflected in the
intimate yet comical subject matter as well as the
sensitivity conveyed through the focused light
and in each soft-edged brushstroke. This debt to
naturalism and the genre scene were also due to
Jakobides' introduction to the work of members
of the French Realists and the Barbizon School
including Courbet and Corot, to which he would
have been exposed during his time at the Munich
Academy of Fine Arts. An atmosphere of warmth
pervades the scene, assisted by the light slanting
through the window and bathing the scene in a
gentle glow.

Jakobides' training in Munich is evident in the
clarity of the light that illuminates the edges
and outlines, in contrast to the fluid and solvent
quality seen in French Impressionism at the
time. The neutral-toned background emphasises
the prominent central figures, lovingly and
meticulously rendered in far richer tones and
values. Each pictorial element of the interior
scene is carefully chosen and meticulously
painted to express the idyllic tranquillity of
domestic family life. The coarse uneven walls
and the rough-hewn wooden table describe the
family's simple existence - a metaphor for the
strong moral values of the working class.

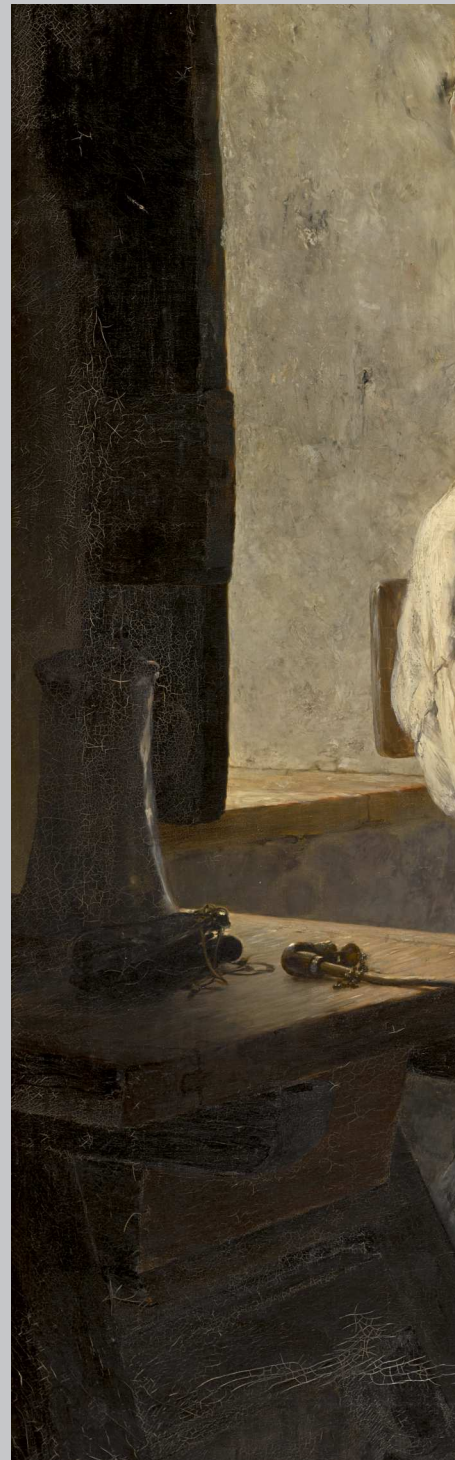


Fig. 1, Doris Raab, *Der Unersättliche*, 1884, engraving after G. Jakobides
©Staatliche Graphische Sammlung München





42

42

PROPERTY FROM A GERMAN PRIVATE COLLECTION

HEINRICH BÜRKEL

German, 1802 - 1869

Out to Pasture

signed *HBÜRKEL* lower left
oil on canvas
35 by 49.5cm., 13½ by 19½in.

PROVENANCE

Sale: Schöniger, Munich, 24 March 1983, lot 74
Purchased at the above sale by the present owner

LITERATURE

Hans-Peter Bühler & Albrecht Krückl, *Heinrich Bürkel*, Munich, 1989, no. 320 (as *Viehweide. Die Hirtenbuben machen Feuer*)

Painted circa 1855.

The authenticity of this work has been confirmed by Dr Albrecht Krückl.

£ 7,000-10,000

€ 7,900-11,200 US\$ 9,300-13,200

43

PROPERTY FROM A GERMAN PRIVATE COLLECTION

HEINRICH BÜRKEL

German, 1802 - 1869

The Hay Harvest

signed *HBÜRKEL* lower left
oil on panel
26.5 by 38cm., 10½ by 15in.

PROVENANCE

Sale: Sotheby's, Munich, 9 November 1988, lot 48
Purchased at the above sale by the present owner

EXHIBITED

Galerie Heinemann, *Münchner Malerei unter Ludwig I*, Munich, 1921, no. 77
Hans-Peter Bühler & Albrecht Krückl, *Heinrich Bürkel*, Munich, 1989, no. 23 (as *Heuernte bei heranziehendem Gewitter*)

Painted circa 1855-57.

The authenticity of this work has been confirmed by Dr Albrecht Krückl.

£ 6,000-9,000

€ 6,800-10,100 US\$ 8,000-11,900

44

PROPERTY FROM A GERMAN PRIVATE COLLECTION

HEINRICH BÜRKEL

German, 1802 - 1869

Soup Kitchen in the Monastery

signed *HBÜRKEL* lower right
oil on canvas
27 by 39.5cm., 10½ by 15½in.

PROVENANCE

Sale: Helbing, Munich, 21 October 1926, lot 14
Sale: Lempertz, Cologne, 23 November 1983, lot 1976
Purchased at the above sale by the present owner

LITERATURE

Luigi von Buerkel, *Heinrich Bürkel, 1802-1869: ein Malerleben der Biedermeierzeit*, Munich, 1940, no. 834

Hans-Peter Bühler & Albrecht Krückl, *Heinrich Bürkel*, Munich, 1989, no. 596 (as *Die Klostersuppe*)

Painted circa 1864-65.

The authenticity of this work has been confirmed by Dr Albrecht Krückl.

£ 7,000-10,000

€ 7,900-11,200 US\$ 9,300-13,200



43



44



45

45

WALTER LEISTIKOW

German, 1865 - 1908

Sailing Ships on the Baltic Sea

signed and dated *W. Leistikow 86*. lower left
oil on canvas
131 by 97cm., 51½ by 38in.

† W £ 12,000-18,000
€ 13,500-20,200 US\$ 15,900-23,800

46

PROPERTY FROM THE ESTATE OF A
DISTINGUISHED GERMAN COLLECTOR

HEINRICH BÜRKEL

German, 1802 - 1869

Garmisch, the Wetterstein Mountains Beyond

signed *HBÜRKEL*. lower left
oil on canvas
44 by 64cm., 17¼ by 25¼in.

LITERATURE

Hans-Peter Bühler & Albrecht Krückl, *Heinrich Bürkel*, Munich, 1989, p. 262, no. 332 (as *Viehweide vor Garmisch. Im Hintergrund das Wettersteingebirge*)

The authenticity of this work has been confirmed
by Dr Albrecht Krückl.

£ 10,000-15,000
€ 11,200-16,800 US\$ 13,200-19,800

47

PROPERTY FROM THE ESTATE OF A
DISTINGUISHED GERMAN COLLECTOR

HANS THOMA

German, 1839 - 1924

Sunburst over Säcking, Black Forest

signed with the artist's initials and dated *1910*
lower left
oil on canvas
90 by 120cm., 35½ by 47¼in.

PROVENANCE

K. Haberstock, Berlin (by 1915)
Galerie Schneider, Stuttgart
Purchased from the above in 1998 by the late
owner, thence by descent

EXHIBITED

Leipzig, 1910

LITERATURE

Deutsche Kunst und Dekoration, XXXVII,
Darmstadt, 1915/16, p. 19 (illustration of the
work as it appeared when first painted in 1907, as
Hervorbrechende Sonne. The painting was then
reworked in 1910)

The present work is listed in the Hans Thoma
archive of the Staatliche Kunsthalle Karlsruhe.

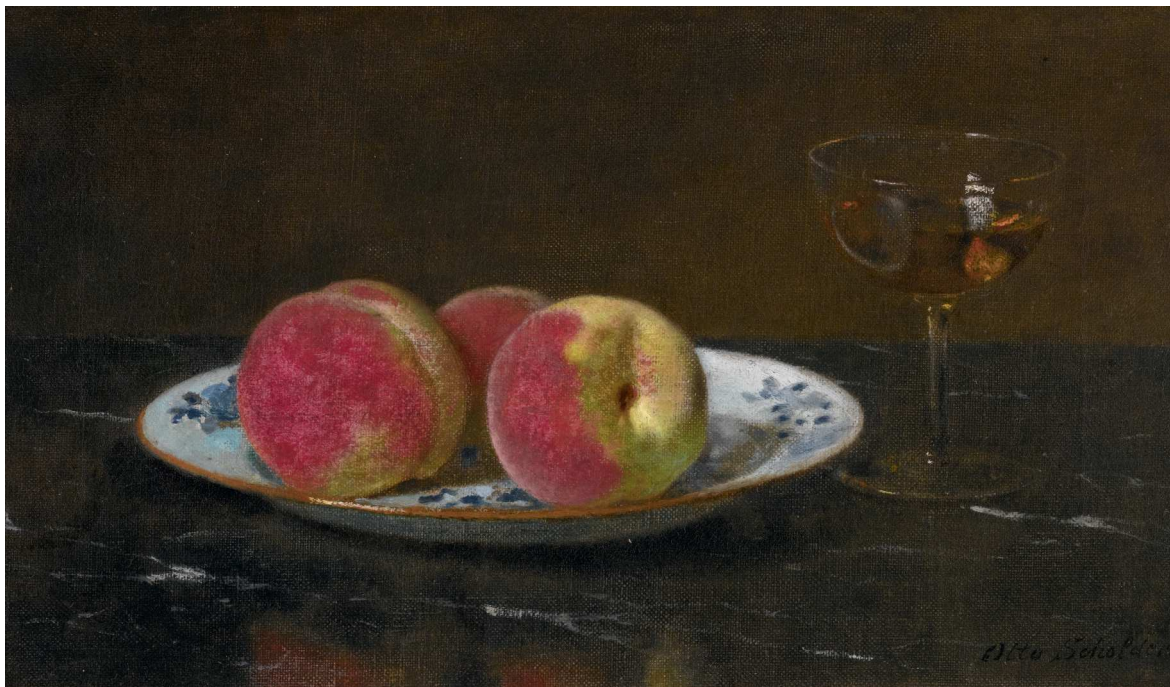
£ 12,000-18,000
€ 13,500-20,200 US\$ 15,900-23,800



46



47



48

48

PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

OTTO SCHOLDERER

German, 1834-1902

Still Life with Peaches and Glass

signed *Otto Scholderer* lower right

oil on canvas

22 by 37cm., 8¾ by 14½in.

PROVENANCE

Stolz collection, Germany

Sale: Bangel, Frankfurt, 29-30 March 1927, lot 168

Possibly, Sir Isidor George Henschel (German-born British baritone, pianist, conductor and composer)

LITERATURE

Jutta Bagdahn, *Otto Scholderer 1834-1902, Monographie und Werkverzeichnis*, Hannover, 2002, p. 283, no. 344, catalogued; p. 725, illustrated

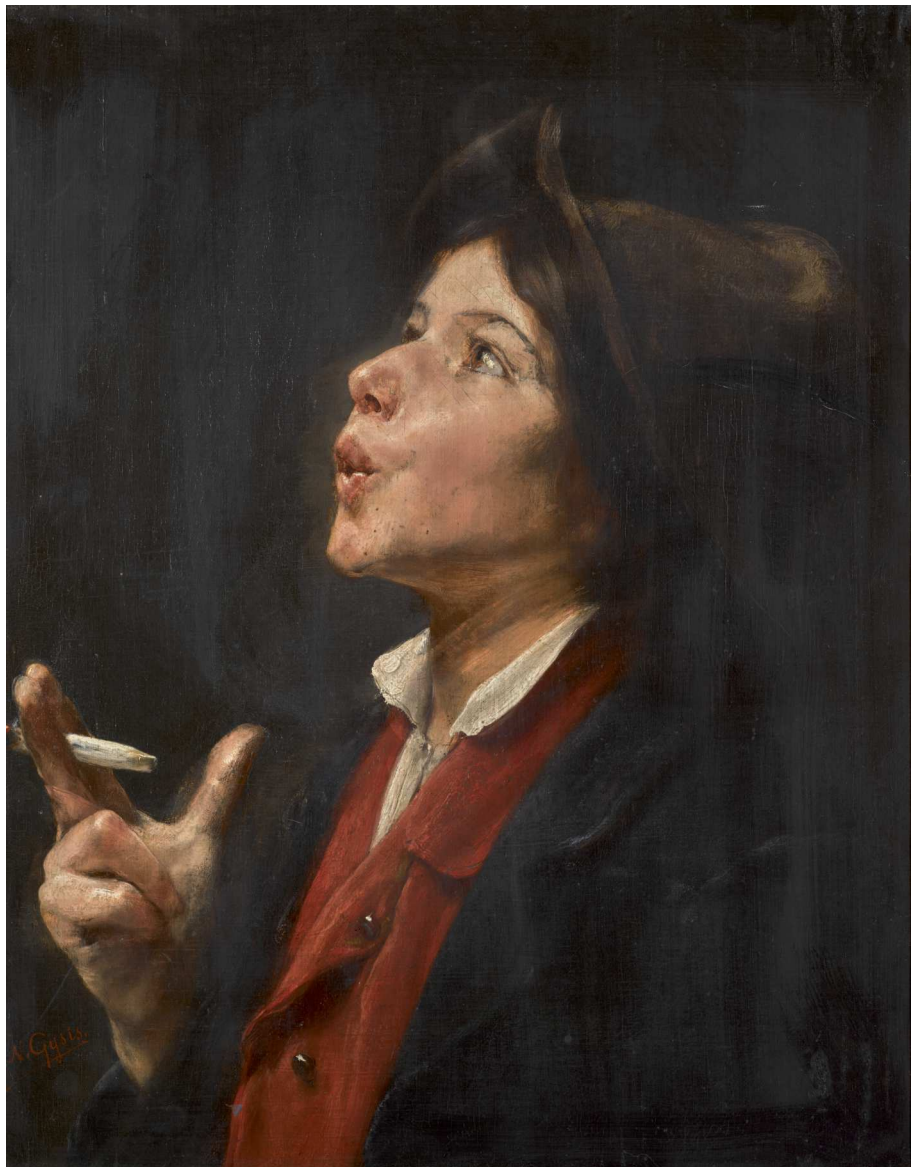
Painted circa 1891.

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



49



50

49

PROPERTY FROM A GERMAN PRIVATE COLLECTION

RAIMUNDO DE MADRAZO

Spanish, 1841 - 1920

Clotilde, Marquessa de Acricollar

signed and dated *R. Madrazo*. 92 centre right
oil on canvas

84 by 67cm., 33 by 26in.

PROVENANCE

Commissioned from the artist by Clotilde González de Cándamo y Asencios, Marquessa de Acricollar, the sitter (b. 1870); thence by descent to the present owner

£ 7,000-9,000

€ 7,900-10,100 US\$ 9,300-11,900

50

PROPERTY FROM A SWISS PRIVATE COLLECTION

NIKOLAOS GYZIS

Greek, 1842 - 1901

Up to Mischief

signed *N. Gysis*. lower left
oil on canvas
50 by 40cm., 19½ by 15½in.

PROVENANCE

Purchased in Germany *circa* 1910 by the great grandparents of the present owner; thence by descent

± £ 15,000-20,000

€ 16,800-22,400 US\$ 19,800-26,400



51

51

ADOLPH VON MENZEL

German, 1815-1905

Head of a Bearded Man

signed *A Menzel* lower left and dated *3 Jan. / 84.*
lower right

pencil on paper

sheet size: 17.5 by 10.5cm., 7 by 4 $\frac{1}{4}$ in.

PROVENANCE

Kunstaussstellung Gerstenberger, Chemnitz
Private collection, Germany

The authenticity of this work has been confirmed
by Marie Ursula Riemann-Reyher.

£ 15,000-20,000

€ 16,800-22,400 US\$ 19,800-26,400



52

52

PROPERTY FROM A BRITISH PRIVATE COLLECTION

LEON LHERMITTE

French, 1844 - 1925

Le marché aux poissons, St. Malo

signed *L. Lhermitte / St. Malo* lower left
pastel on paper
51 by 40cm., 20 by 15³/₄in.

PROVENANCE

Boussod, Valadon & Cie, Paris (stock no. 16587)
MacLean collection (by 1991; possibly acquired from the above)
Purchased by the present owner in the UK

EXHIBITED

Paris, *Exposition des Pastellistes*, 1894

LITERATURE

A. de Calonne, in *Le Soleil*, 1894
Steigeler Gaston, in *Echo de Paris*, 1894
Goetschy, in *Le Matin*, 1894

C. H., in *La France nouvelle*, 1894

Dac H., in *Le Monde*, 1894

Le Mot d'ordre, 1894

O. Merson, *Le Monde illustré*, 1894

Monique Le Pelley Fonteny, *Léon Lhermitte, Catalogue Raisonné*, Paris, 1991, p. 221, no. 341, (as whereabouts unknown)

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,800



53



54



55

53

PROPERTY OF AN ITALIAN PRIVATE COLLECTOR

FAUSTO ZONARO

Italian, 1854 - 1929

At the Water's Edge

signed *F. Zonaro* lower right
oil on canvas
38 by 62cm., 15 by 24½in.

PROVENANCE

Acquired by the present owner in the 1970s

The authenticity of this work has been confirmed
by Erol Makzume.

£ 40,000-60,000

€ 44,800-67,500 US\$ 53,000-79,500

54

PROPERTY OF AN ITALIAN PRIVATE COLLECTOR

HALIL PASHA

Turkish, 1860-1939

Off Seraglio Point

signed in Turkish lower left
oil on board
18 by 30cm., 7 by 12in.

£ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800

55

PROPERTY OF AN ITALIAN PRIVATE COLLECTOR

FAUSTO ZONARO

Italian, 1854 - 1929

Constantinople from the Bosphorus

signed *F. Zonaro* lower right
oil on canvas
39 by 61cm., 15½ by 24in.

PROVENANCE

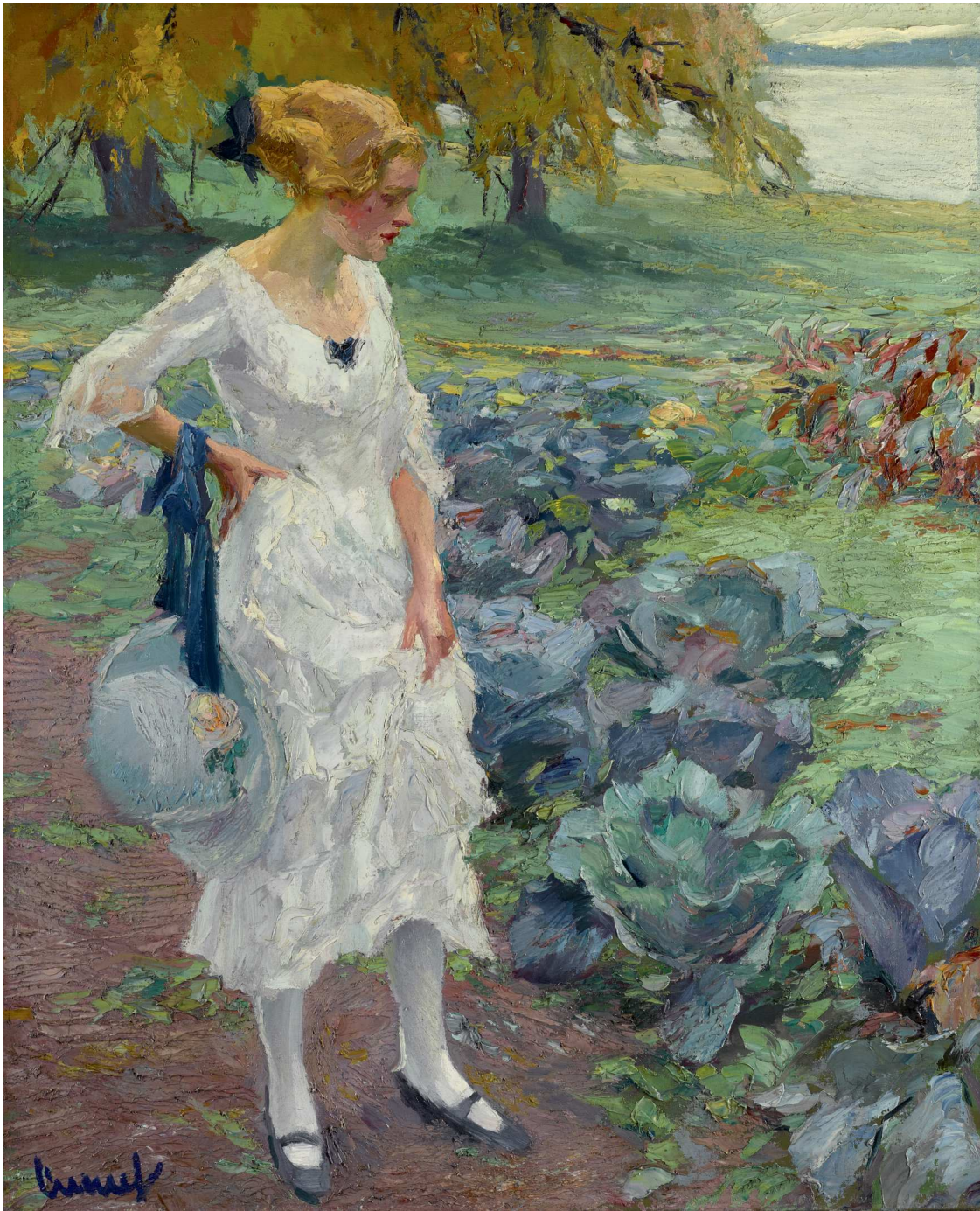
Acquired by the present owner in the 1970s

Born in Venice, Zonaro moved to Constantinople
at the age of thirty-eight becoming the court
painter to Sultan Abdülhamid II. Painted from the
southern side of the Bosphorus, the present view
depicts a classic view of the Golden Horn with
the Sultan Ahmed Mosque and the Hagia Sophia
clearly visible in the background.

The authenticity of this work has been confirmed
by Erol Makzume.

£ 60,000-80,000

€ 67,500-90,000 US\$ 79,500-106,000



56



57

56

PROPERTY OF A GERMAN PRIVATE COLLECTOR

EDWARD CUCUEL

American, 1875 - 1954

im Garten (In the Garden)

signed *Cucuel* lower left; signed on the reverse,
signed and titled twice on the stretcher
oil on canvas
80 by 65cm., 31½ by 25½in.

PROVENANCE

Purchased by the grandparents of the present
owner in 1930; thence by descent

£ 20,000-30,000

€ 22,400-33,600 US\$ 26,400-39,600

57

PROPERTY FROM A FRENCH PRIVATE
COLLECTION

KURODA SEIKI

Japanese, 1866 - 1924

Winter Landscape

signed *S.Kuroda* lower left
oil on panel
26.5 by 35cm., 10¼ by 13¾in.

PROVENANCE

Acquired by a former Ambassador of France to
Japan; thence by descent to the present owner

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,800

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

CARL HOLSØE

Danish, 1863 - 1935

Interior

signed *C. Holsøe* lower right
oil on canvas
65 by 55cm., 25¾ by 21¾in.

PROVENANCE

Sale: Sotheby's, 14 March 1989, lot 154
Private collection, Switzerland (purchased at the
above sale)

After studying at the Royal Academy of Art in
Copenhagen (1882-1884), Carl Holsøe enrolled
in Peder Severin Krøyer's school, where he met
Vilhelm Hammershøi whose work had a formative
influence on him. In 1886 Holsøe exhibited for
the first time at Charlottenborg's December
exhibition. In the present painting, Holsøe uses
his recurrent motif of interiors in which his
treatment of light and colours plays in harmony
over the walls and the furniture.

± £ 25,000-35,000

€ 28,000-39,200 US\$ 33,000-46,200



58

58

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

PAUL FISCHER

Danish, 1860-1934

Bathers on the Beach, Falsterbo

signed and located *PAUL / FISCHER /
FALSTERBO* lower right
oil on canvas
55.5 by 39.5cm., 21¾ by 15½in.

PROVENANCE

Private collection, Denmark (sale: Sotheby's,
London, 30 May 2008, lot 270)
Purchased at the above sale by the present owner

± £ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800



59



60

60

PROPERTY OF A FRENCH PRIVATE COLLECTOR

ULPIANO CHECA

Spanish, 1860 - 1916

The Balcony

signed *U. Checa* lower right
oil on canvas
65 by 110cm., 25½ by 43¼in.

PROVENANCE

Purchased by the grandmother of the present owner circa 1920; thence by descent

EXHIBITED

Paris, *Salon des artistes français*, Paris, no. 403, illustrated (as *Le balcon*)

LITERATURE

Emmanuel Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs, et graveurs*, Paris, 1976, vol. 2, p. 702 (as *Au balcon*)

£ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

ALFRED STEVENS

Belgian, 1823 - 1906

An Aspiring Connoisseur

signed *Alfred Stevens* lower right
oil on canvas
124 by 46.5cm., 46¾ by 18¼in.

PROVENANCE

Whitford & Hughes, London, by 1986
Sale: Christie's, London, 3 December 2003, lot 19
Purchased at the above sale by the present owner

LITERATURE

Christiane Lefebvre, *Alfred Stevens*, Paris, 2006,
p. 153, fig. 182, catalogued & illustrated (as
Alsacienne)

Alfred Stevens' intimate scenes with elegant women, richly dressed in period gowns, allowed him to gain a worldwide notoriety, synonymous with the elegance of the Second Empire. The high prices that his works commanded enabled him to purchase beautiful period furniture, pictures and objects which he represents in his own compositions.

Known for his richly accessorised portrait, Stevens chooses here to depict a maid, captured by the bronze statue she just dusted, which appears to look back at her. While the subject is quite unusual for the artist, Stevens evidently wanted to show an unknown beauty, where we are not expected to find it. The young lady with red hair and alabaster skin is portrayed with care: the painter details the lace on her shirt as well as the embroidery around the hem of the skirt, as much as the feathers on the duster, the beautiful flowers on the left and finely the smoothness of the sculpted bronze.

W £ 15,000-20,000

€ 16,800-22,400 US\$ 19,800-26,400





62

62

PROPERTY FROM A PRIVATE COLLECTION

VITTORIO REGGIANINI

Italian, 1858 - 1938

The Poetry Reading

signed *V. Reggianini* lower right

oil on canvas

56 by 71cm., 22 by 28in.

PROVENANCE

Fine Art of Oakham Ltd, London

Purchased from the above by the present owner
in 1994

£ 25,000-35,000

€ 28,000-39,200 US\$ 33,000-46,200



63

63

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

GIOVANNI BATTISTA TORRIGLIA

Italian, 1858 - 1937

The Thread of Life

signed G. B. Torriglia lower left
oil on canvas

72 by 109cm., 28¼ by 43in.

PROVENANCE

Estate of the Artist
Private collection, Genoa (by 1976)
Galleria d'Arte Capozzi Antichità, Genoa
Purchased from the above by the present owner

EXHIBITED

Genoa, San Pier d'Arena, *Ambiti barabini e
novecentesco in San Pier d'Arena*, 1976, no. 27,
illustrated in the catalogue

£ 30,000-50,000

€ 33,600-56,000 US\$ 39,600-66,000



64

64

PROPERTY FROM A PRIVATE COLLECTION

EDOUARD CORTÈS

French, 1882 - 1969

Avenue de l'Opéra

signed *EDOUARD CORTÈS*. lower right
oil on canvas
46 by 56cm., 18 by 22in.

PROVENANCE

Acquired by the grandmother of the present owner; thence by descent

⊕ £ 6,000-8,000

€ 6,800-9,000 US\$ 8,000-10,600

65

PROPERTY OF A LADY AND GENTLEMAN

EDOUARD CORTÈS

French, 1882 - 1969

Le Boulevard Saint-Denis

signed *EDOUARD CORTÈS* lower right
oil on canvas
33 by 46cm., 13 by 18in.

PROVENANCE

Haynes Fine Art, Broadway
Purchased from the above by the father of the present owner; thence by descent

⊕ £ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800

66

PROPERTY OF A LADY AND GENTLEMAN

EDOUARD CORTÈS

French, 1882 - 1969

L'Arc de Triomphe

signed *EDOUARD CORTÈS* lower right
oil on canvas
33 by 46cm., 13 by 18in.

PROVENANCE

Winnipeg collection (label on the reverse)
Haynes Fine Art, Broadway
Purchased from the above by the father of the present owner; thence by descent

⊕ £ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800



65



66



67

67

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

GUSTAV RICHTER

German, 1823-1884

Victory

signed and dated G. Richter Dus. / 1878 lower
right

oil on canvas

346 by 127cm., 136½ by 67¾in.

PROVENANCE

Jacob H. Schiff, New York (commissioned from
the artist)

The Metropolitan Museum of Art, New York (a
bequest from the above in 1988)

Sale: Sotheby's, New York, 24 May 1988, lot 108

Private collection, Japan (purchased at the above
sale; sale: Sotheby's, London, 14 June 2005, lot
83)

Purchased at the above sale by the present owner

LITERATURE

Bryson Burroughs, *The Metropolitan Museum
of Art: Catalogue of Paintings*, New York, 1926,
p. 292

Emmanuel Bénézit, *Dictionnaire des peintres,
sculpteurs, dessinateurs et graveurs*, Paris, 1976,
vol. 8, p. 746, listed

‡ W £ 4,000-6,000

€ 4,500-6,800 US\$ 5,300-8,000

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

JACQUES-LOUIS-JULES DAVID

French, 1829-1886

Vénitienne à sa toilette

signed and dated *J.L. David 1860* lower right
oil on canvas
148 by 96cm., 58¼ by 37¾in.

PROVENANCE

Sale: Sotheby's, New York, 29 October 2002, lot
100
Private collection, Switzerland (purchased at the
above sale)

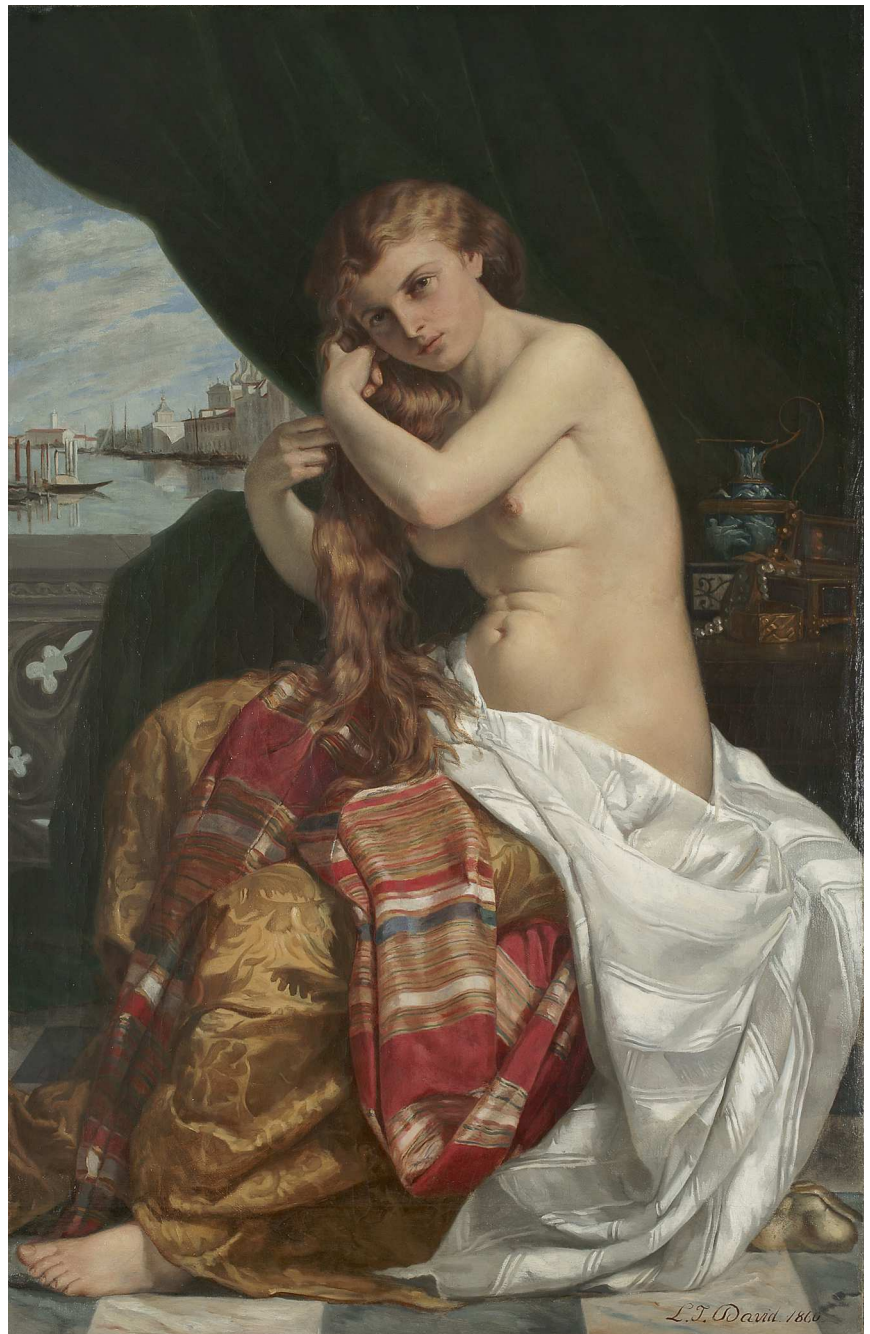
EXHIBITED

Paris, *Salon*, 1861, no. 809 (p. 98 of the exhibition
catalogue)

Jacques-Louis-Jules David was the grandson of
the immensely influential neo-classical Jacques-
Louis David. Additionally, Jules David was an
art historian in his own right, and among his
grandfather's first biographers. He entered the
Ecole des Beaux-Arts in 1849 where he studied
with Cogniet and Picot.

‡ W £ 25,000-35,000

€ 28,000-39,200 US\$ 33,000-46,200





69

69

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

BLAS OLLEROS QUINTANA

Spanish, 1852 - 1919

The Persian Bath

signed *Blas Ollerós / Florencia* upper right

oil on canvas

123.5 by 92cm., 48¾ by 36¼in.

PROVENANCE

Emery Blum & Co., New York

Zaharoff Co., New York (purchased from the
above on 15 December 1941)

Private collection, Germany (sale: Sotheby's,
London, 11 June 2012, lot 70)

Purchased at the above sale by the present owner

‡ £ 8,000-12,000

€ 9,000-13,500 US\$ 10,600-15,900



70

70

PROPERTY OF A GENTLEMAN

GUILLAUME SEIGNAC

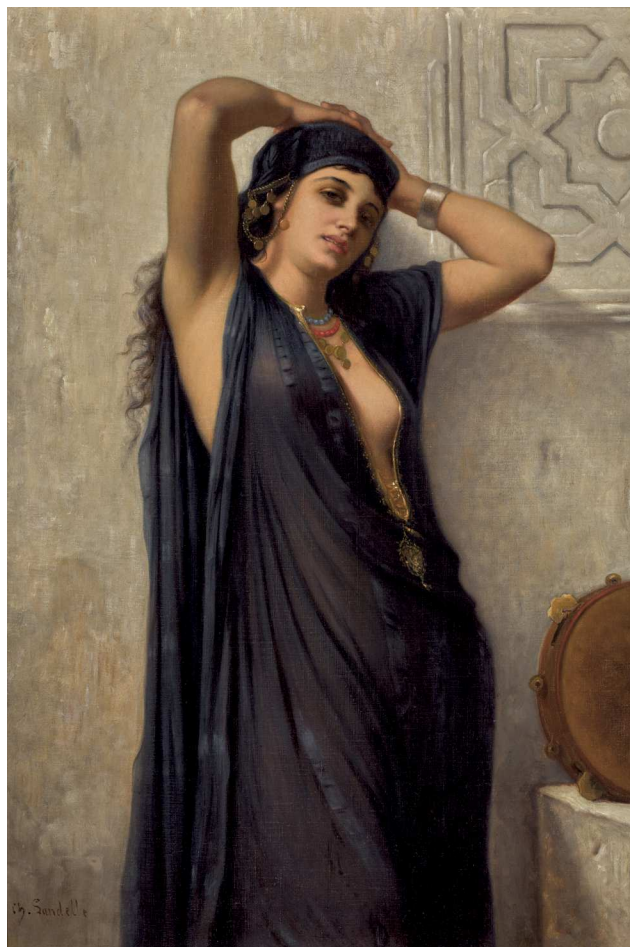
French, 1870 - 1924

Odalisque

signed G-SEIGNAC upper left
oil on canvas
55.5 by 46.5cm., 22 by 18¼in.

± £ 7,000-10,000

€ 7,900-11,200 US\$ 9,300-13,200



71

71

PROPERTY OF A LADY

CHARLES LANDELLE

French, 1821 - 1908

L'Orientale

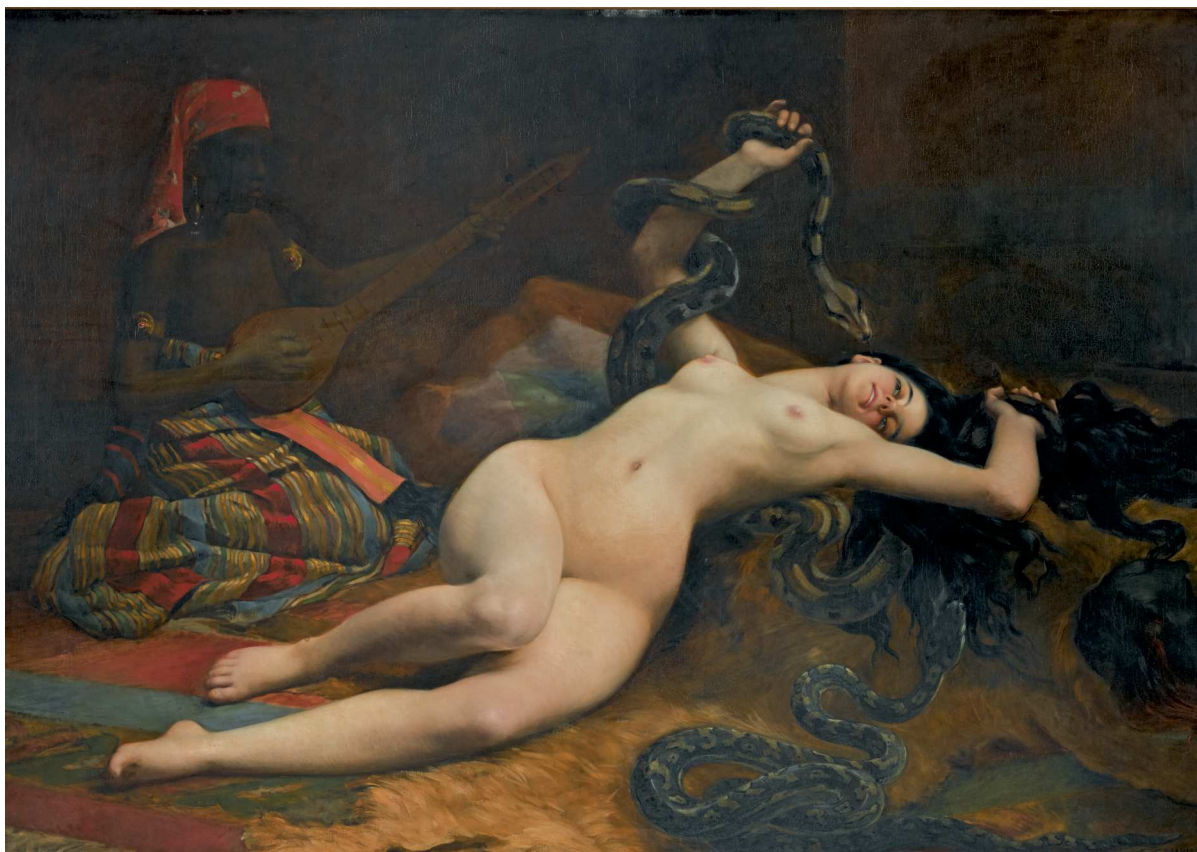
signed Ch. Landelle lower left
oil on canvas
55.5 by 38.5cm., 22 by 15in.

PROVENANCE

Sale: Gros-Delettrez, Paris, 13 June 2006, lot 428
The Queen Juliana of The Netherlands (her estate
sale: Sotheby's, Amsterdam, 15 March 2011, lot
765)
Rich Gallery, London
Purchased from the above by the present owner

£ 12,000-18,000

€ 13,500-20,200 US\$ 15,900-23,800



72

72

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

EMILE CAMBIAGGIO

Italian, 1857 - 1930

Une Charmeuse

signed *E. CAMBIAGGIO* lower right
oil on canvas
141 by 204cm., 55½ by 80in.

PROVENANCE

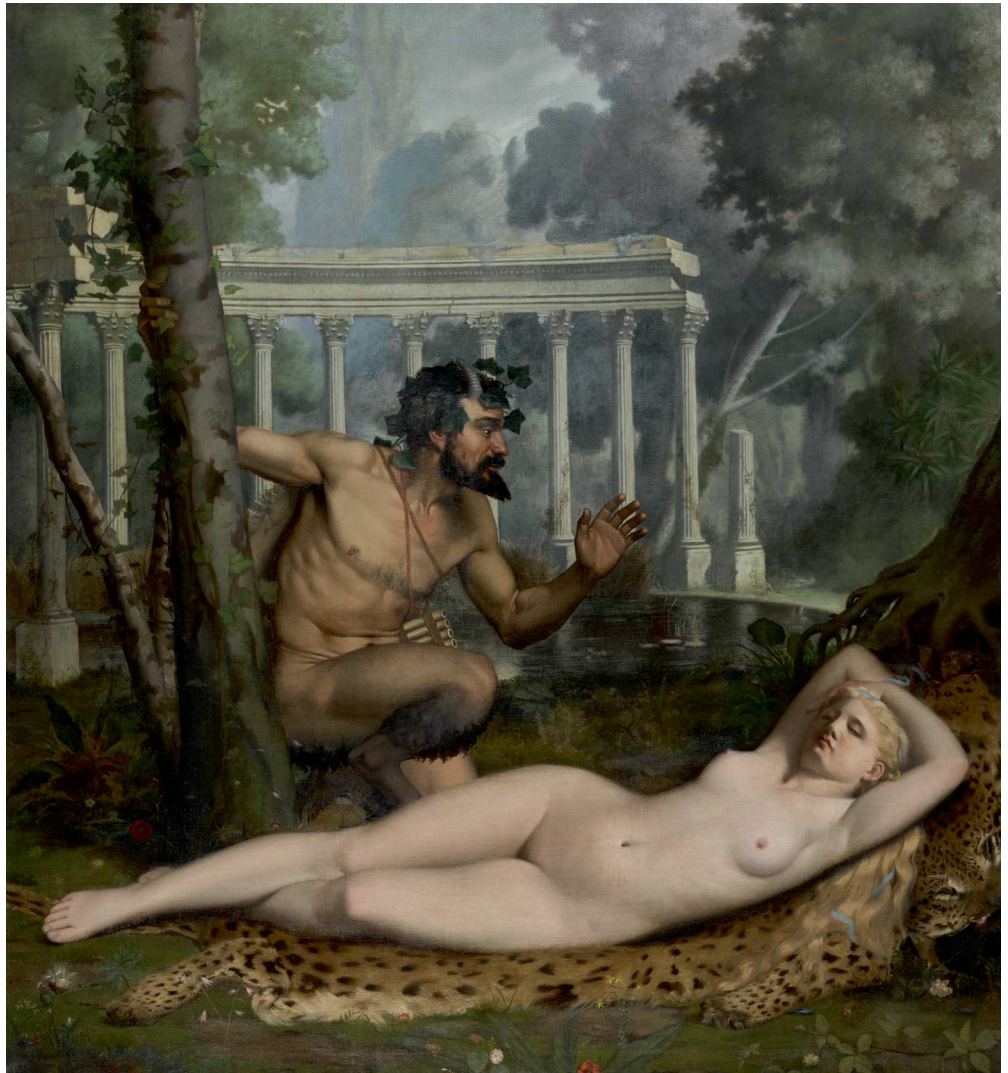
Sale: Christie's, London, 21 March 1997, lot 74
Sale: Christie's, London, 3 December 2003, lot 90
Purchased at the above sale by the present owner

EXHIBITED

Paris, *Salon*, 1887, no. 432, illustrated in the
catalogue

W £ 20,000-30,000

€ 22,400-33,600 US\$ 26,400-39,600



73

73

**ADOLPHE-ALEXANDRE
LESREL**

French, 1839-1929

Nympe et Satyre

signed and dated A. Lesrel /1865 lower left
oil on canvas
176 by 161cm., 69¼ by 63in.

PROVENANCE

Private collection, France
Sale: Beaussant-Lefevre, Paris, 18 June 2014, lot
103
Purchased at the above sale by the present owner

EXHIBITED

Possibly Paris, *Salon*, 1866, no. 1227

W £ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800



74



75



76

74

FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

Halt in the Desert

signed and dated *F.A. Bridgman 1922* lower left
oil on panel
18.5 by 23.5cm., 7¼ by 9¼in.

± £ 5,000-7,000
€ 5,600-7,900 US\$ 6,600-9,300

75

PAUL PHILIPPOTEAUX

French, 1846 - 1923

Cavaliers dans le desert

signed *P. Philippoteaux* lower left
oil on canvas
56 by 68.5cm., 22 by 27in.

PROVENANCE

Private collection (since *circa* 1930; sale:
Sotheby's, New York, 22 October 2009, lot 14)
Purchased at the above sale by the present owner

± £ 5,000-7,000
€ 5,600-7,900 US\$ 6,600-9,300

76

ADOLF SCHREYER

German, 1828 - 1899

The Charge

signed and dated *Ad. Schreyer / 1869* lower right
oil on canvas
79 by 126cm.; 31 by 49½in.

PROVENANCE

Anthony Ralph Gallery, New York
The Samuel P. Harn Museum of Art, University
of Florida
Private collection, USA (sale: Sotheby's, New
York, 23 October 2008, lot 152)
Purchased at the above sale by the present owner

See *catalogue note* at SOTHEBYS.COM

The authenticity of this work has been confirmed
by Dr Christoph Andreas.

± £ 10,000-15,000
€ 11,200-16,800 US\$ 13,200-19,800



77

77

VICTOR HUGUET

French, 1835 - 1902

Caravane dans le desert

signed *V. Hugoet* lower right

oil on canvas

65 by 92cm., 25½ by 36¼in.

PROVENANCE

Property from an American Estate (sale:
Sotheby's, New York, 18 April 2008, lot 140)
Purchased at the above sale by the present owner

‡ £ 10,000-15,000

€ 11,200-16,800 US\$ 13,200-19,800

Sotheby's EST. 1744

Collectors gather here.



JOAQUIN SOROLLA Y BASTIDA
Viejo castellano sirviéndose vino
(The Old Man of Castille)
Estimate \$200,000–300,000

THE
OTTO
NAUMANN
SALE

Auction New York
31 January 2018

Viewing 26 – 31 January

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 894 1667 MARK.BUCK@SOTHEBYS.COM
SOTHEBYS.COM/MASTERPAINTINGS

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSMASTERS



Sotheby's EST. 1744
Collectors gather here.

FRANCESCO BARZAGHI
Phryne
Estimate £400,000–600,000



erotic
passion & desire

Auction London February 2018
Now accepting consignments

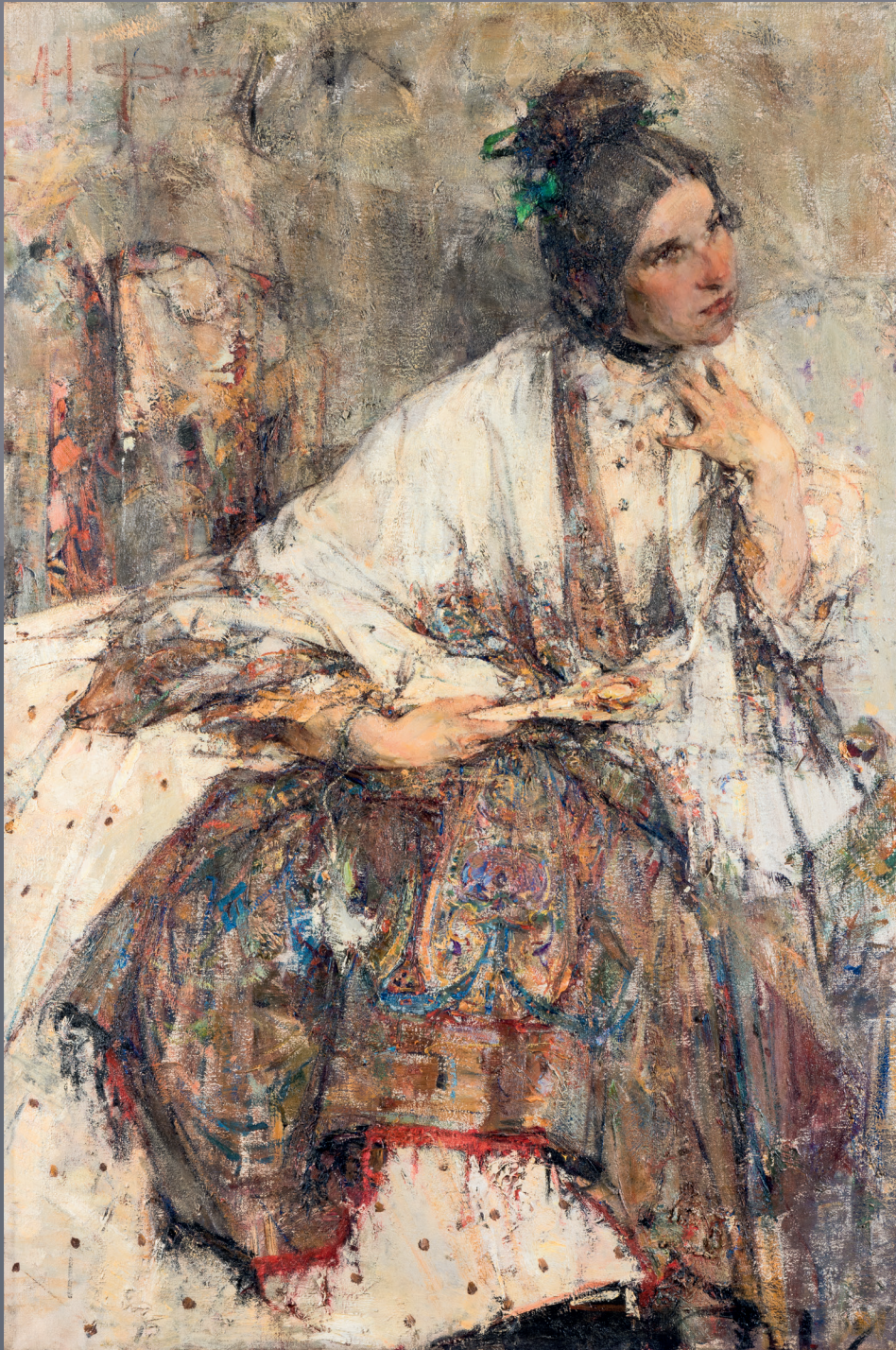
34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5704
CONSTANTINE.FRANGOS@SOTHEBYS.COM
SOTHEBYS.COM

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Sotheby's EST.
1744

Collectors gather here.



NIKOLAI FECHIN

Portrait of Nadezhda Sapozhnikova, 1908

Estimate £1,200,000–1,800,000

Russian Pictures
Auction London
28 November 2017

Viewing 24 – 27 November

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5673 RETO.BARMETTLER@SOTHEBYS.COM
SOTHEBYS.COM/RUSSIANPICTURES

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Sotheby's EST. 1744
Collectors gather here.

ERNST LUDWIG KIRCHNER
Schneeberge mit Skiläufern, 1928
Oil on canvas
90 x 120 cm
Estimate CHF 1.000.000–1.500.000



Swiss Art / Schweizer Kunst
Swiss Made

Auction Zurich 5 December 2017

Viewing Zurich 1 – 3 December

TALSTRASSE 83, 8001 ZURICH

ENQUIRIES +41 44 226 22 00
SOTHEBYS.COM/SWISSART

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Sotheby's EST. 1744

Collectors gather here.

GEORGES WASHINGTON
Retour d'une razzia, Oued R'hir
Estimate £150,000–200,000



The Orientalist Sale

Auction London 24 April 2018

Now accepting consignments

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5658 CLAUDE.PIENING@SOTHEBYS.COM
SOTHEBYS.COM/19CENTURYEUROPEAN

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Sotheby's EST.
1744

Collectors gather here.

AUGUSTE BIARD

Explorers in Novaya Zemlya, the Arctic, 1841

Estimate £15,000–20,000



Far Climes: Travel & Exploration

Auction London 24 April 2018

Now accepting consignments

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5477 RICHARD.LOWKES@SOTHEBYS.COM
SOTHEBYS.COM

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSTOPOGRAPHY





Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L17102 | **Sale Title** 19TH CENTURY EUROPEAN PAINTINGS | **Sale Date** 13 DECEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and

Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque

Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
 Tel +44 (0)20 7293 5220
 Fax +44 (0)20 7293 5910
 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand
 EU LICENCE THRESHOLD: £11,766
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £11,766
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £39,219
 Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £23,531
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

o Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee

on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included

to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌈⌋ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day

of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if

the property is to be re-exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
 - The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
 - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject

to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London)

and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the

sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i)

collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall in-

form the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOtheby's GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have

caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE.MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

£1 = €1.12

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days

following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_€

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

London

Claude Piening
Tessa Kostrzewa
Richard Lowkes
Benedetta Pedrana
+44 (0)20 7293 6404

Mark Poltimore
Deputy Chairman, Europe
+44 (0)20 7293 5200

New York

Seth Armitage
Mark Buck
Alexandra Allen
+1 212 606 7140

Benjamin Doller,
Vice Chairman, Americas
+1 212 606 7141

Amsterdam

Martine Lambrechtsen
+31 20 550 2203

Brussels

Emmanuel van de Putte
+32 2 627 7195

Cairo

Mai Eldib
+20 10 145 55 66

Chicago

Gary Metzner
+1 312 396 9582

Cologne

Eva Donnerhack
+49 (0)221 20717 20

Copenhagen

Nina Wedell-Wedellsborg
+45 33 13 55 56

Doha

Mohamoud Abdalla Mohamed
+974 4452 8333

Frankfurt

Nina Buhne
+49 69 74 07 87

Geneva

Stephanie Schleining
+41 22 908 48 52

Hamburg

Dr. Katharina Prinzessin
zu Sayn-Wittgenstein
+49 40 44 40 80

Hungary

Soraya Stubenberg
+43 676 566 9092

Istanbul

Oya Delahaye
+90 212 373 9644

Madrid

Aurora Zubillaga
+34 91 576 5714

Milan

Filippo Lotti
+39 02 2950 0254

Monaco

Mark Armstrong
+37 7 9330 8880

Munich

Nicola Gräfin Keglevich
Gallus Pesendorfer
+49 89 291 31 51

Oslo

Ingeborg Astrup
+47 22 147 282

Paris

Pascale Pavageau
Laura Nelson
+33 1 53 05 53 10

Poland

Dr. Krystyna Zelenka
+43 664 124 48 58

Prague

Filip Marco
+420 224 237 298

Stockholm

Peder Isacson
Sofia Ekeröth de Almeida
+46 8 679 5478

Tel Aviv

Elizabeth Grober
+972 3 560 1666

Tokyo

Yoshiko Marutani
+81 3 3230 2755

Toronto

Lucila Portoraro
+416 926 1774

UAE

Katia Nounou
+44 (0)20 7293 5850

Vienna

Andrea Jungmann
+43 (1) 512 4772

Zurich

Sonja Djenadija
+41 44 226 2245

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

THE ORIENTALIST SALE

24 April 2018
London

TRAVEL AND EXPLORATION

24 April 2018
London

19TH CENTURY EUROPEAN PAINTINGS

24 May 2018
London

EUROPEAN ART

May 2018
New York

TABLEAUX, SCULPTURES ET DESSINS ANCIENS ET DU XIX^E SIÈCLE

June 2018
Paris

SWISS ART

May 2018
Zurich

Photography
Brian Watts
Catalogue Designer
Terence Sullivan
Colour Editor
Steve Curley
Production Controller
Gaelle Monin



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

INDEX

- Agrasot, J. 27
Anglada-Camarasa, H. 22
Astrup, N. 15
- Boldini, G. 25
Bridgman, F.A. 74
Bürkel, H. 42, 43, 44, 46
- Cambiaggio, E. 72
Checa, U. 60
Ciardi, G. 31
Claus, E. 2
Corcos, V. 30
Corot, J.-B.-C. 4, 7
Cortès, E. 64, 65, 66
Courbet, G. 6
Cucuel, E. 56
Czachorski, W. 26
- David, J.-L. 68
- Eversen, A. 35
- Fischer, P. G. 58
- Gallen-Kallela, A. 9
Gervex, H. 28
Gysis, N. 50
- Haanen, A. 39
Hammershøi, V. 10, 12
Holsøe, C. 59
Huguet, V. 77
- Israels, I. 3, 8
- Jakobides, G. 41
Josephson, E. 14
Järnefelt, E. 11
- Landelle, C. 71
Leistikow, W. 45
Lesrel, A.-A. 73
Lhermitte, L. 52
Lindemann-Frommel, M. 29
- Madrazo, R. de 33, 49
Moreau, G. 5
- Olleros Quintana, B. 69
- Pasha, H. 54
Philippoteaux, P. 75
- Reggianini, V. 62
Regoyos, D. de 21
Richter, G. 67
Rusiñol, S. 18
- Sala, P. 1
Schelfhout, A. 37, 38
Schendel, P. van 40
Schjervebeck, H. 13, 16
Scholderer, O. 48
Schreyer, A. 76
Seignac, G. 70
Seiki, K. 57
Sorolla, J. 19, 20, 23, 24
- Springer, C. 36
Stevens, A. 61
- Thoma, H. 47
Torriglia, G. B. 63
- Ziem, F. 32
Zonaro, F. 53, 55
Zorn, A. 17
- von Menzel, A. 51



BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
**President and
Chief Executive Officer**

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Olivier Reza
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

**SOTHEBY'S
EXECUTIVE MANAGEMENT**

Jill Bright
**Human Resources
& Administration
Worldwide**

Amy Cappellazzo
**Chairman
Fine Art Division**

Valentino D. Carlotti
**Business Development
Worldwide**

Kevin Ching
**Chief Executive Officer
Asia**

Adam Chinn
**Chief Operating Officer
Worldwide**

Lauren Gioia
**Communications
Worldwide**

David Goodman
**Digital Development
& Marketing
Worldwide**

Mike Goss
Chief Financial Officer

Scott Henry
**Technology & Operations
Worldwide**

Jane Levine
**Chief Compliance Counsel
Worldwide**

Jonathan Olsoff
**General Counsel
Worldwide**

Jan Prasens
**Managing Director
Europe, Middle East, Russia,
India and Africa**

Allan Schwartzman
**Chairman
Fine Art Division**

Maarten ten Holder
**Global Managing Director
Luxury & Lifestyle Division**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead
**Chairman
Sotheby's International**

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borrromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingilloğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Aryn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston,
CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison
Benjamin Doller
Andrea Fiuczynski
George Wachter
Lulu Creel

EUROPE

Oliver Barker
Helena Newman
Mario Tavella
Dr. Philipp Herzog von Württemberg

David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
Caroline Lang
Lord Poltmore

ASIA

Patti Wong

Richard C. Buckley
Nicolas Chow
Quek Chin Yeow





7. Goulla Bambida
1904



Sotheby's EST. 1744
Collectors gather here.