

19TH CENTURY EUROPEAN PAINTINGS

LONDON 24 MAY 2018



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FRONT COVER
LOT 6 (DETAIL)
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LOT 5
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LOT 2 (DETAIL)

19TH CENTURY EUROPEAN PAINTINGS



F. del Campa
Venice 1870



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LOT 7 (DETAIL)

45

19TH CENTURY EUROPEAN PAINTINGS

AUCTION IN LONDON
24 MAY 2018
SALE L18101
2 PM

EXHIBITION

Saturday 19th May
12 noon-5 pm

Sunday 20th May
12 noon-5 pm

Monday 21st May
9 am-4.30 pm

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CORRY

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PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

GIOVANNI BOLDINI

Italian, 1842 - 1931

Summer Meadow

oil on panel

14 by 23.5cm., 5½ by 9½in.

PROVENANCE

Purchased by the father of the present owner in the 1980s ; thence by descent

EXHIBITED

Pistoia, Convento di San Domenico, *Giovanni Boldini*, 1984, no. 29, illustrated in the catalogue

LITERATURE

Enrico Piceni, *Boldini, l'uomo e l'opera*, Busto Arsizio, 1981, fig. 14, catalogued & illustrated
Catalogo della pittura italiana dell'800, no. XII, Milan, 1985, p. 115

Piero Dini & Francesca Dini, *Giovanni Boldini 1842-1931, catalogo ragionato*, vol. III, tomo I, Turin, 2002, p. 101-02, no. 164, catalogued & illustrated (as *Paesaggio francese* and dated circa 1873-74)

Tiziano Panconi, *Giovanni Boldini, l'opera completa*, Florence, 2002, p. 177, catalogued & illustrated (dated circa 1876)

Throughout the 1870s Boldini spent time in the French countryside, painting *en plein air* in the company of Berthe, his favourite model and lover for over ten years and quite possibly the ephemeral figure with the red parasol seen in the picture. The striking similarity between the present work and *Highway of Combes-la-Ville*, painted in 1873 (fig. 1) suggest that this work might depict the same village on the outskirts of Paris, where Boldini and his friend and fellow artist Telemaco Signorini painted together that year.

£ 50,000-70,000

€ 57,500-80,000 US\$ 70,500-98,500



Fig. 1, Giovanni Boldini, *Highway of Combes-la-Ville*, oil on canvas, The George W. Elkins Collection, 1924, Philadelphia Museum of Art



PROPERTY OF A LADY

FEDERICO DEL CAMPO

Peruvian, 1837 - 1927

The Doge's Palace and the Grand Canal, Venice

signed and dated *F. del Campo / Venecia 1899*

lower right

oil on canvas

36 by 60cm., 14 by 23½in.

PROVENANCE

Sale: Sotheby's, London, 19 March 1986, lot 42
MacConnal-Mason Ltd, London (purchased at the
above sale)

Acquired by the mother of the present owner in
the US, *circa* the 1980s; thence by descent

This sweeping view epitomises del Campo's approach to *vedutismo*, a popular genre pioneered in the eighteenth-century by Francesco Guardi and Canaletto, which gained increasing popularity in the nineteenth century. Painted from the promenade overlooking the lagoon and encompassing the Doge's Palace, the entrance to St Mark's Square, and the Church of Santa Maria della Salute, the panorama is striking in its technical precision, lively brushwork and luminous palette.

The elegance of the subject and its technique are telling of their times, reflective of sophisticated belle époque taste during the 1880s and 1890s, and of the increased demand for souvenir views by a newly mobile bourgeoisie. Indeed, so much were Del Campo's views in demand, that he painted the present view several times, it becoming his signature composition.

The young del Campo was lured to Italy not only by its picturesqueness but by the hope of launching a successful and lucrative career. In moving to Venice in the late 1880s, he joined an already large community of emigré artists, among them Antoinetta Brandeis and the Spanish colony of painters who included Rafael Senet, Mariano Fortuny, and Martin Rico, all of whom found a ready international market for their views of the city. Many, del Campo included, made such big names for themselves through this genre that they painted nothing but Italian views.

£ 150,000-200,000

€ 172,000-229,000 US\$ 211,000-282,000





JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Le Chemin de Méry, près de La Ferté-sous-Jouarre

signed COROT lower left
oil on canvas
43 by 62cm., 17 by 24½in.

PROVENANCE

M. Camus, Arras (purchased from the artist in 1865)
Docteur Dieulafoy (probably Paul Georges Dieulafoy (1839-1911))
Baron Napoléon Gourgaud (1881-1944; French art collector and patron of the arts)
Paul Rosenberg (by 1942. French art dealer and one of the greatest champions of modern art, Paul Rosenberg (1881-1959) opened his gallery on Rue La Boétie, Paris, in 1911 and moved to New York in 1940)
Galerie Alfred Daber, Paris
Private collection, the Netherlands (acquired from the above in 1957)
Private collection, Paris (sale: Bonhams, London, 21 January 2015, lot 18)

EXHIBITED

Providence, Rhode Island, Rhode Island School of Design Museum, *French Art of the 19th and 20th Centuries*, 1942, no. 17
Philadelphia, Philadelphia Museum of Art, *Corot*, 1946, no. 41, illustrated in the catalogue
New York, Paul Rosenberg & Co., *Corot*, 1947, no. 7
New York, Paul Rosenberg & Co., *Loan exhibition of paintings by J.B.C. Corot (1796-1875)*, 1956, no. 23, illustrated in the catalogue
Paris, Galerie Alfred Daber, *Plaisir de la Peinture*, 1957, no. 6 (with incorrect dimensions)

LITERATURE

Alfred Robaut, *L'Oeuvre de Corot*, Paris, 1905, p. 16 (cited in comparison with no. 1286, *Le Chemin de Méry, près La Ferté-sous-Jouarre*)
Martin Dieterle & Claire Lebeau, *Corot, sixième supplément*, Paris, 2018, p. 92, no. 92, catalogued & illustrated; p. 135, illustrated

Painted circa 1864-65.

Roads and paths are recurring motifs in Corot's work, and from his youth the artist appears to have been particularly fond of lanes that ascend and descend. In contrast to the increasing number of *souvenirs* Corot painted in the 1860s - silvery poetic reminiscences of a particular place distilled into a picture - the present work is very much set in time and place and, if not painted in the open air, at least based on a *plein air* sketch made on the spot, in this case a country road near the village of Méry to the east of Paris. The immediacy of the observed light and tonalities is abundantly evident.

Corot was one of the first French landscape painters to make the Forest of Fontainebleau and nearby villages a popular destination for *plein air* painters. By the 1860s it had become so famous and frequented by artists and tourists alike that Corot preferred other villages on the outskirts of Paris to paint, like Méry, which had remained more authentic. Nevertheless, it was works like the present one that inspired a later generation of French artists, including Camille Pissarro, and provided the foundation for the New Painting that came to be known as Impressionism. Indeed, Pissarro greatly admired Corot, whose work he had known since moving to Paris in 1855. His *La route de Rocquencourt* (fig. 1) similarly leads the viewer into the picture on a wide path, the surface of which is broken up by long shadows of trees.

£ 200,000-300,000
€ 229,000-343,000 US\$ 282,000-422,000

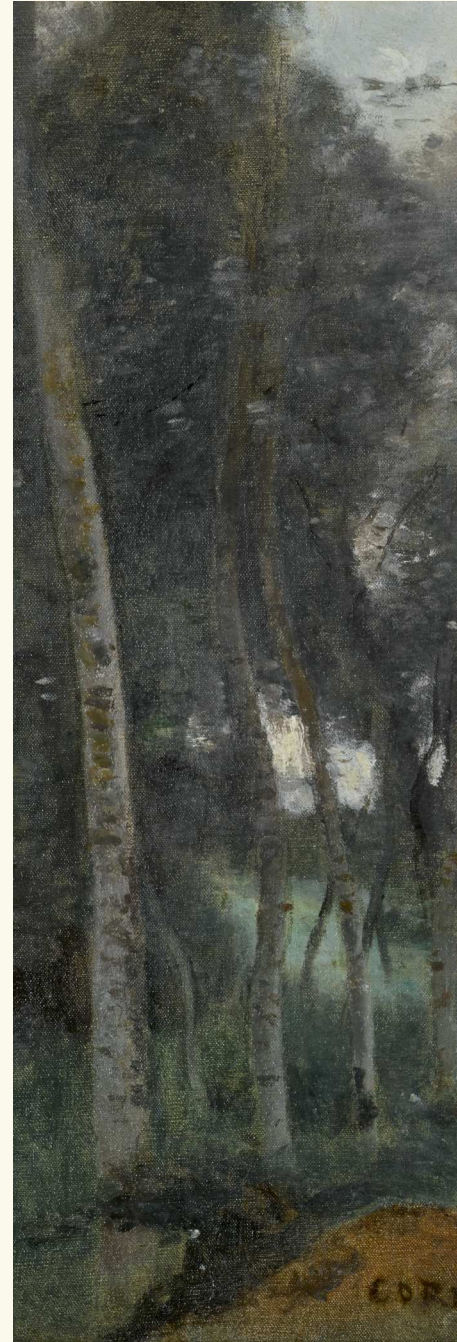


Fig. 1. Camille Pissarro, *La route de Rocquencourt*, oil on canvas, 1871, Private Collection



PROPERTY FROM A BELGIAN FAMILY

EMILE CLAUS

Belgian, 1849 - 1924

The Haymakers

signed *Emile Claus* lower left; signed and inscribed *Belgique / Flanders* on the reverse
oil on canvas
49 by 65cm., 19¼ by 25½in.

PROVENANCE

Acquired by the family of the present owners circa the mid-20th century; thence by descent

EXHIBITED

Philadelphia, *Exposition belge des Beaux-Arts à Philadelphie*, no. 727 (a label on the reverse)
Tokyo, Marunouchi Gallery, 1989, no. 29
Oostende, PMMK Museum voor Moderne Kunst, *Emile Claus*, 1997, no. 23, illustrated in the catalogue (as *Temps orageux*)
Helmond, Kunsthal Museum, *Constantin Meunier*, 2017-18

The Haymakers exemplifies the Naturalism of Claus' work in the early 1880s, following his studies at the Antwerp Academy. Breaking defiantly with the academic method of his teacher Nicaise de Keyser, Claus wrote 'Je ne sais pas, je ne veux pas peindre les Grecs et Romains', firmly announcing his interest in capturing modern life above all else. Reflecting the influence of French artists Jules Bastien-Lepage, Léon Lhermitte,

and Jules Breton, the present work depicts the life of rural Flanders which inspired Claus throughout his career. Seen in a turning, almost sculptural pose, the girl raking hay marks an early appearance of a type often seen in the artist's work, while the young children taking shelter recall those standing on the riverbank in *Un bateau qui passe* of 1883.

It was in the 1880s that Emile Claus established his artistic reputation, both locally and internationally, with a group of large format exhibition paintings. Beginning with *Le Combat des coqs* (private collection), these included *Le vieux jardinier* (Musée d'Art Moderne et Contemporain, Liège), and *Le Pique-nique* (Royal Collection, Brussels). More intimate in scale, Claus clearly intended the present work to be acquired by a private collector, although an old label on the verso suggests it was sent for an unidentified exhibition of Belgian Art in Philadelphia early in its history.

The stormy sky in *The Haymakers* may have been intended as a veiled response to the Belgian artist Charles Verlat's artistically conservative remark against the new vogue for *plein-airisme*: 'What good is painting out of doors in a country where you can't go out without an overcoat or umbrella nine months out of twelve?' Both painter and farm workers will shortly be forced to take shelter by the unpredictable Flemish weather.

£ 100,000-150,000
€ 115,000-172,000 US\$ 141,000-211,000



PROPERTY FROM THE ESTATE OF PETER ZOBEL

ANDERS ZORN

Swedish, 1860 - 1920

In the Artist's Studio

signed and dated *Zorn / 1916* lower right
oil on canvas
180 by 100cm., 70¾ by 39¼in.

PROVENANCE

Sale: Bukowskis, Stockholm, 26 May 2009, lot 138
Peter Zobel (purchased at the above sale; Zobel (1936-2017) was a Danish businessman and landowner, and CEO of Codan, Denmark's leading insurance company, founded in 1916. In 1996 he acquired Bækkeskov, a seventeenth-century manor house and estate near Præstø in South Zealand.)

LITERATURE

Gerda Boëthius, *Anders Zorn. Tecknaren, målaren, etsaren, skulptören*, Stockholm, 1949, p. 516, cited; p. 554, listed

Barely undressed, and with an elegant bow still in her hair, the artist's model is set to pose for the artist, whose painter's smock - which he is seen wearing in *Self Portrait with Model* (fig.1) - frames the left side of the composition. She looks the viewer, in this case the artist himself, almost coyly in the eye. Her sense of anticipation is immediate and palpable. The subject also underscores the incredible breadth of modern society portrayed in Zorn's oeuvre: chameleon-like, he was as comfortable painting the humble model as he was famous artists and even American presidents.

It has been claimed that Zorn's female nudes in outdoor settings are his most original contributions to Nordic art history. Of course, the majority of these works would all have been painted in his studio, with the outdoor setting added in. The present work - of a girl destined to be juxtaposed against an idealised rustic setting is here seen within in the undisguised environment of the the artist's studio - is not only unique within the artist's oeuvre but affords the viewer a fascinating glimpse into Zorn's working methods.

W £ 200,000-300,000
€ 229,000-343,000 US\$ 282,000-422,000



Fig. 1. Anders Zorn, *Self Portrait with Model*, 1896, oil on canvas, Nationalmuseum, Stockholm



PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

PEDER SEVERIN KRØYER

Danish, 1851-1909

Oleanders in Bloom, Capri

signed and dated *S Krøyer Capri 96* lower right
oil on canvas
86 by 66cm., 33¾ by 26in.

PROVENANCE

Probably, sale: V. Winkel & Magnussen, 5 April
1907
Albert Nicolai Schioldann, Copenhagen (by 1910;
1843-1917)
Bjørn Gotfred Schioldann (by descent from the
above, probably his father)
Sale: Ellekilde, Copenhagen, 25 October 2000
Purchased at the above sale

EXHIBITED

Copenhagen, Charlottenborg, P.S. *Krøyer*
1851-1909. Kunstforeningens Udstilling paa
Charlottenborg, 1910, no. 254 (as *Blomstrende*
Nerier. Solskin.)
Copenhagen, Föreningen for National Kunst,
1968, no. 45

LITERATURE

H. Chr. Christensen, *P.S. Krøyer. Fortegnelse over*
hans oliemalerier, Copenhagen, 1923, no. 581
Krøyer i internationalt lys, exh. cat., Copenhagen,
2011, p. 347, listed

We are grateful to Elisabeth Fabritius for her
assistance in cataloguing this work.

‡ £ 400,000-600,000
€ 457,000-685,000 US\$ 565,000-845,000

'It is full speed ahead with
work in sunlight and getting
the brightness down. This
summer I really wanted to
get into light and sun. I have
already covered a number
of canvases and panels.'

PEDER SEVERIN KRØYER

writing from Amalfi to the collector Heinrich
Hirschsprung

'I am quite in love with white,
especially white in the
shadow of the sun.'

MARIE KRØYER

the artist's wife





Fig. 1. Peder Severin Krøyer, *Summer Evening on Skagen's South Beach*, 1893, oil on canvas, Art Museums of Skagen



Fig. 2. John Singer Sargent, *Staircase in Capri*, 1878, Private Collection

Painted in 1896, *Oleanders in Bloom, Capri*, is Krøyer's love letter to the Amalfi coast: its architecture, flora, and above all its light. Set against an ultramarine sky, the crimson exuberance of a mature oleander tree dominates the scene in a firework-like burst of flowers. On either side, the wall of a building and the niche of a well to the left act as repoussoirs framing the scene, leading the eye into a veritable 'symphony in white'. Below this the contrasting vermilion flowers of a pot of martagon lilies connect the oleander to the lower half, and to the row of pot plants along the ledge. The apparent simplicity of the scene is animated by countless closely observed details, from the copper bucket and its sinuously flowing rope lying next to the wet ground, to the delicately fallen petals strewn along the path, and even the sleeping cat – the very embodiment of southern *dolce far niente*. On the other hand, the absence of human figures, hitherto omnipresent in Krøyer's significant works, only serves to heighten the perfection of colour harmonies and perspectival planes.

Dating from three years after the artist's 'blue period' masterpiece, *Summer Evening on Skagen's South Beach* (fig. 1), the present work represents a culmination of Krøyer's Impressionistic ambitions in free use of colour and assured brushwork. While Krøyer's *oeuvre* is defined in the public imagination by his views of Skagen on the north coast of Jutland, the luminosity of his art would be unthinkable without his experience of the light of the south. The present work can even be seen as a development of the white draperies and deep blue skies of the Skagen works, transposed to Italy.

Krøyer and his wife Marie arrived in Capri on 10 June 1896, remaining there at least until the end of August. Italy generally, and especially the island of Capri, had a special significance for the couple as they had honeymooned there some six years earlier, during extended travels via Florence, Rome, and Naples. In 1890 they made at least three separate short trips to the island, in February, July, and October.

Smaller studies from this time reveal Krøyer's burgeoning interest in the tonal harmonies of bright sun on whitewashed walls, such as *Cloister* (Skagens Museum), or *The Bay at Amalfi*. *View from Albergo della Luna* (The Hirschsprung Collection, Copenhagen). The artist is even said to have whitewashed his studio on his return to Denmark from one of these journeys, the better to recreate the dazzling light. It is tantalising to see the influence of John Singer Sargent, whose paintings in Capri in 1878, and especially *Staircase in Capri* (fig. 2) are so comparable to Krøyer's. Although there is no evidence the two artists met, Krøyer may have been aware of Sargent's work through their mutual friend, the Finnish artist Albert Edelfelt.

Krøyer had made his first journey to southern Europe some eighteen years earlier. The artists of the Danish Golden Age, from Christoffer Wilhelm Eckersberg to Christen Købke, had earlier oriented Danish art towards Italy and especially Rome. Krøyer's motivation in travelling to Spain was novel among Danes, and doubtless influenced by the prevailing taste for Spanish 17th century art and especially the work of Ribera and Velázquez, visible in the work of his teacher Léon Bonnat.

In 1878 Krøyer went to Madrid, and later to Granada, with which he was so taken that a planned two week stay turned into five months. There he painted his first large work executed out of doors in the south, *Two Gypsy Women Outside their Cottage* (Statens Museum, Copenhagen). In a letter to fellow artist Laurits Tuxen, Krøyer noted the perils of *plein air* painting in such conditions, which makes the apparently effortless achievement of the present work all the more impressive:

'I have completed my sunshine picture...It is a quite hugely difficult task to paint a picture with figures in natural size in the open air, and especially in sunshine; reflections from white walls, yellow ground, green plants, a light so strong that one goes colour-blind looking at it, the wind that catches hold of the picture and topples it, and then the heat, oh yes, it is a lively business. You have after all tried it with smaller pictures, but it is many times worse with a large one' (Krøyer, letter from Granada, 8 July 1878).

The Spanish journey of 1878 was followed by the Krøyers' first trip to Italy in 1879-80. Taking Rome as their goal, the visit also included a

month in Florence, and a couple of weeks in Naples including Capri. Two works stand out from this journey, one outdoors and one interior: *Italian Field Labourers*. *Abruzzo* (Funen Art Museum, Odense), whose red and white tones are reminiscent of the present work, and *Italian Village Hatters* (The Hirschsprung Collection, Copenhagen), which established Krøyer's reputation in Paris as the leading Danish artist of his day.

Krøyer's journey to Italy in 1890 inspired the more Impressionistic handling visible in his work in the following decade. Notable in comparison with the present work is *Roses* of 1893 (fig. 3), depicting the artist's wife in a Skagen garden. The closest Krøyer came to the French Impressionism of Monet, the composition with its dominant rose shrub and dappled light clearly informed the present work. Key among the Skagen works of this year is of course *Summer Evening on Skagen's South Beach* of 1893. The work captures the carefree existence and cosmopolitan elegance that defined the painting community in Skagen. Compellingly evocative of the end of the nineteenth century, the image has proved enduringly popular; its lyricism continues to resonate in the imagination to this day, not only across Denmark but the world-over. Depicting Marie Krøyer, the painter's wife, with Anna

Ancher arm in arm walking along the shore on Skagen's South Beach, the scene was inspired by a post-dinner-party stroll with Krøyer and Marie, fellow Skagen artists Michael and Anna Ancher, and authors Otto Benzon and Sophus Schandorph and their wives.

Krøyer first went to Skagen in 1882. Already widely travelled, a regular visitor to Paris and an exhibitor at the annual *Paris Salon*, Krøyer brought with him a worldliness that was in notable contrast to the fishermen and the majority of artists that lived there. Like his artist-friends the Anchers, Krøyer became captivated by Skagen's light, landscape, and the simple life of the local community. In the years that followed he returned annually during the summer months, spending the rest of the year travelling or in Copenhagen where he kept a studio. In the summer of 1889 he married Marie Triepcke, whom he had met in Paris. Together the couple made the most of Skagen's close knit artistic camaraderie, enjoying the company of the writers, musicians, intellectuals and artists who gathered there during the summer.

A study for the present composition, of 42 by 32cm and oil on panel, also dated 1896 and inscribed *Anacapri*, was sold at Bruun Ramussen on 17 April 2007.



Fig. 3. Peder Severin Krøyer, *Roses* (Marie Krøyer seated in the deckchair in the garden by Mrs Bendsen's house), 1893, Art Museums of Skagen

PROPERTY FROM A SWEDISH ESTATE

HELENE SCHJERFBECK

Finnish, 1862 - 1946

Trees

signed with initials lower right
oil on board
29 by 33cm., 11½ by 13in.

PROVENANCE

Gösta Stenman (1888-1947; acquired from the artist)
Private collection, Finland (by 1953); thence by descent to the present owners

EXHIBITED

Stockholm, Stenmans Konstsalong, 1944, no. 120
Stockholm, Stenmans Konstsalong, *Helene Schjerfbeck: in memoriam*, 1946, no. 117

LITERATURE

H. Ahtela (Einar Reuter), *Helene Schjerfbeck*, Stockholm, 1953, p. 370, no. 893
Helene Schjerfbeck, exh. cat., Ateneum, Helsinki, 1992, p. 276, no. 453, catalogued & illustrated
Helene Schjerfbeck: 150 years, exh. cat., Ateneum Art Museum, Helsinki, 2012, p. 324, no. 656, catalogued & illustrated (as *Trees on the Shore*)
Painted in 1942.

Exemplifying her increasingly free, abstracted late style, *Trees* belongs to a small series of works

on paper and on board that Schjerfbeck painted that year. Schjerfbeck executed the present view from her window at the Luontola sanatorium in Nummela, where she had moved with assistance from Gösta Stenman's daughter Maja Rydman. Looking out over lake Hiidenvesi, whose name means literally 'devil's water', Schjerfbeck wrote of having been captivated by the changing light and colours of the landscape. In its sensitivity and restrained tonal harmonies the composition bears comparison with Nicolas de Staël and Giorgio Morandi.

An inscription by Stenman on the verso identifies the view and the date of the present work. *Trees* was exhibited by Stenman with 133 other works by Schjerfbeck in 1944, one of the largest exhibitions staged during the artist's latter years. Stenman organised another exhibition of nearly 150 works (including the present work) in the year of her death, when memorial exhibitions were also held in Helsinki at the Artek gallery and the Finnish Fine Arts Society.

Schjerfbeck's artistic production in these years acquired a striking new intensity and vigour best demonstrated by the twenty unflinchingly frank and original self-portraits which are among the highlights of her *oeuvre*.

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

£ 70,000-100,000
€ 80,000-115,000 US\$ 98,500-141,000



PROPERTY FROM THE ESTATE OF PETER ZOBEL

ANDERS ZORN

Swedish, 1860 - 1920

In the Bedroom

signed and dated *Zorn 1918* upper right
oil on canvas
98.5 by 62.5cm, 38¾ by 24½in.

PROVENANCE

Private collection, Sweden (since 1937; sale: Sotheby's, New York, 23 October 1990, lot 213) Peter Zobel (purchased at the above sale; Danish businessman and landowner Zobel (1935-2017) was CEO of Codan, Denmark's leading insurance company, founded in 1916. In 1996 he acquired Bækkeskov, a seventeenth-century manor house and estate near Præstø in South Zealand.)

LITERATURE

Gerda Boëthius, *Anders Zorn. Tecknaren, målaren, etsaren, skulptören*, Stockholm, 1949, p. 555, listed

This work and *In the Artist's Studio* (lot 5) occupy a unique position within Zorn's oeuvre for transposing the nude, which he typically painted against natural or rustic backdrops, into more urban settings. Zorn had commenced work on his female nudes in natural surroundings in Dalarö, in

Stockholm's archipelago, in the summer of 1887, and later in Dalarna, either in the surrounding forests or by its river banks, or warming themselves by the fire in his rustic retreats in Mora and Gopsmor.

Here, the model leans on an elegant gilt bedstead, flanked by a gilt chair, in a plush city interior worlds apart from the log cabins of Mora and Dalarö. She is unselfconsciously absorbed in her thoughts in an intimate moment, unaware that she is being observed, much like Edgar Degas's nudes seen 'through the keyhole' (fig. 1). Indeed, after moving to Paris in 1888 Zorn fraternised with many French artists including Degas, Pierre-Auguste Renoir, and Albert Besnard.

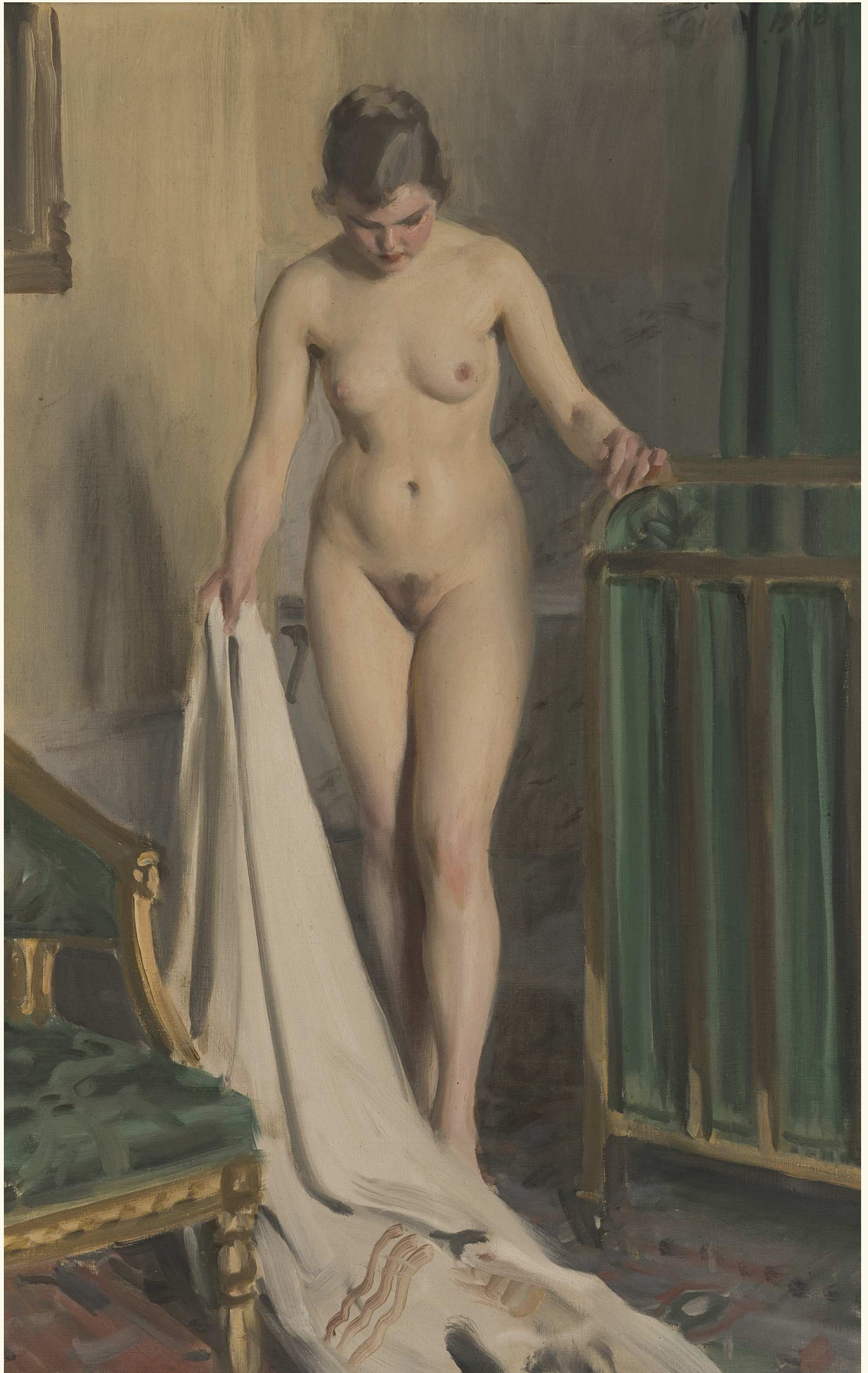
The painting perfectly reflects Zorn's dual identity and the contrasting worlds in which he moved: the vitality of the wholesome and natural subject a reminder of his roots in his beloved rural Dalarna, the bourgeois interior a reflection of the urbane life - fraternising with Presidents and the nobility alike - to which he owed his wealth and success. As Carl Larsson noted, 'Zorn was at home here [in Paris], as he was everywhere, just like a fish in water. He painted and etched exquisite works: Renan, Berthelot, Faure, and Coquelin Cadet, their wives and mistresses.'

£ 400,000-600,000

€ 457,000-685,000 US\$ 565,000-845,000



Fig. 1, Edgar Degas, *Après le bain*, circa 1883-84, Private Collection



JOAQUÍN SOROLLA

Spanish, 1863 - 1923

Elena en la playa, Biarritz

signed and dated *J Sorolla B / 1906* lower left
oil on board
15.5 by 22cm., 6 by 9³/₄in.

PROVENANCE

Elena Sorolla García, Madrid (gift by the artist, her father)

EXHIBITED

London, Grafton Galleries, *Exhibition of Paintings by Señor Sorolla y Bastida at the Grafton Galleries*, 1908

Following Sorolla's singular triumph of his first solo exhibition at the Galerie Georges Petit in Paris in June and July 1906, Sorolla spent the rest of the summer at Biarritz. There, galvanised by his success, he was immediately attracted to the life of the leisured classes on the beach, which became the subject of a series of paintings (fig. 1). The present work is altogether more intimate and familiar, being of the artist's daughter Elena, aged nine, here portrayed in profile wearing a pink dress and a straw hat and looking out to sea.

The climate, the clientele, and crowdedness of Biarritz required a new and different painterly approach to the one Sorolla followed in the Mediterranean. Working all day on the beach, his output in the French resort was distinguished by

more small format paintings rather than large canvases, possibly because the sheer number of beachgoers made it more difficult to compose a large painting, or perhaps as a response to the quickly changing Atlantic light.

Sorolla's mastery at capturing the moment in impressionistic brushstrokes is clearly palpable in his Biarritz works. Describing the artist's stay in Biarritz, diplomat and politician Mauricio López-Roberts, Marqui of Torrelaguna noted: 'among the throng of the tents, the parasols, and the reddish sunshades swelling in convex curves over the Grande Plage, Sorolla walks in his hunt for impressions. [...] And the painter's eyes, very wide open and determined eyes with a frank gaze, the eyes of a seafarer or an explorer, which see far and see everything, are filled with emotion as they contemplate the shifting and luminous appearances of the waves, and the strong and energetic shadows blackening on the golden mantle of the beach. Sorolla finds no pleasure in life if he does not paint, if he does not splash, two, three, four studies a day, and at the same time he is planning pictures, works of the future ('Crónica de arte: Sorolla en Biarritz', *Blanco y negro*, n. 805, 1906, pp. 11-13).

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 3771).

£ 100,000-150,000
€ 115,000-172,000 US\$ 141,000-211,000



Fig. 1. Joaquín Sorolla, *En la playa (By the Seaside)*, 1906, sold at Sotheby's London, 2013





10

10

ELISEO MEIFRÉN

Spanish, 1859 - 1940

Mallorca

signed *E Meifren* lower right
oil on canvas
80 by 100cm., 31½ by 39½in.

PROVENANCE

Private collection, USA (sale: Sotheby's, London,
16 November 2005, lot 179)
Purchased at the above sale by the present owner

£ 25,000-35,000

€ 28,600-40,000 US\$ 35,200-49,200



11

11

JOAQUÍN SOROLLA

Spanish, 1863 - 1923

Cala de Ibiza

oil on board
19 by 24cm., 7½ by 9½in.

PROVENANCE

Elena Sorolla (a gift from the artist, her father)

Painted in September 1919, this luminous view depicts a rocky cove in Ibiza, with the island of Formentera just visible on the horizon.

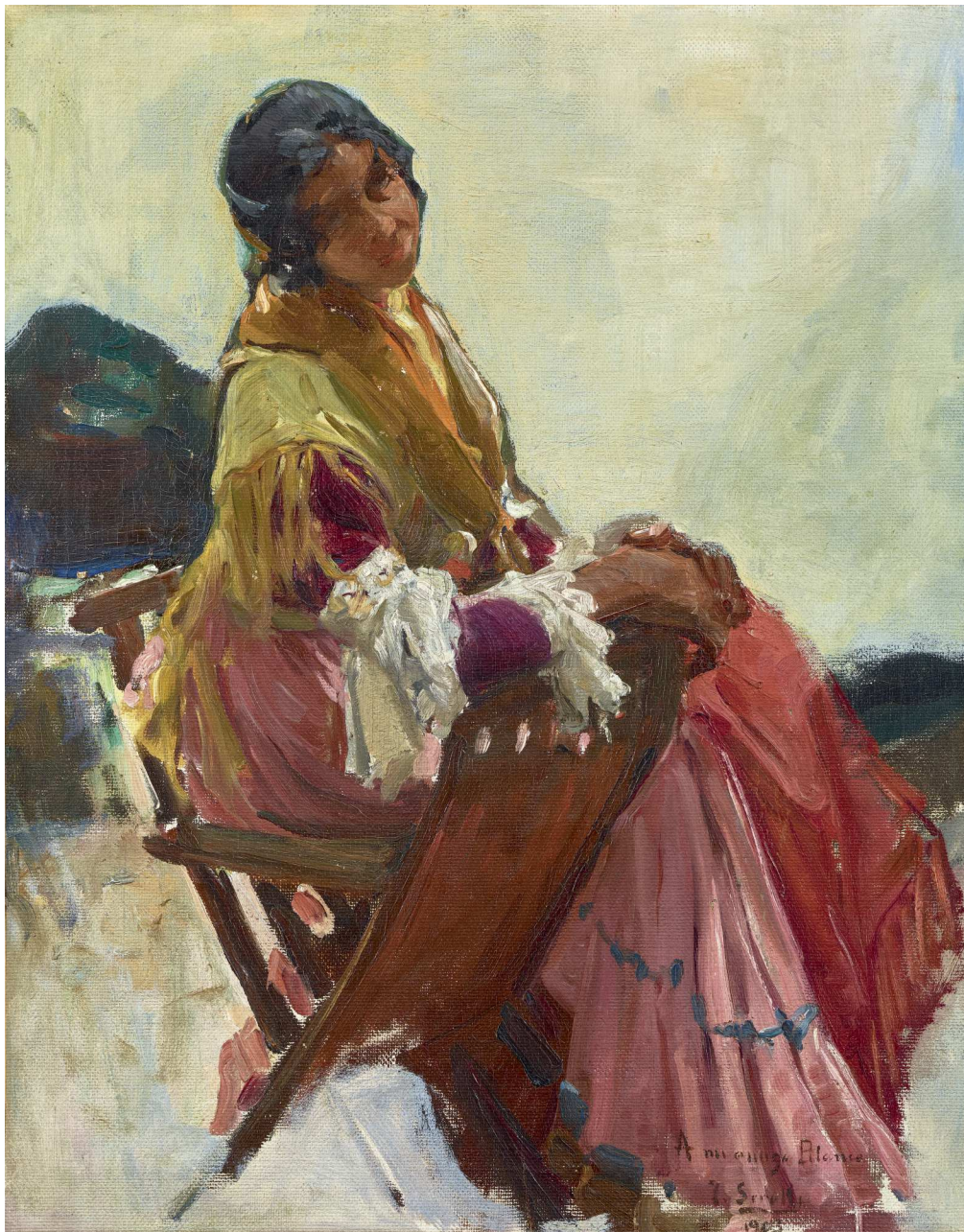
Following the completion of the vast decorative scheme for Archer M. Huntington's Hispanic Society of America, New York, which had taken the artist seven years to complete, Sorolla

felt physically and emotionally exhausted. He therefore decided to spend the summer relaxing in Mallorca, accompanied by his family, from where he travelled on to neighbouring Ibiza which inspired a series of works including the present one, made on the spot, but also more ambitious compositions including *The Smugglers*, commissioned by American billionaire Thomas Fortune Ryan.

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 3754).

£ 60,000-80,000

€ 68,500-91,500 US\$ 84,500-113,000



12

12

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

JOAQUÍN SOROLLA

Spanish, 1863 - 1923

Gitana

dedicated, signed and dated *A mi amigo Blanco / J. Sorolla / 1903* lower right
oil on canvas
50 by 39.5cm., 19½ by 15½in.

PROVENANCE

Mr Blanco (a gift from the artist, his friend)
Acquired by the father of the present owner in
1977

See *catalogue note at SOTHEBYS.COM*

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 1431).

£ 50,000-70,000
€ 57,500-80,000 US\$ 70,500-98,500

DARÍO DE REGOYOS

Spanish, 1857 - 1913

Calle de Toledo

signed and inscribed *Toledo / D de Regoyos* lower right

oil on canvas

48 by 30cm, 18¾ by 11¾in.

PROVENANCE

Sale: Durán, Madrid, January 1988, lot 166 (as a double sided work)

Sale: Galería Ansorena, Madrid, 11 November 2010, lot 121

EXHIBITED

Bruxelles, Palais des Beaux-Arts, *Exposition d'études rapportées d'Espagne et du Maroc* par M. M. Frantz Charlet, Théo van Rysselberghe, Darío de Regoyos (*Membres de l'Essor*), 1883, no. 93 (as *Une rue à Toledo*)

Madrid, Fundación Cultural Mapfre Vida, *Darío de Regoyos, 2002 - 03*, illustrated in the catalogue

LITERATURE

Lucien Solvay, *L'art espagnol*, Paris & Rouam, 1887, p. 27 (a drawing after the present work illustrated)

Darío de Regoyos, *La España Negra*, Madrid, 1963, p. 78 (a drawing after the present work illustrated)

Juan San Nicolás, *Darío de Regoyos 1857-1913, Tomo I*, Barcelona, 1990, pp. 34 & 35 (a drawing after the present work discussed and illustrated); p. 203, catalogued & illustrated (as *Calle de Toledo*)

Juan San Nicolás, *Darío de Regoyos. Catálogo razonado*, Museo de Bellas Artes de Asturias & Fundación Azcona, 2014, p. 84, no. 55, catalogued & illustrated

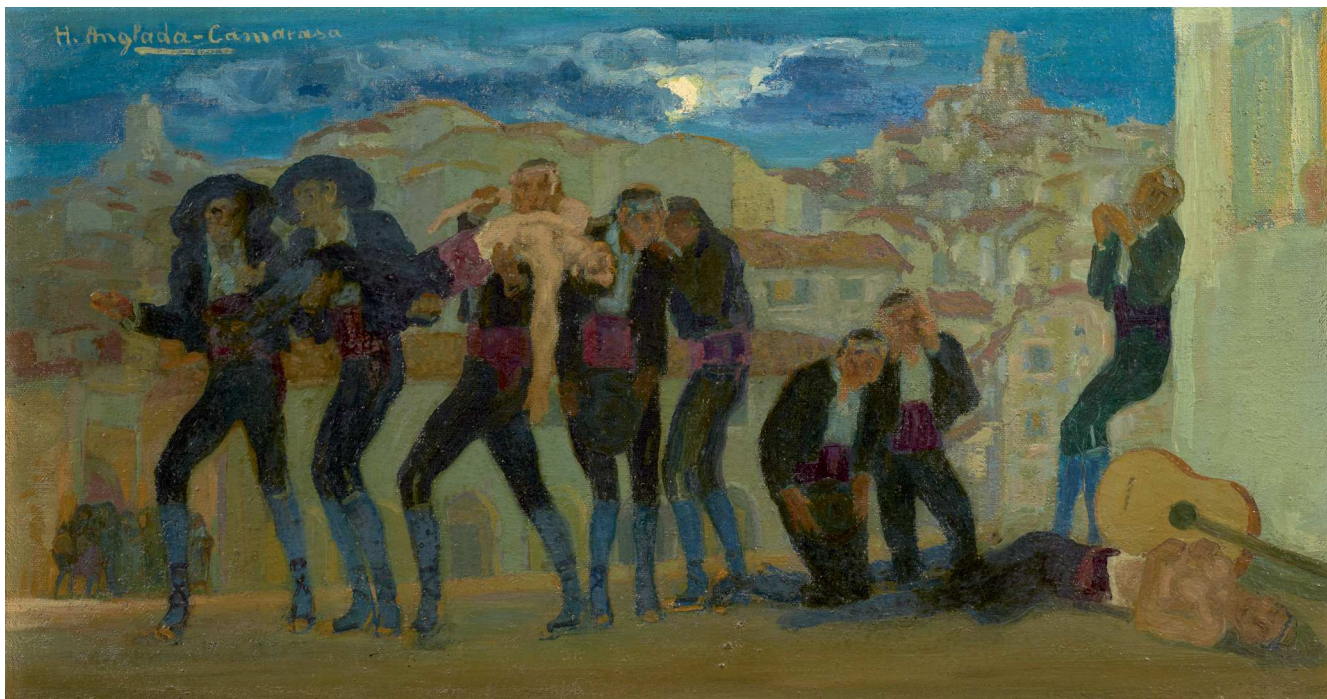
See *catalogue note* at SOTHEBYS.COM

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

£ 15,000-20,000

€ 17,200-22,900 US\$ 21,100-28,200





14

14

PROPERTY OF A PRIVATE COLLECTOR

HERMENEGILDO ANGLADA-CAMARASA

Spanish, 1871 - 1959

La reyerta (After the Brawl)

signed *H. Anglada - Camarasa* upper left

oil on canvas

40 by 74.5cm., 15¾ by 29¼in.

PROVENANCE

Banca Mas Sardá, Barcelona

Sale: Gobero, Barcelona, 1975

Purchased by the present owner in 2017

EXHIBITED

Madrid, Toisón Galería de Arte, *Exposición de homenaje al pintor H. Anglada Camarasa, 1873 [sic] -1959, 1960*

LITERATURE

Francesc Fontbona & Francesc Miralles, *Anglada-Camarasa: catalogue raisonné*, Barcelona, 1981, p. 296, no. F56 (as *La reyerta* or *Por un cantar y una flor*)

⊕ £ 40,000-60,000

€ 45,700-68,500 US\$ 56,500-84,500

PROPERTY FROM A SPANISH PRIVATE COLLECTION

IGNACIO ZULOAGA

Spanish, 1870 - 1945

Mademoiselle Souty

signed and dated *I. Zuloaga 1915* lower right

oil on canvas

190 by 120cm., 74¾ by 47¼in.

PROVENANCE

Carlos Beistegui, Paris (collector Carlos Beistegui, 1863-1953, was a close friend of the artist. He acquired a number of his paintings, including several depicting Mademoiselle Marcelle Souty. Zuloaga also portrayed Beistegui himself on at least seven occasions. Beistegui's collection of 18th and 19th Century paintings was donated to the Musée du Louvre)

Galeria Barbié, Barcelona

Purchased from the above by the present owner in 1980

EXHIBITED

Boston, The Copley Society (and travelling), *Exhibition of Paintings by Ignacio Zuloaga Under the Auspices of Mrs. Philip M. Lydig*, 1916-1918, no. 11
Aragón, Instituto Aragonés de la Mujer, *Imágenes de mujer en la plástica española del siglo XX*, Zaragoza, 2003, illustrated in the catalogue

LITERATURE

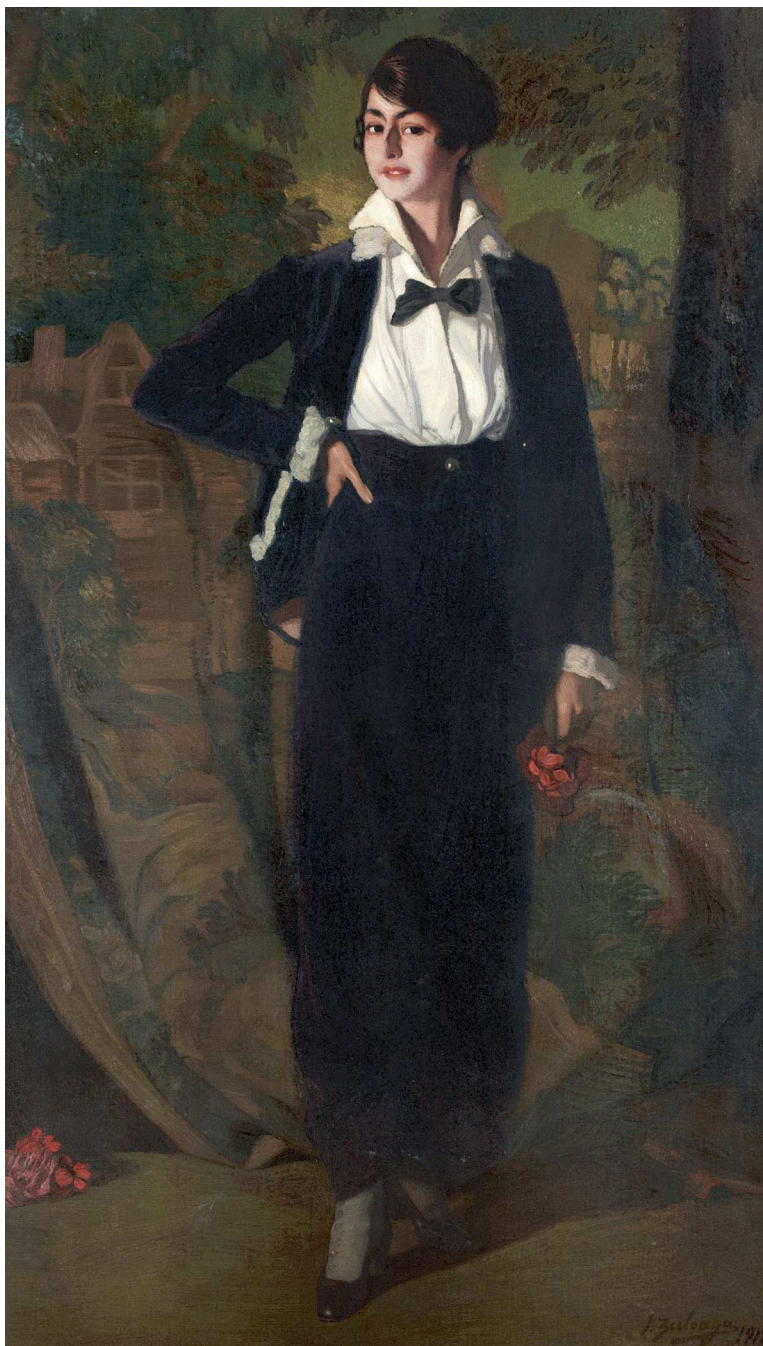
The World Magazine, 11 January 1917

Enrique Lafuente Ferrari, *The Life and Work of Ignacio Zuloaga*, Barcelona, 1991, p. 512, no 399, catalogued

See catalogue note at SOTHEBYS.COM

W £ 60,000-80,000

€ 68,500-91,500 US\$ 84,500-113,000





12

16

RAIMUNDO DE MADRAZO

Spanish, 1841-1920

La pintora (Aline)

signed *R. Madrazo* lower right

oil on panel

75 by 55cm., 29½ by 21½in.

PROVENANCE

Arthur Tooth & Sons, London (label on the reverse)

Private collection, Spain (acquired from the above)

See *catalogue note* at SOTHEBYS.COM

£ 50,000-70,000

€ 57,500-80,000 US\$ 70,500-98,500



21

17

JEAN-BAPTISTE-CAMILLE COROT

French, 1796 - 1875

Fontainebleau - Chênes inclinés dans une éclaircie de forêt

signed COROT lower left
oil on canvas
40.5 by 55.5cm., 16 by 21¾in.

PROVENANCE

Pétrel collection
Sale: Hôtel Drouot, Paris, 29 May 1920
Galerie Georges Petit, Paris, 1920
Sale: Sotheby's, New York, 27 October 1988, lot
33
Hammer Galleries, New York

EXHIBITED

New York, Hammer Galleries, *19th and 20th
Century European Paintings-Recent Acquisitions*,
1990

New York, Hammer Galleries, *The Gallery
Collection: 19th and 20th Century Paintings*, 1994

LITERATURE

Alfred Robaut, *L'Oeuvre de Corot, catalogue
raisonné et illustré*, Paris, 1965, vol. II, p. 284, no.
896, illustrated, p. 285

Robert Katz and Celestine Dars, *The
Impressionists in Context*, New York, 1991, p. 46,
illustrated

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

± £ 60,000-80,000
€ 68,500-91,500 US\$ 84,500-113,000

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ISAAC ISRAELS

Dutch, 1865-1934

Carmencita

signed *Isaac Israels* lower right
oil on canvas
91.5 by 72cm., 36 by 28³/₄in.

PROVENANCE

Jan Michiel Pieter Glerum, Amsterdam, by *circa* 1918 (1879 – 1930; one of Amsterdam's greatest art collectors, by the 1920s Glerum had a collection of over two thousand works of art, including many paintings by Isaac Israels, whom he knew personally. Most of his collection was sold after his death; his sale: S.J. Mak van Waay, Amsterdam, 28 February 1933, lot 110 (as *Carmencita*))

Liesbeth Schokking-Ribbius Peletier, Doorn (by 1965)

Sale: Mak van Waay, Amsterdam, 15 April 1975, lot 61

Private collection, the Netherlands

Kunsthandel Rueb, Amsterdam, by 2008

Acquired from the above by the present owner

EXHIBITED

Laren, Singer Museum, *Isaac Israels; de schilder 1865-1934, een eeuw na zijn geboorte*, 1965, no. 92 (as *Carmen*)

The Hague, Gemeentemuseum, *Jozef en Isaac Israëls, Vader & Zoon*, 2008-09 (as *Carmen*; illustrated in the catalogue)

The present work is thought to depict the Spanish dancer Carmencita (Carmen Dauset Moreno, 1868-1910), a renowned Spanish dancer who performed internationally, in London, Paris and New York. She had many admirers and was painted by artists including John Singer Sargent and William Merritt Chase, and James Carroll Beckwith, who also filmed her. Israels' portrait was painted in Paris, and reflects Israels' fascination with both the personalities and latest fashions that abounded in the French capital - as also suggested by what appears to be a Japanese print hanging on the wall.

The son of the Dutch naturalist painter Jozef Israels, in 1887 Israels moved to Amsterdam where he became a member of the *Tachtigers*, a group of progressive artists and writers. In 1903 he left for Paris where he took on an atelier Boulevard de Clichy. The cafés, cabarets and the elegant world of *haute couture* offered up a wealth of subjects for the young *arriviste*. He gained access to exclusive fashion houses such as Paquin and Drecoll where he observed the wealthy clientele and the work of the seamstresses and the milliners, and became a regular visitor to the Moulin Rouge, the Moulin de la Galette, and to fashionable restaurants such as Le Perroquet.

£ 70,000-100,000

€ 80,000-115,000 US\$ 98,500-141,000





19

19

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

MARIE-FRANÇOIS FIRMIN-GIRARD

French, 1838-1921

La Marchande des quatre saisons

signed *FIRMIN-GIRARD*, lower right
oil on canvas
65.5 by 50cm., 26 by 19¾in.

PROVENANCE

Family of the artist
Gallery Nackers, Brussels
Acquired from the above by the grandmother of the present owner in the 1950s

Painted in Charlieu, circa 1910.

The authenticity of this work has been confirmed by Patrick Faucheur, great-grandson of the artist, and Victoire Baron who will be including this in the forthcoming Firmin-Girard catalogue raisonné.

£ 12,000-18,000
€ 13,700-20,600 US\$ 16,900-25,300



20

20

MARIE-FRANÇOIS-FIRMIN GIRARD

French, 1838 - 1921

Le repas des volailles

signed *FIRMIN-GIRARD* lower right
oil on canvas
46.5 by 32.5cm., 18¼ by 12¾in.

PROVENANCE

Sale: Antoine Ader, Paris, 21 March 2001, lot 152

LITERATURE

Paul Girard, *Firmin-Girard, par son petit-fils*, Orléans, 1988, p. 24, no. 62, catalogued; p. 56, illustrated

Painted in 1882.

The authenticity of this work has been confirmed by Patrick Faucheur, great-grandson of the artist, and Victoire Baron who will be including this in the forthcoming Firmin-Girard catalogue raisonné.

£ 8,000-12,000
€ 9,200-13,700 US\$ 11,300-16,900



21

21

PROPERTY FROM A BELGIAN PRIVATE
COLLECTION

MARIE-FRANÇOIS FIRMIN- GIRARD

French, 1838-1921

Le Quai de la Tournelle, Paris

signed *FIRMIN-GIRARD* lower left
oil on panel
38 by 54cm., 15 by 21¼in.

Painted *circa* 1900.

A quintessential view of Paris on a summer's evening, the present work presents a wealth of details, from the young child waving to boats on the river, the horse-drawn omnibus crossing

the *Pont de l'Archevêché*, and even an early cyclist just visible to the left. After a time living in Fontainebleau in the company of his fellow artists, Firmin-Girard returned to Paris and took up the Parisian views exemplified by his masterpiece *Quai aux fleurs* of 1875 (sold Sotheby's New York, 9 May 2014).

The authenticity of this work has been confirmed by Patrick Faucheur, great-grandson of the artist, and Victoire Baron who will be including this in the forthcoming Firmin-Girard catalogue raisonné.

£ 40,000-60,000

€ 45,700-68,500 US\$ 56,500-84,500

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)

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.

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

£ 50,000-70,000

€ 57,500-80,000 US\$ 70,500-98,500





23

23

PROPERTY OF A PRIVATE COLLECTOR, UNITED KINGDOM

GIOVANNI BATTISTA TORRIGLIA

Italian, 1858 - 1937

The Centre of Attention

signed *G. B. Torriglia* lower right
oil on canvas
51 by 75cm., 20 by 29½in.

PROVENANCE

Private collection, Argentina (sale: Sotheby's, New York, 23 May 1996, lot 152)
Haynes Fine Art, London (purchased at the above sale)
Purchased from the above by the aunt of the present owner in 1996; thence by descent

£ 20,000-30,000
€ 22,900-34,300 US\$ 28,200-42,200

24

PROPERTY OF A DISTINGUISHED COLLECTOR

LUIGI BECHI

Italian, 1830 - 1919

Teasing the Cat

signed *L. Bechi* lower left
oil on canvas
138 by 100cm., 54¼ by 39¼in.

PROVENANCE

Luigi Pisani, Florence
Sale: Bonhams, New York, 21 October 2008, lot 95
Sale: Christie's, Amsterdam, 7 May 2013, lot 229
Purchased at the above sale by the present owner

W £ 40,000-60,000
€ 45,700-68,500 US\$ 56,500-84,500





25



26

25

JAN JACOB SPOHLER

Dutch, 1811 - 1866

Winter Landscape with Windmills

signed *J J Spohler f* lower left

oil on panel

27.5 by 40.5cm., 10¾ by 16in.

£ 5,000-7,000

€ 5,800-8,000 US\$ 7,100-9,900



27

26

PROPERTY FROM A PRIVATE COLLECTION,
DALLAS

CORNELIS SPRINGER

Dutch, 1817 - 1891

A view of Haarlem

signed and dated *C Springer 90* lower right;
signed, inscribed and dated on a label on the
reverse

oil on panel

40.6 by 30.5cm., 16¼ by 12in.

PROVENANCE

W. H. Patterson Fine Arts Ltd., London
Private collection (acquired from the above; sale:
Sotheby's, London, 16 November, 2004, lot 262)
Purchased at the above sale by the present owner

± £ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900

27

PROPERTY FROM A DUTCH PRIVATE
COLLECTION

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.

£ 40,000-60,000

€ 45,700-68,500 US\$ 56,500-84,500



28



28

28

PROPERTY OF A GENTLEMAN

**GEORGE WILLEM
OPDENHOFF**

Dutch, 1807-1873

**Fishing Boats on Scheveningen
Beach**

signed *G.W.Opdenhoff*, f lower left

oil on canvas

48 by 68.5cm., 19 by 27in.

PROVENANCE

Simonis & Buunk Kunsthandel, Ede
Purchased from the above by the present owner
in circa 2005

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900



30

29

PROPERTY OF A GENTLEMAN

JOHANNES FRANCISCUS SPOHLER

Dutch, 1853-1894

A Dutch Canal

signed *J.F. Spohler* lower left; signed and authenticated on a label on the stretcher
oil on canvas
44 by 35cm., 17¹/₄ by 13³/₄in.

PROVENANCE

Sale: Christie's, Amsterdam, 25 October 2005, lot 207
Simonis & Buunk Kunsthandel, Ede
Purchased from the above by the present owner in *circa* 2007

£ 6,000-8,000
€ 6,900-9,200 US\$ 8,500-11,300

30

PROPERTY OF A GENTLEMAN

CHARLES LEICKERT

Belgian, 1816 - 1907

A Winter Scene

signed and indistinctly dated *Ch. Leickert. f.* lower right
oil on canvas
81 by 122cm., 32 by 48in.

PROVENANCE

Private collection, Connecticut (sale: Shannon's, Milford, 28 October 2010, lot 48)
Purchased at the above sale

£ 40,000-60,000
€ 45,700-68,500 US\$ 56,500-84,500



31 (i)



32 (ii)



32

31

JAN JACOB SPOHLER

Dutch, 1811 - 1866

Summer and Winter: A Pair

(ii) signed and dated *J.J. Spohler f. / 61* lower left
both oil on canvas
each 40 by 53.5cm., 15¾ by 21in. (2)

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900

32

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

CHARLES LEICKERT

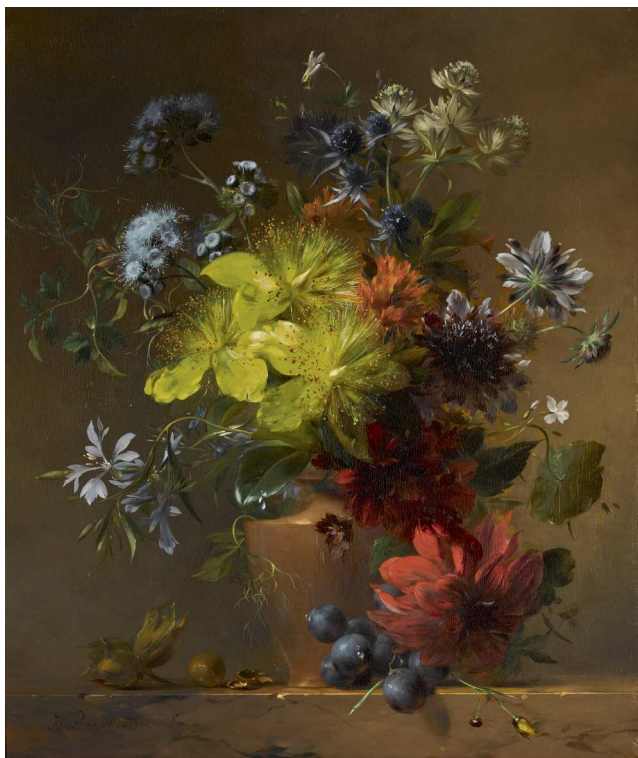
Belgian, 1816 - 1907

Winter Landscape

signed and dated *Ch. Leickert. f. 53* lower right
oil on canvas
51 by 59cm., 20 by 23in.

£ 15,000-20,000

€ 17,200-22,900 US\$ 21,100-28,200



33

33

PROPERTY FROM THE MORPURGO COLLECTION,
AMSTERDAM

HENDRIK REEKERS

Dutch, 1815 - 1854

Autumnal Flower Still life

signed and dated *H. Reekers. 1839.* lower left
oil on panel
40.5 by 34cm, 16 by 13½in.

PROVENANCE

In the family of the present owner by the 1940s

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500



34

34

PROPERTY FROM THE MORPURGO COLLECTION,
AMSTERDAM

ANTON WEISS

German, 1801-1851

Still life with Roses, Tulips and Imperial Fritillary

signed and dated *A. Weiss 1840* lower right
oil on canvas laid on board
91 by 77cm., 35¾ by 30¼in.

£ 10,000-15,000

€ 11,500-17,200 US\$ 14,100-21,100

35

PROPERTY OF A GENTLEMAN

ADRIANA HAANEN

Dutch, 1814 - 1895

Still Life with Roses, Peonies and Lilac

signed and dated *Adriana Haanen / 1848* lower
left
oil on canvas
71 by 55cm., 28 by 21½in.

PROVENANCE

Galerie F.A.C. Prestel, Frankfurt am Main
Sale: Arnold Auktionshaus, 11 March 2006, lot
782
Simonis & Buunk Kunsthandel, Ede
Purchased from the above by the present owner
in circa 2007

£ 15,000-20,000

€ 17,200-22,900 US\$ 21,100-28,200



35

PROPERTY OF A GENTLEMAN

FRANZ RICHARD UNTERBERGER

Austrian, 1837 - 1902

Rio dei Ognissanti with Santa Maria del Rosario, Venice

signed *F R Unterberger* lower left

oil on canvas

78.5 by 119.5cm., 31 by 47in.

PROVENANCE

Private collection, New Jersey (sale: Shannon's,
Milford, 24 October 2012, lot 60)

Purchased at the above sale

Son of an art dealer, Franz-Richard Unterberger studied painting in Munich in the 1850s, and then moved to Düsseldorf in the 1860s where he focused on mountain landscapes. He is best-known for his spectacular views of Venice, Amalfi and Naples, of which this is a particularly impressive example.

Painted from the Rio dei Ognissanti looking north west, facing the Ponte Trevisan with the church of Santa Maria del Rosario in the background, the present work is a beautiful example of Unterberger's *oeuvre* and of his lively depictions of nineteenth-century Venice. Whilst his keen eye for architectural elements is reminiscent of Italian *vedutismo*, this animate scene rendered with quick gestural brushstrokes is typical of the artist's more romantic approach to the genre.

£ 80,000-120,000

€ 91,500-137,000 US\$ 113,000-169,000







37

37

ANTONIO REYNA

Spanish, 1859 - 1937

St Mark's Square, Venice

signed and inscribed *A. Reyna / Venezia* lower right

oil on board

35.5 by 75cm., 14 by 29½in.

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900

38

PROPERTY FROM A SWEDISH PRIVATE COLLECTION

PABLO SALINAS

Spanish, 1871 - 1946

The Confirmation

signed *Pablo. Salinas. Roma* lower left

oil on canvas

45.5 by 75.5cm., 18 by 29¾in.

£ 10,000-15,000

€ 11,500-17,200 US\$ 14,100-21,100



38



39 (i)

39

ANTONIETTA BRANDEIS

Czech, 1849 - 1920

The Bridge of Sighs and the Doge's Palace, Venice; A Pair

(i) signed *ABrandeis.* lower left; with the artist's estate stamp on the reverse

(ii) signed *ABrandeis* lower right

both oil on panel

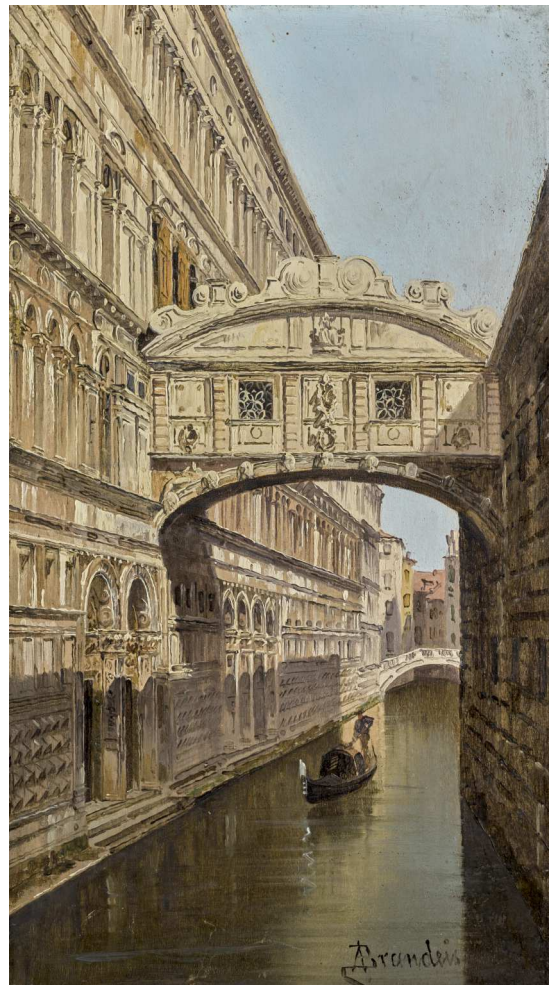
(i) 12 by 21.5cm., 4¾ by 8½in., (ii) 21.5 by 12cm., 8½ by 4¾in. (2)

PROVENANCE

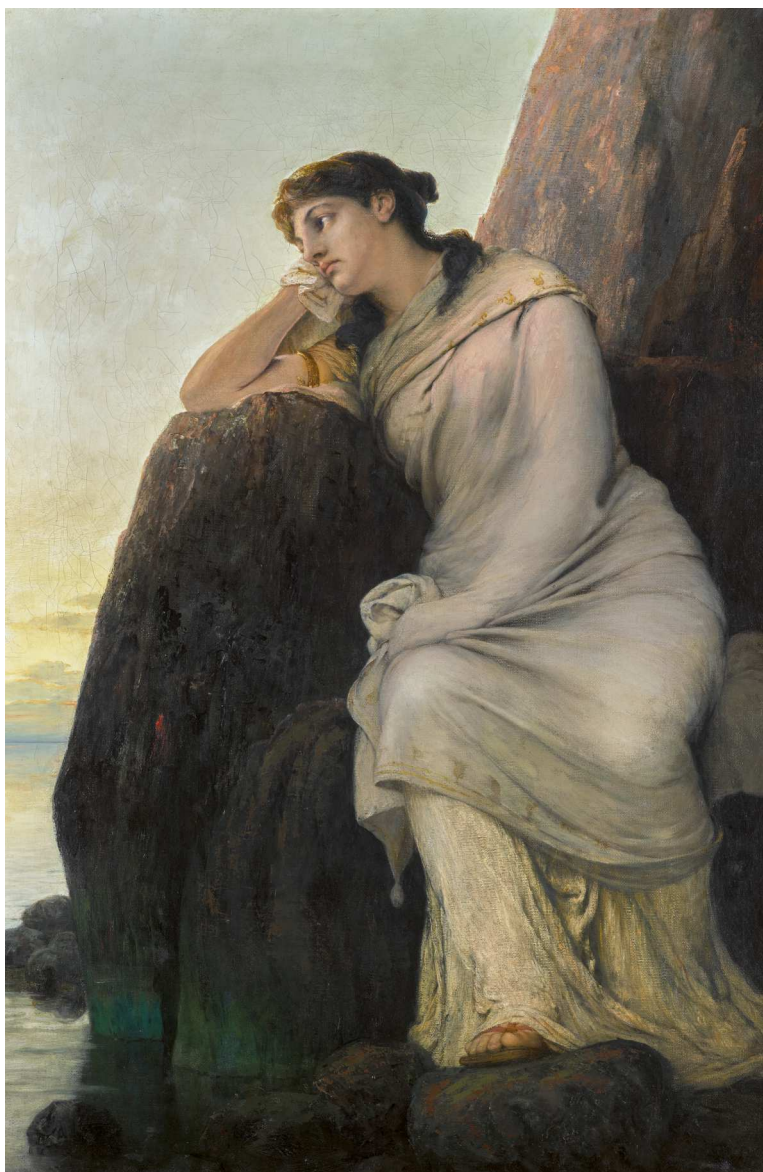
(i) Estate of the Artist

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900



39 (ii)



40

40

GEORGIOS JAKOBIDES

Greek, 1852-1932

Nostalgia

signed *JAKOBIDES* lower right
oil on canvas
94 by 63cm., 37 by 25in.

PROVENANCE

Oekme House, USA, 1882 (possibly acquired from the artist)
Galerie Wimmer & Co., Munich (by 1930)
Acquired by the present owner in Munich

LITERATURE

Deltion tis Estias, 23 August 1881, no. 243, p. 2
Deltion tis Estias, 21 March 1882, no. 273, p. 1
Ioakim Pavlidis, 'I Kreoussa Eikon G. Iakovidou',
Esperas, no. 70, 15/27 March, 1884, p. 341-42
Constantinos Skokos, *Etision Imerologion, Chronographikon, Philologikon, Geloiographikon tou etous 1888*, Athens, 1888, p. 121
Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Minden, 1974, vol I.2, p. 636, no. 2 (as *Iphigeneia auf Tauris*)
Olga Mentzafou-Polyzou, *Georgios Iakovidis: a Retrospective*, exh.cat., National Gallery, Athens, 1999, p. 53, illustrated; p. 335, no. 32, cited (as *Nostalgic Iphigenia*)

Olga Mentzafou-Polyzou, *Georgios Iakovidis: a Retrospective*, exh.cat., National Gallery, Athens, 2005, pp. 131-32, discussed & illustrated (as *Nostalgic Iphigenia*); p. 314, catalogued as lost

Painted in 1882, this rediscovered early work was referred to by the artist in his personal notebook as *Ifigenia in Tavriss*.

£ 30,000-50,000
€ 34,300-57,500 US\$ 42,200-70,500

41

PAUL EMIL JACOBS

German, 1802 - 1866

Episode from the Greek War of Independence

signed and dated *E. Jacobs pinxit / 1841* lower right
oil on canvas
134 by 118cm., 52½ by 46½in.

PROVENANCE

Private collection, Berlin (in the family since circa 1918)
Purchased in Munich by the present owner in 2017

Painted in 1841 following Jacobs' trip to Greece and Italy, the present work pays tribute to the Greek War of Independence (1821-1830). A group of soldiers, one of them wounded, has taken refuge under the remains of a Greek temple. A Turkish warrior clutches candlesticks and other loot from the nearby burning church, attempting to abduct a Greek young girl as his captive.

The Greek war of independence resonated deeply with European intellectuals and artists alike, from Byron to Delacroix, the stoic struggle of a subjugated people against all odds becoming a key inspiration to the Romantic movement.

The authenticity of this painting has been confirmed by the Jacobs Family Archive who will be including it in the forthcoming Jacobs catalogue raisonné as no. 289.

W £ 80,000-120,000
€ 91,500-137,000 US\$ 113,000-169,000



41



42



43

42

PROPERTY FROM A FRENCH PRIVATE
COLLECTION

HOCA ALI RIZA

Turkish, 1858 - 1930

On the Bosphorus

signed in Arabic lower left
gouache on paper
15 by 22.5cm., 6 by 9in.

PROVENANCE

Acquired by the present owner in 2016

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500

43

PROPERTY OF AN ITALIAN PRIVATE COLLECTOR

HALID NACI

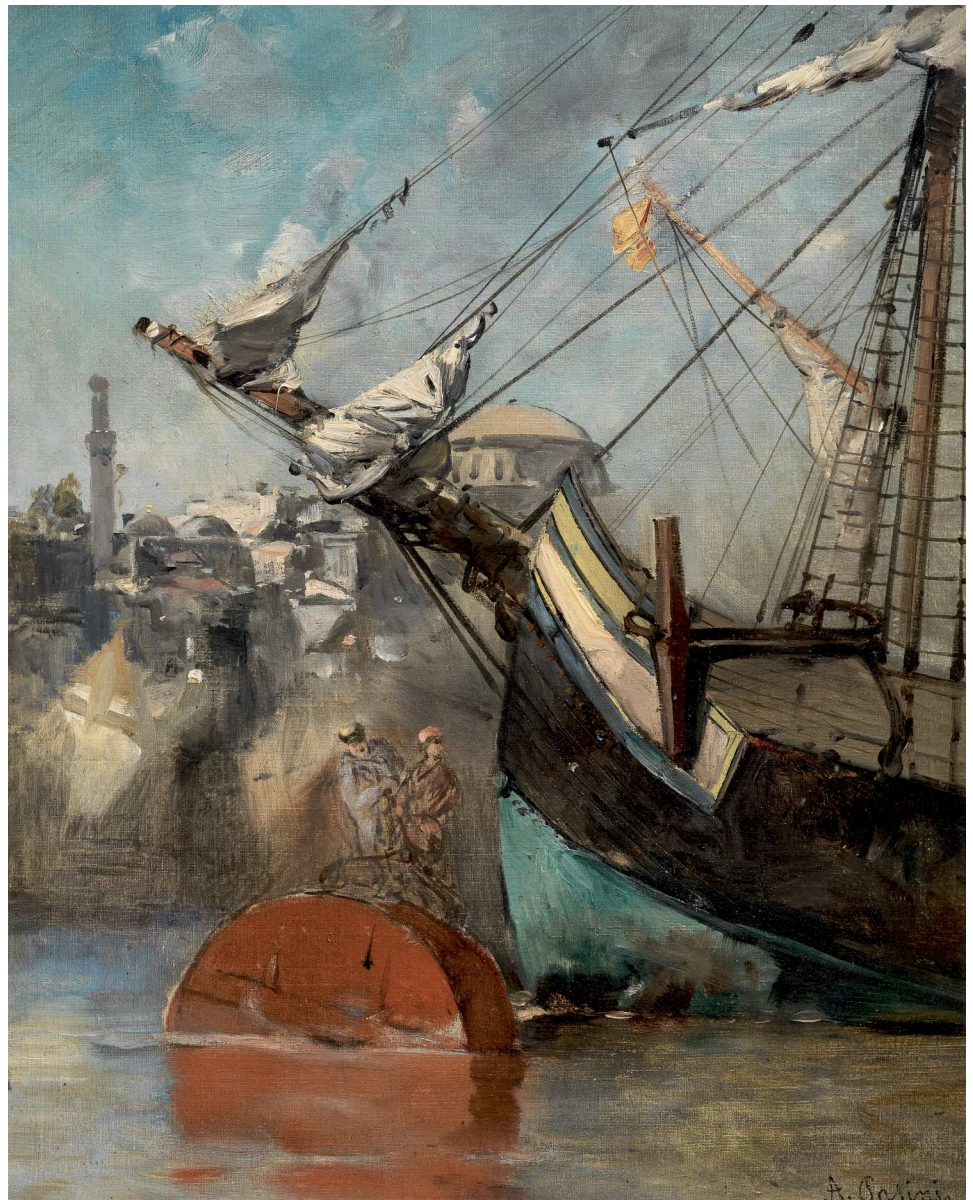
Turkish, 1875-1927

Off Seraglio Point, Constantinople

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

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900



44

44

PROPERTY FROM AN ITALIAN PRIVATE
COLLECTION

ALBERTO PASINI

Italian, 1826 - 1899

Ship at Anchor, Constantinople

signed *A. Pasini* lower right

oil on canvas

37.5 by 29.5cm., 14½ by 11½in.

PROVENANCE

Sale: Finarte, Milan, 1 June 1988, lot 309

Purchased at the above sale by the present owner

LITERATURE

Vittoria Botteri Cardoso, *Pasini*, Genova, 1991, p.
300, no. 505, catalogued & illustrated

Painted in *circa* 1867-69.

£ 30,000-50,000

€ 34,300-57,500 US\$ 42,200-70,500



45



46

45

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

AUGUST VON SIEGEN

German, b.1850

Market in Cairo

signed *Aug. Siegen* lower right
oil on canvas
99 by 143cm., 39 by 56in.

PROVENANCE

Princess Marianne of the Netherlands (1810 -
1883; daughter of King Wilhelm I, and founder of
the Reinhartshausen Museum in 1856)
A. H. Lester, London
Acquired by the present owners in 2010

W £ 8,000-12,000
€ 9,200-13,700 US\$ 11,300-16,900



47

46

PROPERTY FROM A HUNGARIAN PRIVATE
COLLECTION

GYULA TORNAI

Hungarian, 1861 - 1928

The Coffee Seller

signed *TORNAI* upper right
oil on panel
127 by 74cm., 50 by 29in.

PROVENANCE

Private collection, Hungary
Purchased by the present owner from the above
in *circa* 2006

£ 20,000-30,000
€ 22,900-34,300 US\$ 28,200-42,200

47

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

EUGÈNE GIRAUD

French, 1806 - 1881

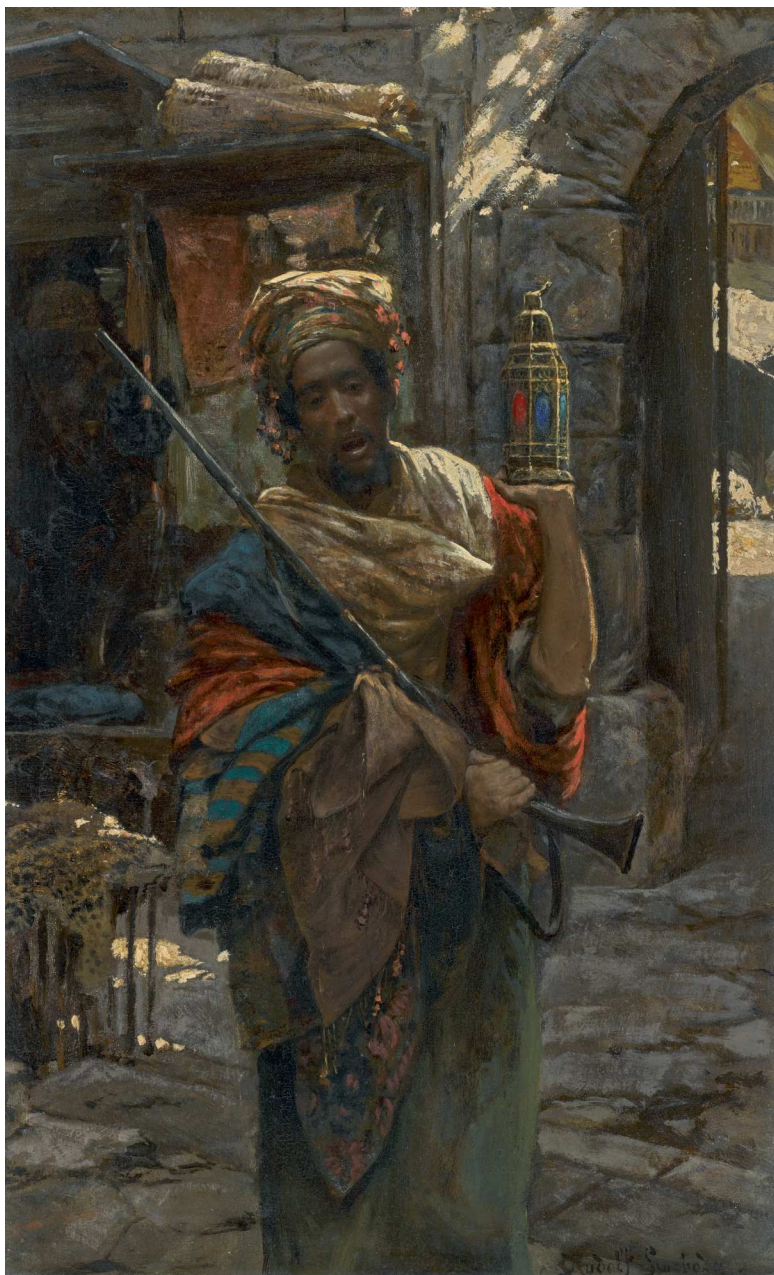
Les bords du Nil

signed and dated *Giraud /1856* lower left
oil on canvas
51 by 74cm., 20 by 29in.

PROVENANCE

Private collection, United Kingdom (sale:
Sotheby's, London, 3 June 2003, lot 159)
Purchased at the above sale by the present owner

£ 10,000-15,000
€ 11,500-17,200 US\$ 14,100-21,100



48

48

PROPERTY FROM A CANADIAN ESTATE

RUDOLF SWOBODA

Austrian, 1859-1914

The Sentinel

signed *Rudolf Swoboda* lower right
oil on panel
59 by 36cm., 23½ by 14¼in.

PROVENANCE

Frederick Thom Gallery, Toronto
Purchased from the above by the late owner in
the 1970s; thence by descent

‡ £ 15,000-25,000

€ 17,200-28,600 US\$ 21,100-35,200



49

49

PROPERTY FROM A SWISS PRIVATE COLLECTION

ALFONS LEOPOLD MIELICH

German, 1863 - 1929

The Water Carrier

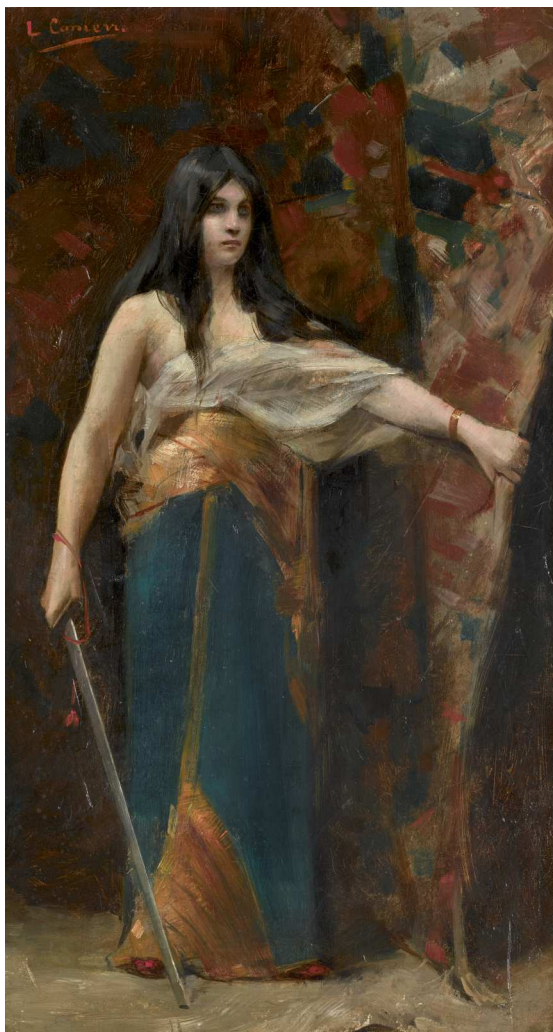
signed A. L. MIELICH lower left

oil on panel

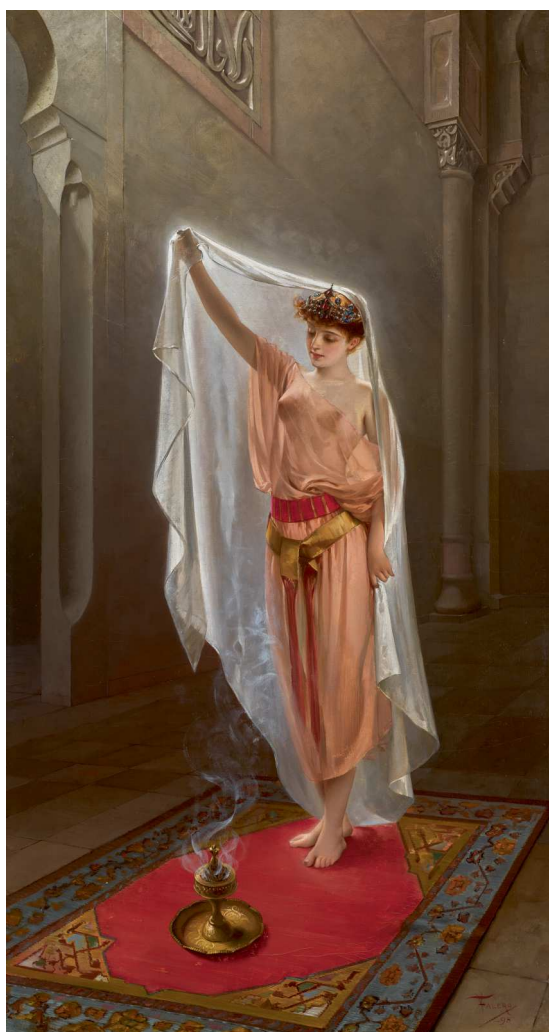
58 by 46cm., 23 by 18in.

± £ 30,000-50,000

€ 34,300-57,500 US\$ 42,200-70,500



50



51

50

PROPERTY OF A DISTINGUISHED COLLECTOR

LÉON COMERRE

French, 1850 - 1916

Judith

signed *L Comerre* upper left
oil on canvas
49 by 26.5cm., 19 by 10½in.

PROVENANCE

Kurt E. Schon Fine Art, New Orleans (by 24 November 1996)
Sam Wyly, Dallas (acquired from the above in 1996; sale: Dallas Auction Gallery, Dallas, 5 October 2016, lot 3)
Purchased at the above sale by the present owner

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,500

51

PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

LUIS RICARDO FALERO

Spanish, 1851 - 1896

An Oriental Beauty

signed and dated *Falero / 95* lower right
oil on canvas
75 by 40.5cm., 29.5 by 16in.

PROVENANCE

Acquired by the grandmother-in-law of the present owner, *circa* the 1950s; thence by descent

£ 10,000-15,000

€ 11,500-17,200 US\$ 14,100-21,100

52

FABIO FABBI

Italian, 1861-1946

Dancing in The Harem Courtyard

signed *F Fabbi* lower left
oil on canvas
30.5 by 45cm., 13½ by 17½in.

PROVENANCE

Private collection, France (sale: Sotheby's, London, 22 November 2011, lot 177)
Purchased at the above sale by the late owner; thence by descent

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900



52

53

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

EMILE CLAUS

Belgian, 1849 - 1924

Girl from Granada

signed, inscribed and indistinctly dated *Emile
Claus / Granada* upper right
oil on canvas
51 by 41cm., 20 by 16in.

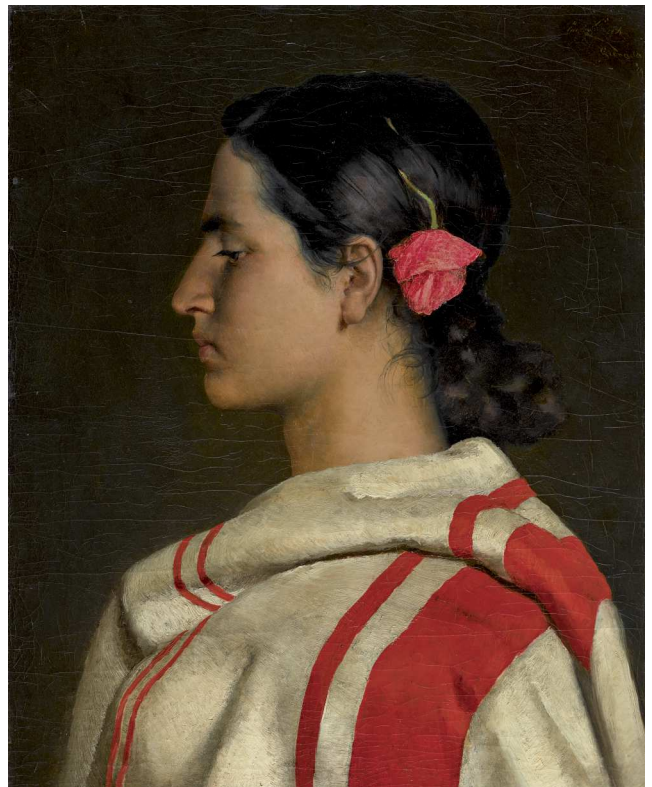
PROVENANCE

Galerie George Giroux, Brussels
Purchased from the above by the family of the
present owner in *circa* 1930

The present work relates to Claus' journey to
Morocco and Algeria early in his career *circa*
December 1878-79, in which he passed through
Spain en route.

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,300-16,900



53



54



55

EDOUARD CORTÈS

French, 1882 - 1969

La rue de Rivoli, Paris

signed *Edouard Cortès* lower right
oil on canvas
40 by 66cm., 15¾ by 26in.

PROVENANCE

Purchased by the father of the present owner,
probably in the 1960s

⊕ £ 25,000-35,000
€ 28,600-40,000 US\$ 35,200-49,200

PROPERTY FROM A BRITISH PRIVATE
COLLECTION

EDOUARD HAMMAN

Belgian, 1819 - 1888

Hesitation

signed and dated *Ed. Hamman 72*. lower right
oil on canvas
55 by 73cm., 21½ by 28¾in.

PROVENANCE

Possibly, sale: New York, 19 January 1906 (as
Hesitation)
Albion Fine Arts, London
Purchased from the above by the present owner
in 1983

LITERATURE

Possibly, Emmanuel Bénézit, *Dictionnaire des
peintres, sculpteurs, dessinateurs et graveurs*,
1976, vol. 5, p. 381, the 1906 sale cited

£ 15,000-20,000
€ 17,200-22,900 US\$ 21,100-28,200

VITTORIO CORCOS

Italian, 1859 - 1933

Girl in White

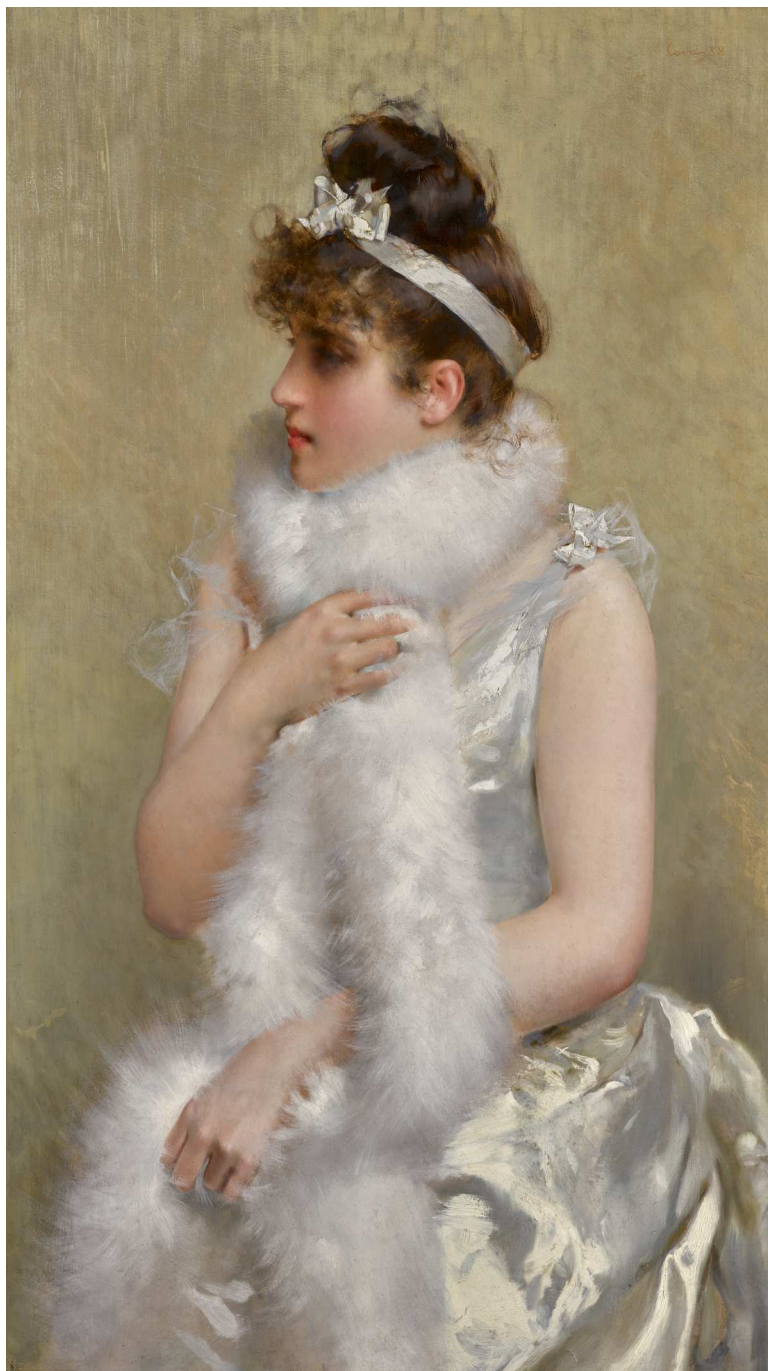
signed and dated *Corcos 88* upper right
oil on canvas
96 by 54.5cm., 37½ by 21½in.

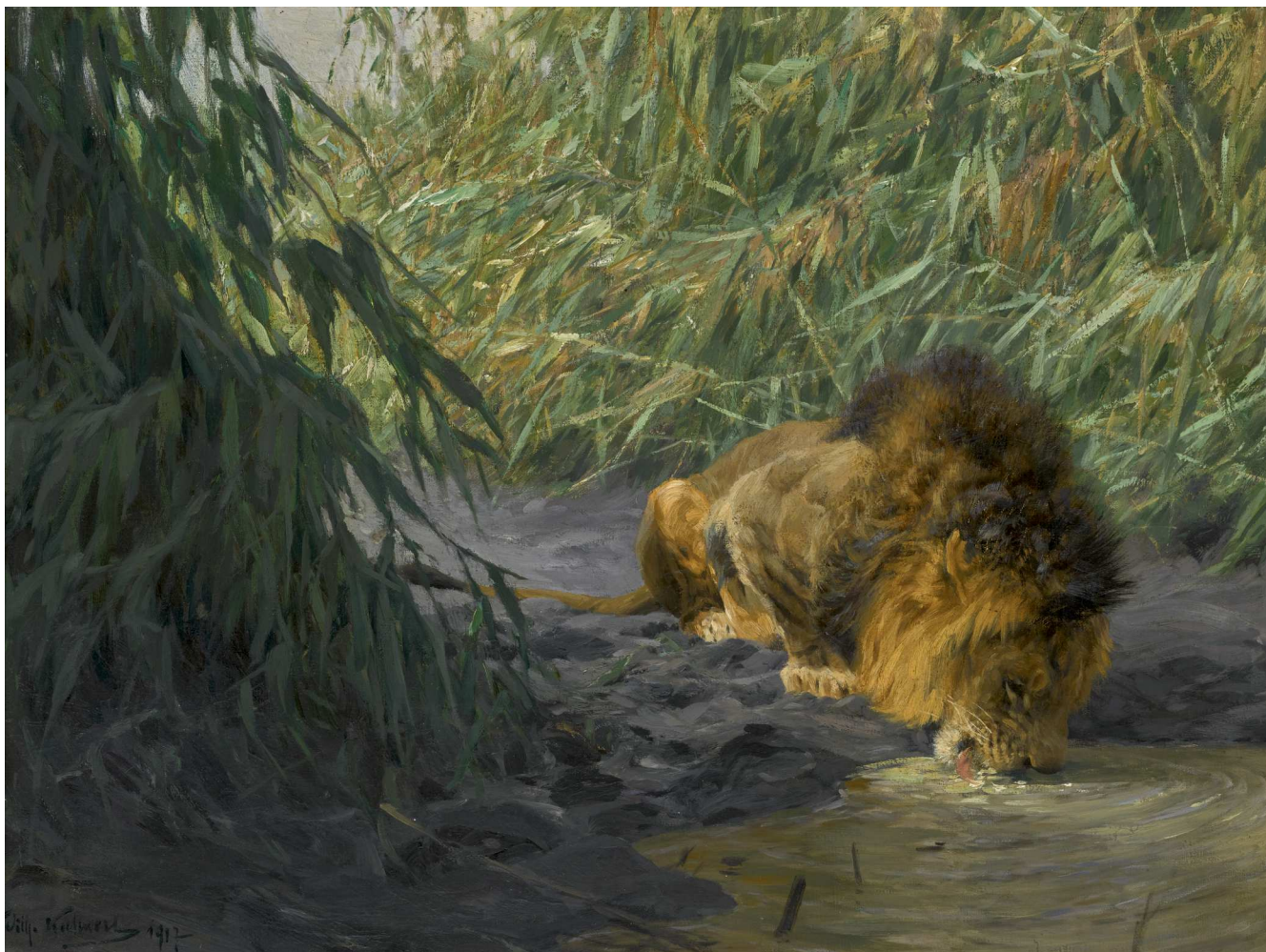
PROVENANCE

Private collection, United Kingdom

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

£ 30,000-50,000
€ 34,300-57,500 US\$ 42,200-70,500





57

57

PROPERTY FROM A GERMAN PRIVATE
COLLECTION

WILHELM KUHNERT

German, 1865 - 1926

Thirst

signed and dated *Wilh. Kuhnert 1917* lower left
oil on canvas
50 by 65cm., 19 by 25½in.

Following the example of Germany's celebrated
animal painter Richard Friese, who advocated
the study of wild animals in their native habitats,
Wilhelm Kuhnert first travelled to East Africa in

1891. The demand for his impressive depictions
of African wildlife led Kuhnert to return to the
German and English colonial territories of East
and South Africa on safari in 1905 and 1911-12.
Of all of Kuhnert's animal subjects, lions were
a particular favorite and his deep connection
with the animal earned him the nickname 'Lion-
Kuhnert'.

The authenticity of this work has been confirmed
by Dr Angelika Grettmann-Werner who will be
including this work in the Kuhnert catalogue
raisonné as no. 3388.

£ 40,000-60,000
€ 45,700-68,500 US\$ 56,500-84,500



58

58

WALTER LEISTIKOW

German, 1865 - 1908

Sailing Ships on the Baltic

signed and dated *W. Leistikow 86*. lower left
oil on canvas

131 by 97cm., 51½ by 38in.

† W £ 6,000-8,000

€ 6,900-9,200 US\$ 8,500-11,300

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SIR STANLEY SPENCER, R.A.
Christ Preaching at Cookham
Regatta: Punts by the River, 1958
Estimate £3,000,000– 5,000,000



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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)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

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SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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.

◊ 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 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 □ 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 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 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 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 inform 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 Eco-

nomic 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.

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. 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 = US 1.41

£1 = €1.14

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.a

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

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22 May 2018
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13 November 2018
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TABLEAUX, SCULPTURES ET DESSINS ANCIENS ET DU

XIXE SIECLE
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Paris

ART OF TRAVEL & EXPLORATION

13 December 2018
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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.

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