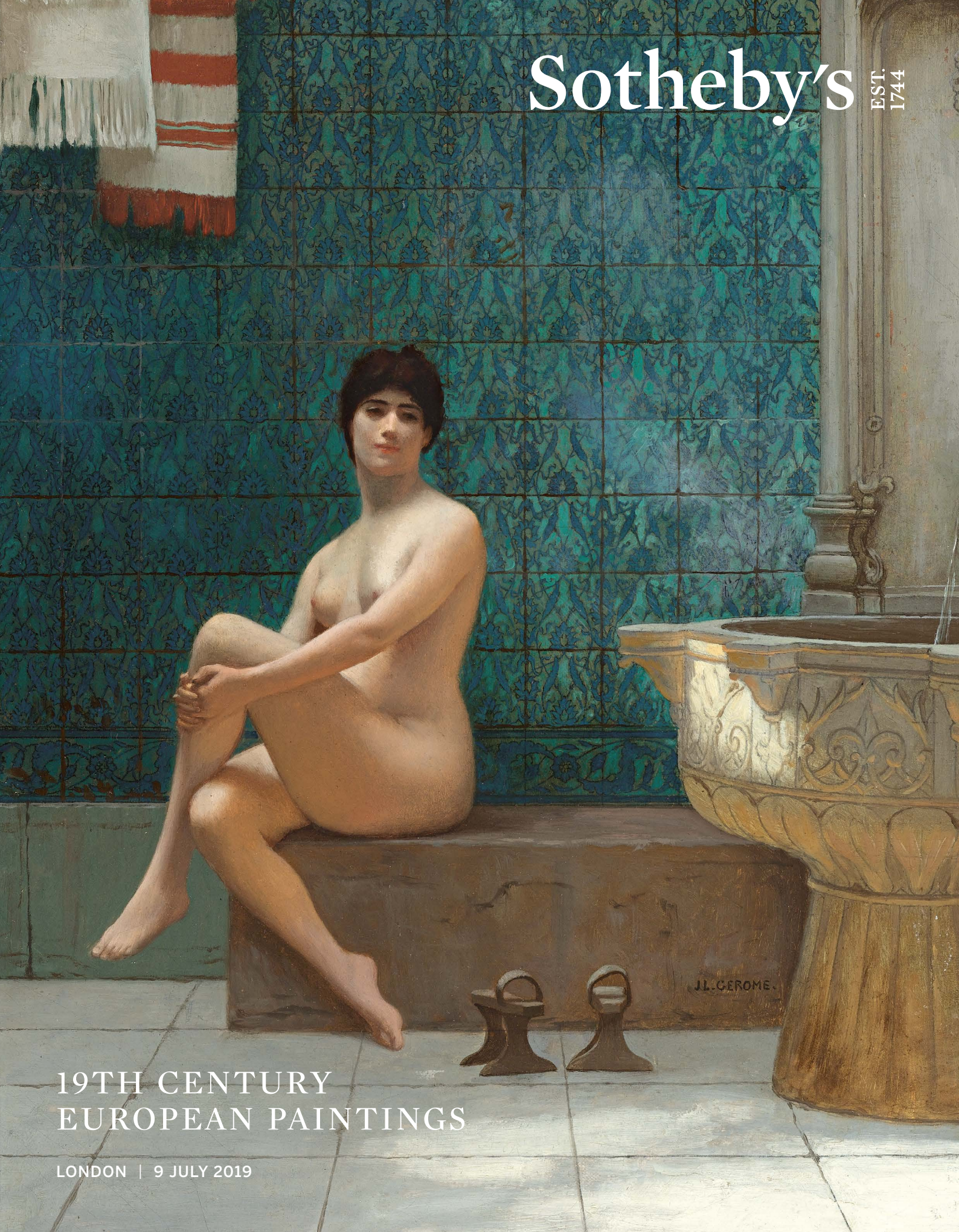


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19TH CENTURY  
EUROPEAN PAINTINGS

LONDON | 9 JULY 2019





FRONT COVER  
LOT 28 (DETAIL)  
BACK COVER  
LOT 18  
THIS PAGE  
LOT 14 (DETAIL)



19TH CENTURY  
EUROPEAN PAINTINGS









# 19TH CENTURY EUROPEAN PAINTINGS

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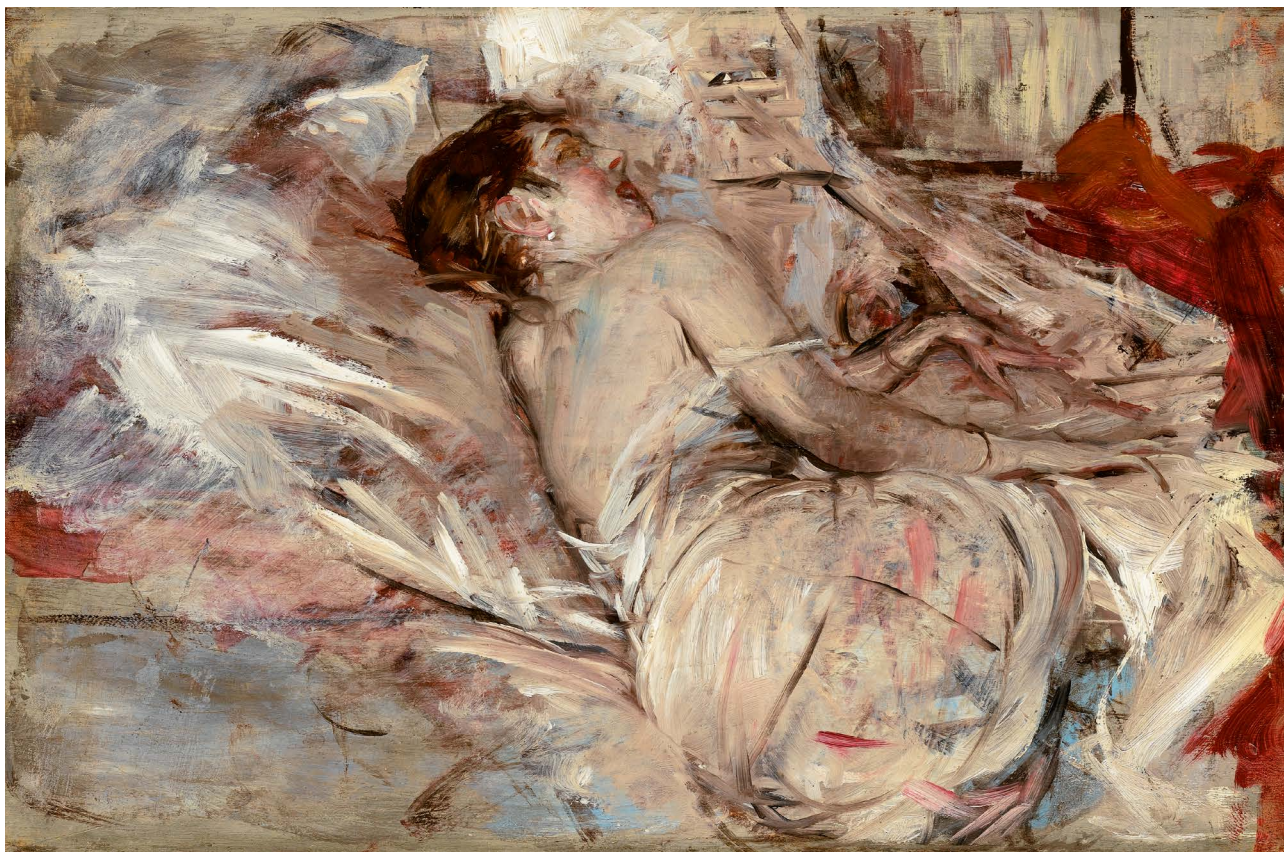




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1

1

PROPERTY FROM A FRENCH PRIVATE COLLECTION

## GIOVANNI BOLDINI

Italian, 1842 - 1931

### In the Artist's Studio

oil on panel

17.5 by 27cm., 6¾ by 10½in.

#### PROVENANCE

Guillaume de Gontaut-Biron, marquis de Biron, Paris and Geneva (Gontaut-Biron (1859-1939) was an avid collector of Old Masters and nineteenth-century art. In 1914 over three hundred works from his collection were sold at Galerie Georges Petit, Paris. A portrait in black chalk of the marquis by Boldini is now in the Metropolitan Museum of Art, New York (no. 1979.183))

Gérard de Soriol

Purchased from the above by the father of the present owner in 1996; thence by descent

The authenticity of this work has been confirmed by Museo Archives Giovanni Boldini Macchiaioli, Pistoia.

£ 35,000-50,000

€ 40,100-57,500 US\$ 44,900-64,500

8

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





2

2

PROPERTY FROM A FRENCH PRIVATE COLLECTION

## GIOVANNI BOLDINI

Italian, 1842 - 1931

### Ecstasy

oil on panel

17.5 by 27cm., 6¾ by 10½in.

#### PROVENANCE

Guillaume de Gontaut-Biron, marquis de Biron, Paris and Geneva (Gontaut-Biron (1859-1939) was an avid collector of Old Masters and nineteenth-century art. In 1914 over three hundred works from his collection were sold at Galerie Georges Petit, Paris. A portrait in black chalk of the marquis by Boldini is now in the Metropolitan Museum of Art, New York (no. 1979.183))

Gérard de Soriol

Purchased from the above in 1996 by the father of the present owner; thence by descent

The authenticity of this work has been confirmed by Museo Archives Giovanni Boldini Macchiaioli, Pistoia.

£ 50,000-70,000

€ 57,500-80,500 US\$ 64,500-90,000



PROPERTY FROM AN ITALIAN PRIVATE  
COLLECTION

## GIOVANNI BOLDINI

Italian, 1842 - 1931

### The Artist's Model

signed *Boldini* lower right  
oil on panel  
45 by 51cm., 17¾ by 20in.

#### PROVENANCE

Galleria La Fenice, Venice  
Private collection, Milan; thence by descent  
to the present owner

#### LITERATURE

Ettore Camesasca, *L'opera completa di Boldini*, Milan, 1970, pp. 112-113, no. 290, catalogued & illustrated (dated *circa* 1898)  
Bianca Doria, *Giovanni Boldini. Catalogo generale degli archivi Boldini*, Milan, 2000, no. 378, catalogued & illustrated  
Tiziano Panconi, *Boldini, L'opera completa*, Florence, 2002, p. 378, catalogued & illustrated (dated *circa* 1897)  
Piero Dini & Francesca Dini, *Giovanni Boldini 1842-1931, catalogo ragionato, vol. III, tomo II*, Turin, 2002, p. 387, no. 716, catalogued & illustrated

Painted *circa* 1897-98.

While Boldini's career as a portrait painter grew steadily during the 1880s and 1890s, he also painted numerous intimate oil paintings in a decidedly more erotic spirit, of which the present work is a prime example.

Here, a model poses seductively in a delicate pink-silk dress. Although she is fully dressed, an erotic tension between her and the viewer is palpable. The barely sketched rectangular shape in the background resembles a painter's easel, suggestive of the artist's studio. In sketches like this Boldini is seen at his most free, the fluid brushstrokes and sinuous lines lending his works an expressiveness but also a decorative idiom rooted in art nouveau. The tonalities also call to mind the work of James McNeil Whistler, Boldini's contemporary in Paris.

£ 60,000-80,000

€ 69,000-91,500 US\$ 77,000-103,000

'In the risky art of accentuating, through the unforeseen movement, the unexpected, often daring pose, the grace and the seductive note of his models, Boldini knows no rivals'

The critic François Thiébaud-Sisson







PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## WILLEM BASTIAAN THOLEN

Dutch, 1860-1931

### The Billiards Player

signed and dated *WB Tholen 96* lower left  
oil on canvas  
62 by 70cm., 24½ by 27½in.

#### PROVENANCE

Henri Arntzenius, The Hague (probably acquired from the artist)  
Johanna Arntzenius-Bouvin, The Hague (widow of the above)  
Thence by descent to the present owner, grandson of the above

#### EXHIBITED

Berlin, *Internationale Kunst-Ausstellung*, 1896, no. 2267 (as *Billardspieler*)  
Rotterdam, Kunstkring, *Tentoonstelling van werk van W.B. Tholen*, 1906, no. 62 (as *Biljardspeler*)  
The Hague, Kunsthandel J.J. Biesing, *Tentoonstelling van schilderijen en aquarellen van W.B. Tholen*, 1906, no. 31  
Munich, XI. *Internationale Kunstausstellung im Königlichen Glaspalast*, 1913 (a label on the reverse)  
Venice, XI *Esposizione internazionale d'arte della città di Venezia*, 1914 (a label on the reverse)  
The Hague, Pulchri Studio, *Eere-tentoonstelling W.B. Tholen*, 1930, no. 45 (as *Biljartspeler*)

#### LITERATURE

R.S. Bakels, *W.B. Tholen: 150 werken van zijn hand, den kunstenaar op zijn 70sten verjaardag aangeboden*, The Hague, 1930 (as *Biljartspeler (P. Meiners)*)  
G. Knuttel, *W.B. Tholen: met 5 reproducties in kleuren en 40 in zwart*, The Hague, 1944  
Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Minden, 1974, p. 884, no. 24, listed  
Anneke De Jong, *Willem Bastiaan Tholen, 1860 – 1931*. exh. cat., Gouda & Assen, 1993

Unseen in public since 1930, the present work depicts Tholen's fellow artist and friend Piet Meiners in an interior at Ewijkshoeve, near Utrecht. Tholen met Meiners (1857-1903) while studying at the Rijksakademie in Amsterdam. The estate of Ewijkshoeve took its name from Justus van Ewijck who established it in the late seventeenth century; at the time the present work was painted it was rented by the family of painter Willem Witsen (1860-1923), a friend of both Tholen and Meiners, and all three artists painted there.

A pupil of Paul Gabriël in Brussels, Tholen established himself as a landscape artist with views of the Hague and Scheveningen. More than almost any other in his oeuvre, the present work reveals his talent at portraying the human figure. The painting bears comparison with Parisian Impressionism, and Gustave Caillebotte in particular, through the informal composition, arbitrary cropping and the beautifully observed play of light from outside. The sleeping dog lends the interior an intimate sense of calm, which contrasts with the children's games in the field outside.

A version of the composition executed in watercolour, measuring 55 by 69cm and also with Arntzenius-Bouvin provenance, is in the collection of the Gemeentemuseum, the Hague. The present work was painted the year after Tholen's *Self-Portrait in a Wooded Landscape*, recently acquired by the Dordrechts Museum (fig. 1).

The retrospective exhibition *Willem Bastiaan Tholen: A Joyful Nature* will take place later this year at the Fondation Custodia, Paris (21 September - 15 December 2019), and then the Dordrechts Museum (9 February - 31 May 2020).

£ 60,000-80,000  
€ 69,000-91,500 US\$ 77,000-103,000



Fig. 1. Willem Bastiaan Tholen, *Self-Portrait in a Wooded Landscape*, 1895, Dordrecht Museum, Gift of the Corporate Friends of the Dordrecht Museum 2018









5

5

PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

## HENDRIK WILLEM MESDAG

Dutch, 1831 - 1915

### Boats at Sea

signed *H W Mesdag* lower right  
oil on canvas  
71 by 57cm., 28 by 22½in.

£ 45,000-60,000

€ 51,500-69,000 US\$ 58,000-77,000

#### PROVENANCE

M. van den Heuvell, The Hague (his sale: Pulchri Studio, The Hague, 16 November 1897, lot 57)  
Jhr. Hendrik Jacob Herman Stoop, The Hague (1868-1953; purchased at the above sale); thence by descent to the present owner

#### LITERATURE

Johan Poort, *Hendrik Willem Mesdag (1831-1915) Oeuvrecatalogus*, Wassenaar, 1994, p. 254, no. 1897.11, catalogued & illustrated

Painted in 1897.

Mesdag was a leading artist of the Hague School, a movement that dominated Dutch painting in the late nineteenth century. In May 1869 Mesdag moved to the city, making the beach at nearby Scheveningen his subject. International success soon followed, as he received a gold medal at the Paris Salon of 1870 for *Breakers in the North Sea* (Van Gogh Museum, Amsterdam). In 1881 Mesdag painted his 120m-long panoramic view from the Seinpostduin ('Signal box dune') in Scheveningen, assisted by several other Dutch artists.





6

PROPERTY FROM A DUTCH PRIVATE COLLECTION

## ISAAC ISRAELS

Dutch, 1865 - 1934

The Prinsengracht near the  
Noordermarkt, Amsterdam

signed ISAAC ISRAELS lower right  
oil on canvas

71 by 100cm., 28 by 39¼in.

£ 50,000-70,000

€ 57,500-80,500 US\$ 64,500-90,000

### PROVENANCE

Jan Michiel Pieter Glerum, Amsterdam (his  
sale: Mak van Waay, Amsterdam, *Collection  
Glerum, Part II*, 2 May 1933, lot 145)

Jac. Wijsman, Amsterdam

Sale: Paul Brandt, Amsterdam, 19 May 1972,  
lot 228

Sale: Paul Brandt, Amsterdam, 24 May 1977,  
lot 255

Private collection, The Netherlands (sale:  
Sotheby's, Amsterdam, 24 April 2006, lot  
201)

Purchased at the above sale by the present  
owner

### EXHIBITED

Amsterdam, Stedelijk Museum, *Breitner  
tussen de schilders van Amsterdam*, 1957-58,  
no. 56

Amsterdam, Kunsthandel Van Voorst Van  
Beest, 1989, illustrated in the catalogue  
Kortenhoeof, Stichting Kunst aan de Dijk,  
*Isaac Israëls overzichtstentoonstelling*, 1994

### LITERATURE

Dolf Welling, *Isaac Israëls, The Sunny World  
of a Hague Cosmopolitan*, The Hague, 1991,  
p. 5, illustrated





7

7

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## WILLEM KOEKKOEK

Dutch, 1839 - 1895

### A Dutch Street in Summer

signed and dated *W Koekkoek 1869* lower right  
oil on canvas  
66 by 84cm., 26 by 33in.

#### PROVENANCE

MacConnal-Mason & Son Ltd., London (by 1985)  
Sale: Christie's, New York, 4 June 2009, lot 75  
Purchased at the above sale by the present owner

± £ 25,000-35,000

€ 28,600-40,100 US\$ 32,100-44,900





8

8

PROPERTY OF A SOUTH AMERICAN PRIVATE COLLECTION

## WILLEM KOEKKOEK

Dutch, 1839 - 1895

### A Sunny Street with a Distant Church Tower

signed *W Koekkoek* lower right

oil on canvas

67 by 82cm., 26¼ by 32in.

#### PROVENANCE

Purchased by the great grandparents of the present owner;  
thence by descent

The church tower appears to be based on that of the Sint-Bavokerk in Haarlem.

± £ 30,000-50,000

€ 34,300-57,500 US\$ 38,500-64,500



## LOUIS VAN ENGELEN

Belgian, 1856 - 1940

### The Café Belvedere, Antwerp

signed and dated *L. Van Engelen / 1887*

lower left

oil on canvas

130 by 170cm., 51¼ by 67in.

#### PROVENANCE

Private collection, Liège

Sale: De Lauwe, Antwerp, 1932

Private collection (purchased at the above sale)

#### EXHIBITED

Antwerp, AMVC, *Cultural Life in Flanders (19th & 20th century)*, 1999-2000

Antwerp, Museum aan de stroom, *Antwerp à la carte: On Cities and Food*, 2016, illustrated in the catalogue

#### LITERATURE

*De Stad Antwerpen*, 26 September 1930

*De Gazet van Antwerpen*, 23 July 1952

'Antwerps schilderij hing lange tijd in Griekenland', in *De Gazet van Antwerpen*, 19 August 1983

A lively view of high society at leisure in the 1880s, the present work is set in the Antwerp district of Sint-Anneke in Linkeroever, on the left bank of the river Scheldt. In its day the Café Belvedere (aptly named for the view it offers across the river) was a meeting point for the city's *beau monde*, opened as part of the general development of the area at the time of the Antwerp *Wereldtentoonstelling* or World Fair Exhibition of 1885 (fig. 1).

While the café no longer exists, visible in the background are several landmarks which remain familiar: the Cathedral of our Lady, and to the left Saint Paul's Church.

The scene includes a number of the leading figures of cultural life in contemporary Antwerp. On the near table to the left is a self-portrait of the artist wearing a straw boater, next to a certain Mlle Fauconnier. On the table just beyond are the painter Edouard Chappel (smoking and pointing), Charles Mertens and the artist's brother Piet (both fellow painters); to the right are the artist Jan van Beers (in profile), and to the right of him the composer Peter Benoit.

‡ W £ 100,000-150,000  
€ 115,000-172,000 US\$ 129,000-193,000



Fig. 1. Contemporary photograph of the Café Belvedere, Sint-Anneke, Antwerp





L. van Engelen  
1887





L. van Engelen  
1857







PROPERTY FROM A DUTCH PRIVATE COLLECTION

## HENRI BRISPOT

French, 1846-1928

### En province

signed and dated *H. Brispot - 1881* lower right

oil on canvas

94 by 152cm., 37 by 59<sup>3</sup>/<sub>4</sub>in.

### PROVENANCE

Douwes Fine Art, Amsterdam

Acquired from the above by the family of the present owner in the 1980s

### EXHIBITED

Paris, *Salon*, 1881, no. 302, illustrated in the catalogue

Paris, *Exposition universelle internationale*, 1889, no. 203

### LITERATURE

Maurice du Seigneur, *L'Art et les artistes au Salon de 1881*, 1881, p. 114, described

*Ferdinand Hodler*, exh. cat., Munich, 1999, p. 33,

illustrated & mentioned

*Ferdinand Hodler, Towards Rhythmic Images*, exh. cat.,

Tokyo, 2014, p. 25, fig. 8, a print after the present work illustrated & mentioned

A keen observer of the social types of his day, Henri Brispot was also the designer of the first cinema poster, made for the Lumière brothers in 1896. A rare example was sold at Sotheby's in 2018 for £160,000, a record sum for any film poster. At the Salon of 1881, when Brispot received an honourable mention for the present work, the critic Maurice du Seigneur brought the composition to life in a humorous ekphrasis:

'Five old fellows sitting on a bench under a telegraph wire. They're waiting for the train. It makes you want to give them names, so well known are their types. The first, wearing a cap and leaning on his cane, is old Grenouillet, the one most likely to win a game of bowls; the second, with his umbrella, is M. Ducauroy, aka *My Uncle*, horticulturalist emeritus, who five times was on the verge of discovering the blue rose; as for the man in the green suit and the battered grey hat, let us make a bet that it's the schoolmaster Morizard, who sometimes gives amusing mathematics lectures in the vicarage on Sundays after Vespers. The penultimate one, in a white waistcoat with crossed legs, smoking his Meerschaum pipe, a panama hat atop his head, has influence on the municipal council; he does curveballs when playing billiards and is often seen by the ladies of Saint Odile. The one at the end of the bench, bareheaded and laughing at his dog, is clearly no stranger to the grocery shop; it looks like he used to have a townhouse in the suburbs of a large town.'

A print was made after the composition by Perrichon and Lavée.

W £ 50,000-70,000

€ 57,500-80,500 US\$ 64,500-90,000









PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**GUSTAVE COURBET**

French, 1819-1877

**Paysage de neige avec arbres et rochers**signed and dated 65 G. Courbet lower left  
oil on canvas

78.5 by 100cm., 31 by 39¼in.

**PROVENANCE**Acquired by the family of the present owners  
by 1900; thence by descent

A rediscovery unseen in public for over 120 years, *Paysage de neige avec arbres et rochers* belongs to a small group of winter landscapes of comparable dimensions depicting the same birch trees in the artist's native region of Franche Comté. Other notable compositions include an earlier painting of 1860 in the Cincinnati Art Museum, which features deer and a rocky outcrop to the right (fig. 1), and a work of circa 1865 in the National Galleries of Scotland, Edinburgh, whose composition is close to the present work. Here, as in the Edinburgh work, Courbet explores the *sous bois* setting through a pure landscape devoid

of narrative incident or human presence. In an altogether different form, the motif of the two leaning beech trees in the centre of the composition appeared as early as 1858 in *Le Repas de chasse* (Wallraf-Richartz-Museum, Cologne).

While Courbet's own mythology suggested an artist who painted quickly with a rough, macho *facture*, the well preserved surface of the present work reveals how sophisticated Courbet's handling of paint could be. The winter subject allowed Courbet to build layer upon layer of paint over the earth and remnants of the russet foliage through masterful use of the palette knife. As Charlotte Eyerman has written, 'snow itself is Courbet's central fascination in these pictures: it is ephemeral, transmutable, and inherently unstable...As a group, the snowscapes are extremely tactile and emphatically material, and they have a sculptural quality, in terms of both composition and surface.'

To be included in the forthcoming Courbet catalogue raisonné by the Comité Gustave Courbet (letter dated 10 March 2019).

£ 200,000-300,000

€ 229,000-343,000 US\$ 257,000-385,000



Fig. 1. Gustave Courbet, *The Forest in Winter*, 1860, Cincinnati Art Museum, Ohio, USA / John J. Emery Fund / Bridgeman Images

'He discovered virgin lands where no one had yet placed a foot, aspects and forms of landscape that one could say were unknown before he painted them...Each time he plunged into the bosom of deep nature, he was like a man who has penetrated a beehive and come out covered with honey'.

The critic Jules-Antoine Castagnary on Courbet







PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

## GIOVANNI SEGANTINI

Italian, 1858 - 1899

### Idyll

signed *g segantini* lower left  
pastel, charcoal, watercolour and gouache  
on board

52 by 83cm., 20½ by 32½in.

#### PROVENANCE

Conte Scheibler della Gherardesca, Italy (a gift from the artist); thence by descent within the family

Purchased by the present owner in the 1990s

Painted in the early 1890s, this and the following lot exemplify Segantini's halcyon scenes set in Brianza, in the countryside north of Milan. Young peasants captured in moments of affection, playing the flute, or guarding their flock, echo the influence of Millet and other Barbizon painters.

Both of these works have been identified by Annie-Paule Quinsac as later compositions

reprising paintings from the early 1880s.

The present work is a re-interpretation of the eponymous oil in the Aberdeen Art Gallery (fig. 1). The haystack to the left and the clouds on the horizon in the Aberdeen version have been replaced by a sky of tight, horizontally applied brushstrokes typical of the artist's divisionist style, enhancing the symmetry between the sky and the field. The blossoming branch in the foreground, reminiscent of Japanese prints, is a final touch that suggests the arrival of spring and of new life.

It was not uncommon for Segantini to return to earlier subjects and rework them on paper in redacted form with a new-found maturity. These works on paper also helped to meet demand for the increasing number of international shows at which Segantini was exhibiting in the 1890s.

The authenticity of this work has been confirmed by Annie-Paule Quinsac in a certificate dated 19 December 1995.

£ 100,000-150,000

€ 115,000-172,000 US\$ 129,000-193,000

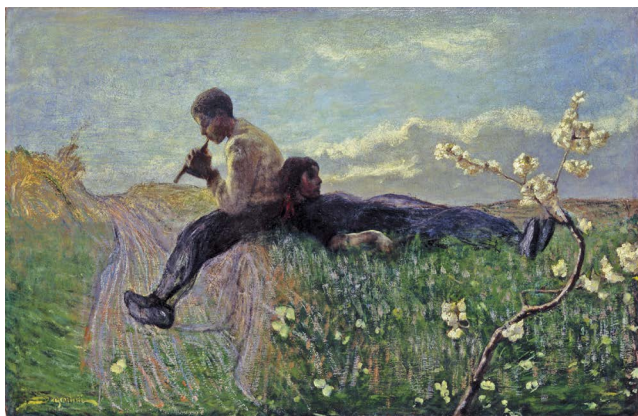


Fig. 1. Giovanni Segantini, *Idyll*, circa 1882-83, Aberdeen Art Gallery, Aberdeen City Council (Art Gallery & Museums Collections)









PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

## GIOVANNI SEGANTINI

Italian, 1858 - 1899

### The Shepherd in Love

signed *g segantini* lower right  
pastel, charcoal, watercolour and gouache  
on board

50 by 88cm., 19½ by 34½in.

#### PROVENANCE

Conte Scheibler della Gherardesca, Italy (a gift from the artist); thence by descent within the family

Purchased by the present owner in the 1990s

Painted in the early 1890s, the present work is a variation on the eponymous larger canvas in the Segantini Museum, St. Moritz. The artist reworked this motif of shepherds by a well in several different forms between 1882-1883.

Although almost identical in terms of composition, in this version Segantini places

the three young shepherds in a more open landscape, as opposed to the narrow valley in the St. Moritz oil. Stylistically, the present work is somewhat more simplified, the sinuous outlines of the figures reminiscent of the artist's symbolist works from the late 1880s.

Segantini became acquainted with the work of Barbizon painters, notably Jean-François Millet, through a collection of engravings sent to him by his friend and dealer Vittore Grubicy de Dragon. The influence of Millet's portrayal of peasant life (fig. 1) is particularly visible in Segantini's works from the 1880s. Grubicy sponsored Segantini's participation in both local and foreign exhibitions and, most importantly, encouraged him to study the Divisionist technique, for which he would become most famous.

The authenticity of this work has been confirmed by Annie-Paule Quinsac in a certificate dated 19 December 1995.

£ 80,000-120,000

€ 91,500-138,000 US\$ 103,000-154,000



Fig.1. Jean-François Millet, *A Shepherdess and Her Flock in the Shade of Trees*, 1854–55, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, Metropolitan Museum of Art, New York







PROPERTY FROM A GERMAN PRIVATE COLLECTION

## GAETANO CHIERICI

Italian, 1838 - 1920

### Surprised!

signed and dated *Chierici Gaetano 1888*  
lower right  
oil on canvas  
115 by 155cm., 45½ by 61in.

#### PROVENANCE

John Alfred Spranger, Florence (by 1938.  
John Alfred was the son of Robert William  
Spranger, the artist's dealer who promoted  
his work in Germany)  
Purchased by the great grandfather of the  
present owner *circa* 1950; thence by descent

#### EXHIBITED

Munich, *Münchener Jahresausstellung*, 1889,  
no. 167, illustrated  
Ferrara, *Mostra emiliana d'arte moderna*,  
1933  
Reggio Emilia, *Gaetano Chierici pittore*, 1938,  
no. 19 (lent by John Alfred Spranger)

#### LITERATURE

'Una catastrofe. Quadro di Gaetano Chierici', in  
*L'Italia Centrale*, 3 February 1889, mentioned  
Nello Quilici, 'La mostra emiliana d'arte  
moderna. Un grande maestro: Gaetano  
Chierici', in *La rivista di Ferrara*, Ferrara,  
June 1933

Enrico Somaré, *Città di Reggio Emilia:  
Gaetano Chierici, pittore dell'infanzia ridente*,  
Reggio Emilia, 1938, fig. 17, illustrated (and  
erroneously dated 1889)

Elio Monducci, *Gaetano Chierici 1838 - 1920*,  
*mostra antologica*, Reggio Emilia, 1986, p.  
205, no. 161, catalogued & illustrated (titled  
*Patatrach!* and erroneously dated 1887)

This *tour de force* painting is testament to the  
artist's fame as one of the most celebrated  
Italian genre painters of the nineteenth  
century. He was the master of capturing the  
fleeting expression, usually happiness or  
surprise, and of attention to detail. Often, as in  
the present work, the setting for his paintings  
was the farmhouse kitchen, a choice no doubt  
influenced by his own experiences growing up  
in a poor family.

W £ 150,000-200,000

€ 172,000-229,000 US\$ 193,000-257,000







PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## JOAQUÍN SOROLLA

Spanish, 1863 - 1923

### Puerto de Guetaria, País Vasco (The Basque Port of Guetaria)

signed and dated *J Sorolla 1910* lower left  
oil on canvas  
69 by 80cm., 27 by 31½in.

#### PROVENANCE

F. R. Fleming (purchased in Chicago in 1911)  
Private collection; thence by descent to the present owner

#### EXHIBITED

Chicago, The Art Institute of Chicago; Saint Louis, Saint Louis Museum of Art, *Joaquín Sorolla*, 1911, no. 127 & 126

#### LITERATURE

Barnardino de Pantorba, *La vida y la obra de Joaquín Sorolla: Estudio biográfico y crítico*, Madrid, 1970, no. 1760, listed  
*Sorolla and America*, exh. cat., San Diego, 2013, p. 315, no. 205, catalogued & illustrated  
*Sorolla y Estados Unidos*, exh. cat., Madrid, 2014, p. 359, catalogued & illustrated

1910 was an extremely busy year for Sorolla. After the success of his first American tour in 1909 with exhibitions of nearly 400 works in New York, Buffalo and Boston, Sorolla was preparing to exhibit in Chicago and St Louis in 1911. At the same time, his work was being shown at the International Exhibition of Fine Arts in Santiago, the International Exhibition of Modern Artists organised by the Carnegie Institute of Pittsburgh, the XXI Witcomb Gallery exhibition in Buenos Aires, as well as an exhibition organised by the city council of Barcelona. Internationally acclaimed, Sorolla was at the apex of his career.

Sorolla took a long trip to Andalusia with his family at the start of 1910 where his primary focus were the gardens of Seville, different areas of Granada and the beach of Málaga. After Andalusia, he also visited Avila and Burgos. During this time, he was conscious of over working and he apologised to his wife 'for these crazy artistic ways that in reality, mean nothing' (2 April 1910, Burgos).

At the start of summer, Sorolla moved his family into the hotel La Perla de Zarauz, near San Sebastián. He chose this area because of proximity to the elegant seaside resort of San Sebastián, frequented by a wealthy clientele.

Zarauz was a much more quiet town than busy San Sebastián and Biarritz, and this gave Sorolla more artistic freedom whilst still allowing him to make short trips to the nearby Guetaria, Pasajes and San Sebastián.

Painted during this summer, *Puerto de Guetaria* depicts boats in the port from an elevated perspective giving a quasi-bird's eye view of the scene. This maximises the appearance of the shadows projected from the boats and the reflections of the light on the water. For Sorolla, depicting the sea and the reflections on its surface was a continuous challenge. In most of Sorolla's paintings of the port of Valencia, the viewer's gaze would be drawn to the boats, however, in *Puerto de Guetaria*, the main focus is on the water's surface which here seems like liquid silver. Sorolla's depictions of boats in ports were heavily inspired by Hokusai's woodcut prints which Sorolla avidly collected.

To be included in Blanca Pons Sorolla's forthcoming Sorolla catalogue raisonné (BPS 1976).

‡ £ 250,000-350,000  
€ 286,000-401,000 US\$ 321,000-449,000

'Since I've never lived in a port, the spectacle seduces me, the sirens, the noise of loading and unloading continues, and the lights are still reflected on the sea...It's a pity to live in Madrid, it would be so beautiful to be well installed near the port!'

Sorolla in a letter to his wife dated November 1907









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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

## DARÍO DE REGOYOS

Spanish, 1857 - 1913

Alrededores de Ripoll (The Countryside near Ripoll, Catalonia)

signed *Regoyos* lower right  
oil on canvas  
43 by 53cm., 17 by 21in.

### PROVENANCE

Galería Vilches, Madrid (by 1950)  
Purchased from the above by the father of the present owner; thence by descent

### EXHIBITED

Madrid, Sala de Exposiciones de la Fundación Caja de Pensiones. *Darío de Regoyos 1857-1913*, 1986-87, illustrated in the catalogue

### LITERATURE

Juan San Nicolás, *Darío de Regoyos. Catálogo Razonado*, Madrid, p. 493, no. 668g, illustrated & catalogued

Painted in 1912.

£ 25,000-35,000

€ 28,600-40,100 US\$ 32,100-44,900

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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

## SANTIAGO RUSIÑOL

Spanish, 1861 - 1931

Castell Gris, Mallorca

signed and dedicated *A l'estimat amic / J. Torrents / S. Rusiñol* lower right  
oil on canvas  
83 by 102cm., 32½ by 40in.

### PROVENANCE

Jaume Torrents, Mallorca (a gift from the artist. Torrents was a well-known pharmacist from Sóller); thence by descent to the present owners





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**EXHIBITED**

Palma de Mallorca, Círculo Mallorquín, *Exposición Rusiñol*, 1902  
 Barcelona, Sala Parés, *Santiago Rusiñol*, 1903

**LITERATURE**

*La Roqueta*, Palma de Mallorca, 31 December 1902, illustrated  
 Zaid, in *El Diluvio*, Barcelona, 2 February 1903  
 Raimon Casellas, in *La Veu de Catalunya*, Barcelona, 5 February 1903  
 B. Bassegoda, in *Diario de Barcelona*, Barcelona, 6 February 1903  
 Alfredo Opisso, 'Exposición Rusiñol', in *La Vanguardia*, Barcelona, 7 February 1903, p. 4, mentioned  
 Manuel Rodríguez Codolà, 'Exposición Rusiñol', in *Arquitectura y Construcción*,

Barcelona, 7 april 1903, p. 119, illustrated (as *Castell gris*)  
*Por esos mundos*, Madrid, June 1904, p. 576, illustrated  
*Gran enciclopèdia de la pintura i l'escultura a les Balears*, vol. IV, Palma de Mallorca, 1996, p. 178, illustrated (as *Castell del Rei*)  
 Josep de Calassanç Laplana & Mercedes Palau-Ribes O'Callaghan, *La pintura de Santiago Rusiñol. Obra completa. Vol. III: Catàleg sistemàtic*, Barcelona, 2004, p. 135, no. 15.3.5, catalogued & illustrated

In spring 1902, Rusiñol was invited by his friend and fellow artist Joaquim Mir to take up residence in Caseta de la Rosas in Pollença, Mallorca, a semi-derelict house in proximity of Castell del Rei, an ancient fortress used by the Moors and later strengthened by Jaume

I during his reign as king of Mallorca from 1231 to 1276. Adventurous by nature, Rusiñol gladly accepted the offer. His stay resulted in six exquisite landscapes which, including the present work, were amongst the twenty-six works exhibited at the Círculo Mallorquín in Palma de Mallorca that same year. Depicted nestled on the top of a mountain and gently lit by sunset, Castell Gris must have been an unidentified derelict fortress in proximity of Castell del Rei.

Rusiñol was a frequent visitor to Mallorca, recording his trips in the book *L'illa de la calma* (1922).

£ 70,000-90,000  
 € 80,500-103,000 US\$ 90,000-116,000



PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

## ISIDRO NONELL

Spanish, 1873 - 1911

### Consuelo

signed and dated *Nonell. /1902* lower left;  
signed on the reverse  
oil on panel  
73 by 59cm., 28¾ by 23¼in.

#### PROVENANCE

Arturo Ramón Art, Barcelona  
Purchased from the above by the father of  
the present owners in the 1970s

#### EXHIBITED

Barcelona, Sala Gaspar, no. 15 (label on the  
reverse)  
Barcelona, Palau de la Virreina, *Nonell*, 1981,  
no. 20, illustrated in the catalogue

#### LITERATURE

Enric Jardí, *Nonell*, Barcelona, 1969, p.  
281, fig. 195, illustrated, p. 316, no. 195,  
catalogued & illustrated  
Santos Torroella, 'Nuevamente Nonell', in  
*El Noticiero Universal*, Barcelona, 1969,  
illustrated

Painted in 1902 at the time of his ground-breaking exhibition in Sala Parés, this vibrant work pre-dates Nonell's darker, more taciturn images of *gitanas* for which he became best known. The sitter is Nonell's favourite model, herself of gypsy descent: Consuelo (fig. 1). According to Nonell's first biographer, Alexandre Plana, Nonell and Consuelo shared a romantic relationship, and certainly the tender portrayal in the present work implies a degree of intimacy. As ever with Nonell, the relationship he presents between himself, his subject, and the viewer is enigmatic. Her gaze turned down, her natural beauty is nevertheless evident in the rich abundance of her hair and the profile of her face.

This work, importantly, shows the closeness of Nonell's work to Picasso's at this time, both in subject and style. Nonell and Picasso had shared a studio in Paris after Nonell followed him to the French capital in 1897 (where he remained until 1900), and back in Barcelona both men frequented the Bohemian *El quatre gats* café, the hub of Catalonia's *Modernista* movement, which hosted Picasso's first

solo exhibition in its main room. As artists, on the periphery of society themselves, both men chose to side with, and to paint, the marginalised and the dejected – the reprobates, performers, harlequins, prostitutes, vagabonds – imbuing them with dignity and individuality, rather as Millet had raised the humble peasant to a noble being (fig. 2).

In his quest to advocate the gitana, her vulnerability and her humanity, Nonell's aesthetic is in stark contrast to that of his contemporaries Ignacio Zuloaga and Julio Romero de Torres and their more folkloric view of the gypsy, as performer, seductress, or symbol of the Spanish psyche. Nonell's interest in the gitana as outcast derived in part from his friendship with Juli Vallitjana, a fellow member of the *Colla del Safrá*, a group of *plein air* painters, who was an expert in the culture and language of the gypsies. And in part from the work of Steinlen, Daumier and Forain which he had seen in Paris.

£ 200,000-300,000  
€ 229,000-343,000 US\$ 257,000-385,000

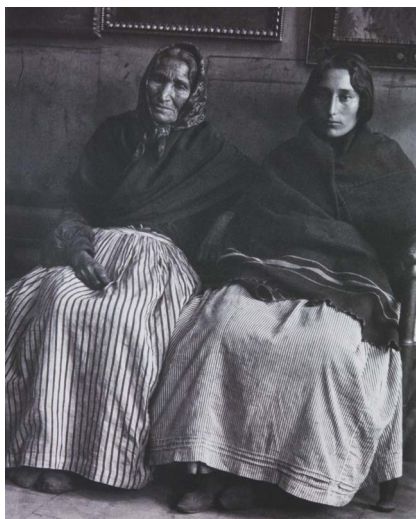


Fig. 1. Consuelo (right) in the artist's studio

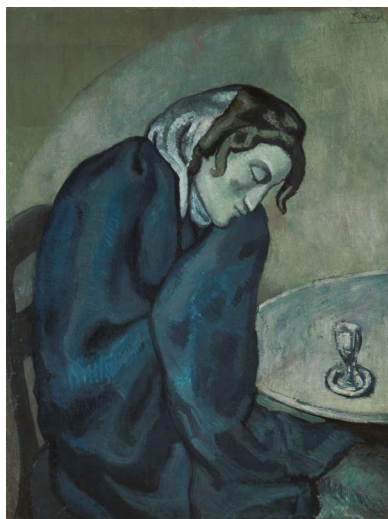
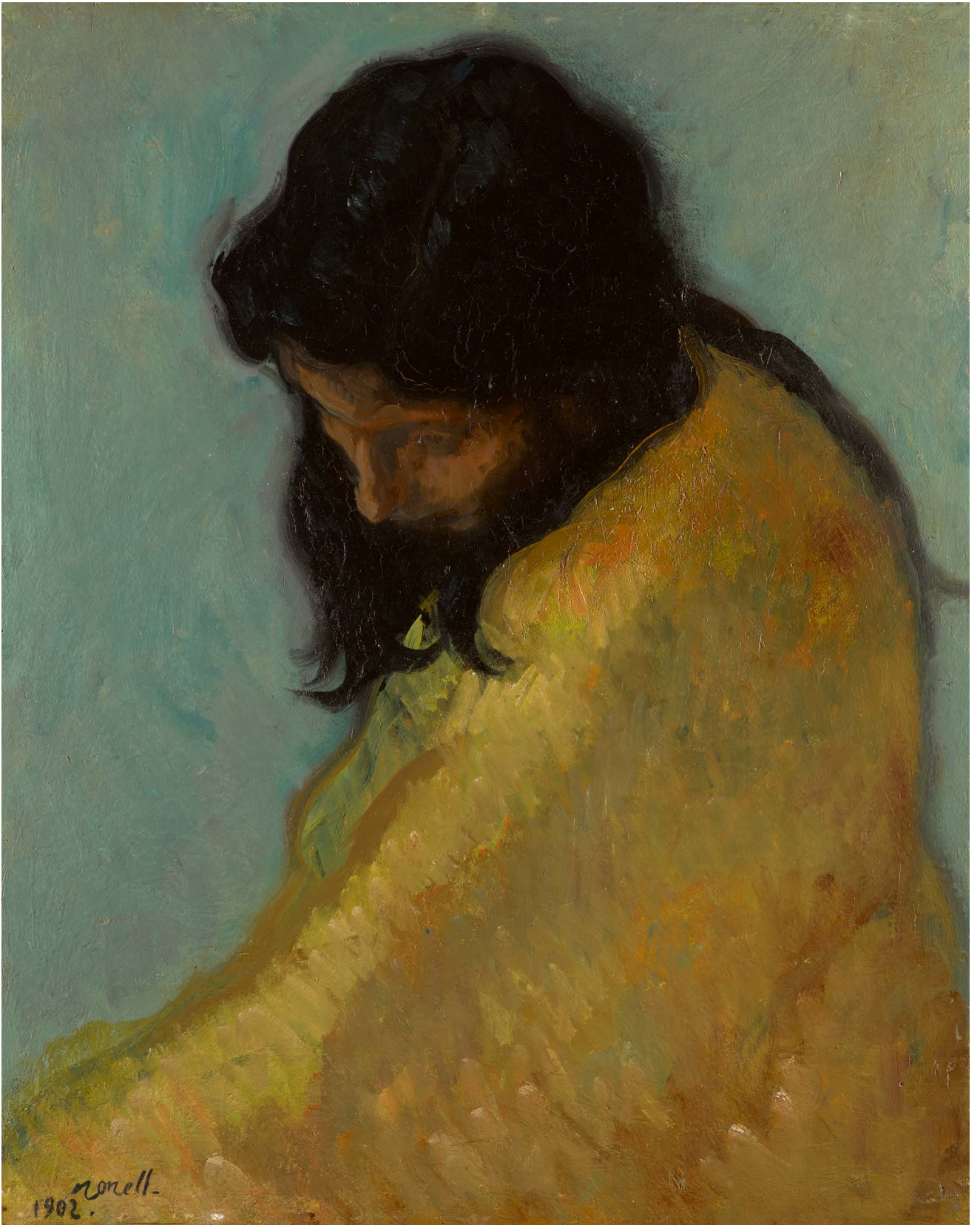


Fig. 2. Pablo Picasso, *Buveuse assoupie*, 1902, Kunstmuseum Bern, gifted by Othmar Huber. © Succession Picasso/DACS, London 2019







PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**JOAQUÍN SOROLLA**

Spanish, 1863 - 1923

**La Caleta, Málaga  
(La Caleta Beach, Málaga)**

signed *J. Sorolla B* lower right  
oil on canvas  
51.5 by 73cm., 20¼ by 28¾in.

**PROVENANCE**

Estate of the artist (series I no. 59)

María Pons-Sorolla (the artist's daughter, by descent from the above)

Sale: Fernando Durán, Madrid, 15 December 1993, lot 197

Sale: Brok, Barcelona, 25 October 1994

Private collection, Madrid (since *circa* 2009)

Painted between February and March 1910.

Sorolla first visited Andalusia at Easter in 1902 with his close friend Pedro Gil de Mora and his wife. He did not return until 1908 when he was commissioned to paint Queen Victoria Eugenia in Seville, and then the following year when he painted the Alhambra for the first time.

On these visits, Sorolla had been so mesmerised by the Andalusian gardens that he brought his wife Clotilde and his two daughters, María and Elena, on a third trip in 1910 in order to share with them the beauty of the region. He wrote in a letter dated 27 February 1910 to Archer M. Huntington: 'I'm

here again, this time with Clotilde and my children, who don't know Andalusia. This trip gives María the opportunity to escape the cold winter in Madrid, and whilst we are here we are going to go to Granada, Ronda and Algeciras.'

During that year, Sorolla was also organising his major exhibitions with the Hispanic Society of America in New York, Buffalo and Boston, which proved to be very successful. For the two exhibitions held the following year at the Art Institute of Chicago and the Saint Louis Art Museum, Sorolla had to create an entirely new portfolio. Thus, he took to Seville's beautiful gardens including the Alhambra and the Generalife, before setting off once more to Malaga.

The present work depicts the beach of La Caleta, where Sorolla spent several days painting with his daughter. The work conveys the harmony between the blue of the sea and the sky. In contrast to Sorolla's summer beach scenes of Valencia and Jávea, the atmosphere here is more mellow and sedate. Nevertheless, the subdued palette and lulling brushstrokes of the foam on the surface of the sea render this work highly emotive.

The authenticity of this work has been confirmed by Blanca Pons Sorolla, who will be including it in the forthcoming Sorolla catalogue raisonné (BPS 1646).

£ 350,000-450,000

€ 401,000-515,000 US\$ 449,000-580,000

'It would be impossible for me to paint slowly in the open air, even if I wanted to...the sea curls up at every instant; the cloud is deformed as it changes place [...] painting has to be fast, because so much is loss, fleeting, never to be found again!'

Joaquín Sorolla







PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

## AKSELI GALLEN- KALLELA

Finnish, 1865-1931

### View over a Lake at Sunset

signed GALLEN / KALLELA lower right  
oil on canvas  
49.5 by 55.5cm., 19½ by 22in.

#### PROVENANCE

Gösta Stenman (probably acquired from the  
artist; a fragmentary label on the reverse)  
Acquired in Helsinki by the family of the  
current owner in 1986; thence by descent

£ 100,000-150,000

€ 115,000-172,000 US\$ 129,000-193,000

Painted *circa* 1905. Although its setting has not yet been identified, Gallen-Kallela likely painted the present work sometime after his visit to Lake Keitele in summer 1904. On a personal level this journey brought renewal following an exhausting and intense period of travel. From this came the four versions of Lake Keitele, two in private collections, one in the Lahti Art Museum and one in the National Gallery, London. The expressive, freely painted cloud formations in the present work are emblematic of the artist's work at the time, as also visible in a canvas of near identical dimensions in the Gallen-Kallela Museum (fig. 1).

The authenticity of this work has been confirmed by the Finnish National Gallery following first-hand inspection and analysis on 4 May 2018.



Fig. 1. Akseli Gallen-Kallela, *Clouds Above a Lake*, 1904. The Gallen-Kallela Museum, Photo: The Gallen-Kallela Museum / Jukka Paavola

'The older I get, the more strongly I  
yearn [...] for light so powerful that the  
sun blackens, and for colours that  
sparkle and explode'

Akseli Gallen-Kallela









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PROPERTY FROM A DUTCH PRIVATE COLLECTION

## JOHAN HENDRIK VAN MASTENBROEK

Dutch, 1875-1945

### The Leuvehaven, in the Port of Rotterdam

signed and dated *J.H. VAN. Mastenbroek*  
1927 lower right  
oil on canvas  
70 by 131cm., 27½ by 51in.

#### PROVENANCE

Acquired from the artist's widow by the  
family of the present owner

#### LITERATURE

André Glavimans, *J.H. Mastenbroek vertelt  
zijn herinneringen ter gelegenheid van zijn  
zeventigsten verjaardag. Aangevuld met  
een beschouwing over zijn werk door A.  
Glavimans met 153 reproducties*, Rotterdam/  
Antwerp, 1946. p. 91, no. 85, illustrated  
Peter van Beveren, Harry Kraaij,  
Hans Rooseboom, *Johan Hendrik van  
Mastenbroek. Impressionist in de nieuwe tijd*,  
Rotterdam, 2005, p. 147, illustrated

A watercolour of the same subject and dated  
1940 is in the collection of the Maritiem  
Museum, Rotterdam.

W £ 12,000-18,000  
€ 13,800-20,600 US\$ 15,400-23,100





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PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**JACQUES-ÉMILE  
BLANCHE**

French, 1861 - 1942

Regent Street, London

signed with initials *J. E. Bl.* lower right  
oil on canvas  
66 by 82cm., 26 by 32¼in.

**PROVENANCE**

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

**LITERATURE**

Jane Roberts, *Jacques-Émile Blanche*, 2012, Montreuil, p. 23 (illustrated in reverse), p. 190, catalogued

Painted *circa* 1908.

The authenticity of this work has been confirmed by Jane Roberts.

£ 30,000-50,000

€ 34,300-57,500 US\$ 38,500-64,500





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PROPERTY FROM A BRITISH PRIVATE  
COLLECTION

**PAUL CÉSAR HELLEU**

French, 1859 - 1927

**Jeu d'enfants**

signed *Helleu* lower left  
black, red and white chalk on paper  
43 by 40cm., 17 by 15¾in.

**PROVENANCE**

Sale: Christie's, London, 29 November 1984,  
lot 60  
Whitford and Hughes

The present work depicts the artist's family,  
Mme. Helleu and their children Paulette and  
Jean.

To be included in the Amis de Paul-César  
Helleu forthcoming Helleu catalogue raisonné  
(APCH DE1-2348).

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,300-25,700

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Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).  
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





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PROPERTY FROM A BRITISH PRIVATE  
COLLECTION

## JACQUES-EMILE BLANCHE

French, 1861 - 1942

### Fille à la robe blanche

signed and dated *J E Blanche* / 96 lower right  
oil on canvas  
72 by 58cm., 28 by 22¾in.

#### PROVENANCE

Private collection, Belfort, France  
Sale: Maître Patrick Gauthier, Belfort, 25  
March 1990  
Richard Green, London  
Richard Nathanson, London  
Jonathan Clark Fine Art, London  
Private collection, UK (purchased from the  
above *circa* 1989)

#### LITERATURE

Jane Roberts, *Jacques-Émile Blanche*, 2012,  
Montreuil, p. 70, illustrated (as *Pouponne  
Zelinska vue de dos*)

The sitter is Wanda Zelinska, nicknamed  
'Pouponne', a girl from Auteuil of whom  
Blanche produced a great many pastels and  
paintings between 1889 and 1897. She was  
also frequently used as a model for his many  
lithographs.

The authenticity of this work has been  
confirmed by Jane Roberts.

£ 30,000-50,000  
€ 34,300-57,500 US\$ 38,500-64,500

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PROPERTY FROM A BELGIAN PRIVATE  
COLLECTION

### PEDER ILSTED

Danish, 1861-1933

#### At the Window

oil on canvas  
58 by 58cm., 22<sup>3</sup>/<sub>4</sub> by 22<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Harari & Johns Ltd., London  
Sale: Sotheby's, London, 23 March 1988, lot  
130

Sale: Sotheby's, London, 3 June 2003, lot  
222

European private collection (purchased at  
the above sale)

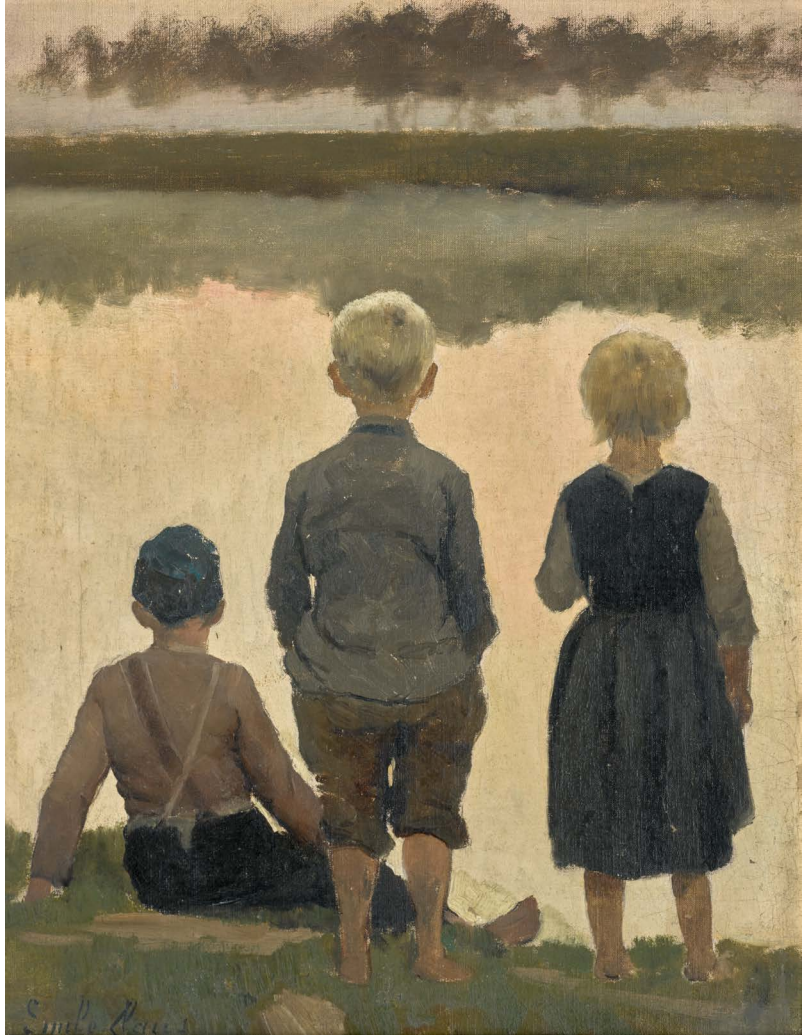
Sale: Sotheby's, London, 10 December 2014,  
lot 33

Purchased at the above sale by the present  
owner

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,700-38,500





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PROPERTY FROM A GERMAN PRIVATE  
COLLECTION

### EMILE CLAUS

Belgian, 1849-1924

#### Study for *Le bateau qui passe*

bears signature lower left  
oil on canvas laid on board  
36 by 29cm., 14 by 11½in.

The present work relates to Claus' composition of 1883, a version of which was sold in these rooms in 2015.

£ 25,000-35,000

€ 28,300-39,600 US\$ 32,100-44,900



PROPERTY FROM A SWISS PRIVATE COLLECTION

**GERDA WEGENER**

Danish, 1886 - 1940

**Les Femmes Fatales**signed and dated *GERDA WEGENER 1933*

lower right

oil on canvas

110.5 by 119.4cm., 43.5 by 47in.

**PROVENANCE**

Sale: Sotheby's, New York, 13 October 1993, lot 304

Private collection (purchased at the above sale)

Gerda Wegener, *née* Gottlieb, was a Danish illustrator and painter, famous for her images of fashionable women and *femmes fatales* in the style of art nouveau and later art deco. Her first husband Einar Wegener identified as female and became her favourite model under the name Lili Elbe, undergoing sex reassignment surgery, from which she died.

Gerda's career as an artist began after graduating from the Academy in 1907 and 1908 when she won a drawing contest put on by the *Politiken* newspaper. She was inspired by fashion, and worked as an illustrator for *Vogue*, *La Vie Parisienne* and other magazines. She became a well-known artist in Paris, but was less successful in Denmark, where people found her work controversial. In 1925, she won a prize at the 1925 World's Fair in Paris. She was known for her illustrations created for advertisements and was also a sought-after portrait painter.

Gerda met fellow artist Lili Elbe – then known as Einar Wegener – at art school. They married in 1904, when she was 18 and her spouse 22. They travelled through Italy and France, eventually settling in Paris in 1912. The couple immersed themselves in the Bohemian lifestyle of the time, befriending many artists, dancers and other figures from the artistic world, often attending carnivals and other public festivals. During this time Lili began to dress as a woman, and as she adopted her female name and persona, Gerda commonly introduced her as Einar Wegener's cousin. Lili died in 1931 from complications of the surgery.

Devastated by Lili's death, Gerda married Italian officer, aviator, and diplomat Major Fernando Porta, who was ten years her junior, and moved with him to Marrakech. Here she continued to paint, including the present work with Marrakech as its backdrop. She divorced Porta in 1936 after a rocky marriage, and she returned to Denmark in 1938.

Over the years, the story of Gerda and Lili gained a cult following in Denmark and around the world. Gerda Wegener's art was the subject of a recent retrospective at the Arken Museum of Modern Art in 2016-17. *The Danish Girl*, David Ebershoff's 2000 novel about them was an international bestseller and was translated into a dozen languages. Gerda is portrayed by Swedish actress Alicia Vikander in the 2015 film *The Danish Girl*, also starring British actor Eddie Redmayne as Lili Elbe.

‡ W £ 40,000-60,000  
€ 45,800-69,000 US\$ 51,500-77,000





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

## JEAN-LÉON GÉRÔME

French, 1824 - 1904

### Baigneuse à la piscine de Brousse

signed *J.L.GEROME* lower centre  
oil on canvas  
32.5 by 24.5cm., 12¾ by 9¾in.

#### PROVENANCE

Georges C. Zervudachi, Alexandria (his sale:  
Galerie Georges Petit, Paris, 16 May 1913,  
no. 36)  
Goupil & Cie., Paris, stock no. 30870  
(acquired from the above on 17 May 1913)  
Leonard Tauber, Neuilly-sur-Seine (acquired  
from the above, on 19 May 1913)  
Goupil & Cie., Paris, stock no. 30908  
(acquired from the above on 19 June 1913)  
Galerie Joseph Allard, Paris (acquired from  
the above on 9 December 1913)

Gérôme's depiction of a young woman in the hammam in the company of her attendant epitomises the bath scenes central to his work in the 1880s and 1890s, and which built on the success of his most celebrated bath scene, *La Grande piscine à Brousse* shown to great acclaim at the Paris *Salon* of 1885.

The interior, with its wall of blue tiles, may have been assembled from photographs, memories, and Gérôme's own props (sections of his studio were covered with tiles he had brought back with him from the Middle east). He visited Constantinople twice in 1875 where he met the Abdullah brothers, the famous Turkish photographers and founders

of the *Abdullah Frères* firm, as well as his old student Seker Ahmet Pasha. Later, in 1877, *Abdullah Frères* arranged the taking of specific photographs of the city, mainly of interiors, which Gérôme was able to use to work up backgrounds such as the present one. The city of Bursa may also have been an inspiration for the bath scenes. Here, he visited the Sinan Baths and made sketches of the interior: 'As the temperature was extremely high, I did not hesitate to make myself [...] completely naked; seated on my campstool, my colour box on my knees, my palette in my hand, I was a little grotesque,' he writes. Ultimately, however, all his bathing scenes (the settings apart) are figments of the artist's imagination, as no man, let alone a Western tourist, would ever have had access to a women's hammam. The figures in these paintings were, in fact, posed, and carefully studied, in the light of his Paris studio.

Intimate scenes bath scenes like this bring to mind the 'seen through the keyhole' glimpses of women at their toilette by Gérôme's contemporary and friend Edgar Degas. Paradoxically, however, though painted in the rigorous French academic style - in contrast to the avant-garde Impressionist style adopted by Degas - Gérôme's painting is the more radical. While Degas' women are unaware that they are being observed, Gérôme's model engages overtly with the viewer, fully cognizant that she is the object of the viewer's gaze and returning it in kind. To be included in Dr Emily M. Weeks's revision of the artist's catalogue raisonné by Gerald Ackerman.

£ 100,000-150,000  
€ 115,000-172,000 US\$ 129,000-193,000









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PROPERTY OF A DISTINGUISHED COLLECTOR

## JEAN-LÉON GÉRÔME

French, 1824 - 1904

### Le monastère de Sainte-Catherine

inscribed *sinai* lower right  
oil on canvas  
23 by 31cm., 9 by 12¼in.

#### PROVENANCE

Estate of the artist  
Mme Renault (daughter of the artist, by descent from the above); thence by descent until the 1960s  
Private collection, Paris

Sale: Artcurial, Paris, 13 November 2013, lot 128  
Purchased at the above sale by the present owner

Painted *circa* 1867, following the artist's visit to St Catherine's Monastery. The artist's pin holes remain visible at the margins, which is, as the Gérôme scholar Dr Emily Weeks notes, 'entirely in keeping with the artist's practice of securing his canvas to a portable support while traveling. Their appearance is extremely valuable for its instructive potential, as it indicates Gérôme's working method.'

Gérôme had earlier travelled across the Sinai Peninsula on his first visit to Egypt in 1856. Paul Lenoir, who travelled with the artist in 1867, recorded his impressions in

*The Fayoum; Or, Artists in Egypt*: 'Like a little fortress, the convent appeared hanging on the steep sides of the mountain, and the flowering trees in its garden produced the gayest and most novel effect in this country so arid and so full of terrible souvenirs.'  
To be included in Dr Emily M. Weeks's revision of the artist's catalogue raisonné by Gerald Ackerman.

£ 20,000-30,000  
€ 22,900-34,300 US\$ 25,700-38,500





30

## 30

PROPERTY OF A PRIVATE COLLECTOR

### JEAN LECOMTE DU NOUÿ

1842 - 1923

#### Rêve d'Orient

signed and dated *Lecomte du Nouÿ 1904*

lower right

oil on canvas

69 by 120cm., 27¼ by 47in.

#### PROVENANCE

Sale: Sotheby's, London, 17 June 1986, lot 32

Galerie Nathaf, Paris (purchased at the above sale)

Purchased from the above by the present owner

#### EXHIBITED

Paris, *Salon*, 1905, no. 1143

#### LITERATURE

Guy de Montgailhard, *Lecomte du Nouÿ*,

Paris, 1906, p. 84

Roger de Diederer, *From Homer to the Harem: The Art of Jean Lecomte du Nouÿ*,

New York, 2004, p. 98, cited; p. 100, fig. 94, illustrated (as *An Oriental Dream*); p. 187, no. 304, catalogued

The final in a series of paintings of hallucinating reclining men smoking a water pipe, the present work is the culmination of Lecomte du Nouÿ's developing thoughts on, and ambitions for, the subject. Whereas *Sleep of the Chieftain* (c. 1873; location unknown), *The Dream of a Eunuch* (1874;

Cleveland Museum of Art), and *The Dream of Cosrou* (Salon 1875; location unknown) are illustrations of a letter by Charles de Secondat, baron de Montesquieu's (1689-1755) *Lettres persanes* (Persian Letters, 1721), the present work, according to Guy de Montgailhard, the artist's biographer, friend, and admirer, was inspired by novelist Théophile Gautier's *La Mille et Deuxième Nuit* (The One Thousand and Second Night, 1842). A *peri* (a supernatural being in Persian folklore) descends on a beam of light from an assembly of heavenly creatures to the poet Hassan as he dreams on his terrace.

W £ 60,000-80,000

€ 69,000-91,500 US\$ 77,000-103,000

PROPERTY FROM AN AMERICAN PRIVATE  
COLLECTION

## JACQUES MAJORELLE

French, 1886 - 1962

### Sous les palmiers dattiers

signed *J. Majorelle/ Marrakech* lower left  
gouache and pastel heightened with metallic  
pigments  
104.5 by 82cm., 41 by 32¼in.

#### PROVENANCE

Purchased by the present owner *circa* 2009

#### LITERATURE

Felix Marilhac, *Les Orientalistes, La vie  
et l'oeuvre de Jacques Majorelle*, vol. VII,  
Courbevoie, 1988, p. 287, no. 69, catalogued  
& illustrated

Painted *circa* 1933-34.

The son of celebrated art nouveau furniture  
designer Louis Majorelle, Jacques Majorelle  
introduced a whole new pictorial language  
to the genre of Orientalism, founded on the  
latest art deco currents and notably the work  
of Henri Matisse. Adopting a revolutionary  
fresh style and experimental mixed media  
techniques including the use of powdered  
metal pigments to give the surface of his  
paintings their distinctive reflective qualities,

he drew inspiration from the local Moroccan  
tribes, their costumes, and traditions, as  
well as the landscapes of Marrakech and  
the Atlas Mountains. The present work is  
striking not only on account of its scale and  
vibrant palette, but for being a nocturne, the  
chiaroscuro and moonlight reflections on the  
women's skin lending the painting a sense of  
drama and mystique.

Majorelle received his art education at the  
Ecole des Beaux-Arts in Nancy and later at  
the Académie Julian in Paris. He first exhibited  
at the Salon des Beaux Arts 1908. In 1917 he  
travelled to Morocco, falling in love with the  
colours and quality of light of Marrakech where  
he settled permanently. In 1923, Majorelle  
bought a four-acre plot on the border of a  
palm grove and began planting a luxuriant  
garden. Initially, he built a house, the Villa Bou  
Saf-Saf, in the Moroccan style but in 1931  
commissioned architect Paul Sinoir to design  
a Cubist villa within the grounds. In 1937, he  
painted the villa in a unique shade of blue,  
which he finessed after being inspired by the  
blue tiles prevalent in southern Morocco (fig.  
1). Majorelle used the colour, which now carries  
his name, Majorelle Blue, not only in his house  
and garden, but in his paintings too, including  
in the present work to evoke the night sky.

‡ £ 250,000-350,000  
€ 286,000-401,000 US\$ 321,000-449,000



Fig. 1. The Villa in the Jardin Majorelle, Marrakech today





PROPERTY FROM A EUROPEAN PRIVATE  
COLLECTION

## THEODOROS RALLI

Greek, 1852-1909

### The Seven Rabbis in Jerusalem

signed *Ralli* lower right  
oil on canvas  
65.5 by 100cm., 25<sup>3</sup>/<sub>4</sub> by 39<sup>3</sup>/<sub>4</sub>in.

#### PROVENANCE

Estate of the artist, thence by descent (sale: Stavros Mihalarias Art, Athens, 26 November 1990, lot 58)  
Private collection, Greece

#### EXHIBITED

Paris, *Salon*, 1907, no. 5623  
Monte Carlo, 1908

#### LITERATURE

*Pinakothiki*, no. LXXXI, November 1907, p. 152  
Adolphe Thalasso, 'Orient. La peinture grècque moderne', in *L'Art et les artistes*, no. LVII, December 1909, p. 290-1  
Adolphe Thalasso, 'Orient. Athènes. La salle Théodore Ralli à la Pinacothèque d'Athènes', in *L'Art et les artistes*, December 1910, p. 142  
Émmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, vol. VIII, Paris, 1976, p. 589 (as held by the Louvre)  
Marina Lambraki-Plaka, *National Gallery 100 Years - Four Centuries of Greek Painting from the Collections of the National Gallery and the Euripidis Koutlidis Foundation*, Athens, 1991, p. 96, illustrated  
Maria Katsanaki, *Le Peintre Théodore Ralli (1852-1909) et son oeuvre*, Ph.D dissertation, Paris (Sorbonne), 2007, vol. I, p. 116; vol. II, no. 257; vol. III, illustrated fig. 89; vol. IV, p. 546, no. 337, illustrated

This large-scale genre scene portrays a rabbinic council: seven rabbis discuss the content of a Talmudic scroll, read to them by an elder at the head of the table. Behind him, a high window affords a glimpse of an Eastern city, presumably Jerusalem. The full glory of Ralli's discerning eye for detail is evident in the vibrant colors of the figures' robes, the rich and varied textures of the fur hats, the silky prayer shawls, and the contrast between the soft-hued interior and the bright light outside.

While many of the most celebrated European artists painting Middle Eastern and Orientalist subjects created images drawn from second-hand sources and their own imaginations, Ralli was intimately familiar with his subject, and paintings such as the present work display the breadth of his knowledge. From the mid-1880s until 1904, Ralli spent each winter in his studio in Cairo where he was perfectly positioned to explore the surrounding region. He then completed his canvases in Paris, where he had honed his rigorous style of academic realism as a student of the great French Orientalist painter Jean-Léon Gérôme.

*The Seven Rabbis in Jerusalem* was selected by the curator of the Musée du Luxembourg to hang in the Louvre upon the death of the artist, which would seem to be the source of Bénézit's erroneous claim that the Musée du Louvre possessed a Ralli titled *Les Rabbins*. However, the work remained with the artist's descendants until 1990 (see Katsanaki, p. 546).

£ 80,000-120,000  
€ 91,500-138,000 US\$ 103,000-154,000









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PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

## RUDOLF VON ALT

Austrian, 1812 - 1905

### Canal in Venice

signed and dated *Venedig / 25 Aug 871*  
lower left  
watercolour over pencil on paper  
27 by 37cm., 10½ by 14½in.

#### PROVENANCE

Private collection, Austria (by 2008); thence by descent to the present owner  
The authenticity of this work has been confirmed by Dr. Maria Luise Sternath-Schuppanz.

£ 20,000-30,000  
€ 22,900-34,300 US\$ 25,700-38,500

34

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

## EUGEN VON BLAAS

Austrian, 1843 - 1931

### Girl at the Window

signed and dated *Eugen von Blaas. 1889*  
along the right edge  
oil on panel  
54 by 37cm., 21½ by 14½in.

#### PROVENANCE

By descent within the family of the present owner

A young woman is here portrayed while leaning against the balustrade of a Venetian home. The delicacy of the rose held in her hand is reflected in her innocent features. Von Blaas strove to capture the inherent beauty of Italian women by capturing them in their conversations in the streets, selling flowers or courting with lovers.

The artist's technical abilities are evident in his rendering of the sumptuous fabrics and lace in the woman's corset and in the delicate still life. As the artist's biographer Thomas Wassibauer points out, to some degree his compositions are fantasies, figures frozen in time which explore and experience what he calls 'harmless *joie de vivre*'.

£ 60,000-80,000  
€ 69,000-91,500 US\$ 77,000-103,000





PROPERTY SOLD IN SETTLEMENT BETWEEN THE PRESENT OWNER AND THE HEIRS OF THE ESTATE ABRAHAM ADELSBERGER / ALFRED ISAY

## WILHELM LEIBL

German, 1844-1900

### Portrait of a Man with Green Hat

signed *W. Leibl* lower right  
oil on canvas  
26 by 19cm., 10¼ by 7½in.

#### PROVENANCE

Gurlitt collection, Berlin  
Geheimrat Kopetzky, Berlin  
Abraham Adelsberger, Nuremberg (Adelsberger (1863-1940) was a Nuremberg industrialist and entrepreneur, who ran a hop business and owned the tin toy manufactory Heinrich Fischer & Cie, which employed over 300 at its height. On the back of his success he was able to build an outstanding art collection, which included important Old Masters, including *Jupiter and Antiope* by the Dutch painter Hendrick Goltzius as well as contemporary nineteenth-century works. In 1937 he was forced to sell his house and other properties, and his toy factory was aryanised. While his children Paul and Sofie had fled Nazi Germany as early as 1934, Adelsberger and his wife Clotilde remained in Nuremberg, finally fleeing to Amsterdam in 1939, and able to bring only part of their art collection with them, including the Goltzius (which was subsequently subject to a forced sale to Hermann Göring). Adelsberger died in Amsterdam, and his wife was deported to Bergen-Belsen concentration camp in 1943, but survived. The Goltzius was restituted to the Adelsberger heirs in 2010, when it was sold at Sotheby's New York for \$6.8m).  
Abraham Adelsberger's sale: Hugo Helbing, Munich, 14 November 1931, lot 90, where unsold)  
Transferred from Abraham Adelsberger to Alfred Isay (his son in law) in 1930  
On deposit with the Dresdner Bank, Nuremberg by 1935  
Sold by the above to the Nationalgalerie, Berlin in August 1935  
De-accessioned and sold by the above to the husband of the present owner on 29 February 1936

#### LITERATURE

Emil Waldmann, *Wilhelm Leibl*, Berlin, 1914, p. 24, no. 225, catalogued, fig. 195, illustrated (as *Männerkopf mit grünem Hut*)  
Lynn Rother, *Kunst durch Kredit: Die Berliner Museen und Ihre Erwerbungen von der Dresdner Bank 1935*, New York, 2017, p. 413, no. 23, listed

This striking and direct portrait epitomises Leibl's Realist aesthetic, inspired by the work of the Gustave Courbet, whom he met in Munich in 1869. Leibl at the time was a student at the Munich Academy; Courbet an already established painter who was visiting the city for an exhibition of his work there. Courbet's uncompromising style left a deep impression on many local artists, and it was on the Frenchman's recommendation that Leibl travelled to Paris that same year, where he was also introduced to Edouard Manet. Upon the outbreak of the Franco-Prussian War, Leibl returned to Bavaria, where he spent the rest of his life. Though from the Rhineland, he felt a profound affinity towards the humble people of the Bavarian countryside, drawn by their friendliness and down-to-earthiness which appealed to his deeply human temperament.

Leibl's entire oeuvre is about the human face, at times concentrated, devoted, contemplative, but always richly expressive and painted with an unashamed straightforwardness. Whether in his earlier, more painterly works, in which composition is subordinate to a highly finished paint surface, or in his later, more reduced pictures showing the workings underlying his draughtsmanship, a simplicity and almost Düreresque clarity always remains, lifting his subjects out of their modest circumstances to a higher plane. Leibl painted without preliminary drawing, setting to work directly with paint. His commitment to the representation of reality as the eye sees it earned him recognition in his lifetime as the preeminent artist of a group known as the *Leibl-Kreis* (Leibl Circle) that included, among others, Carl Schuch, Wilhelm Trübner, Otto Scholderer, and Hans Thoma.  
Painted *circa* 1895.

£ 80,000-120,000  
€ 91,500-138,000 US\$ 103,000-154,000





PROPERTY FROM A PRIVATE COLLECTION

**JÓSEF CHELMONSKI**

Polish, 1849 - 1914

**Midnight Ride**signed, dated and inscribed *JÓZEF CHELMOŃSKI / 1873 - Monachium* lower left

oil on canvas

96.5 by 182cm., 38 by 71½in.

**PROVENANCE**

Maria Zaleska, France (by the 1930s); thence by descent

**EXHIBITED**New York, The Metropolitan Museum of Art, *Nineteenth Century Polish Paintings: A Loan Exhibition*, 1944, no. 16(as *Midnight Ride*), illustrated in the catalogueMontreal, McGill University, *Polish Art Exhibition*, 1966

Encapsulating the key elements of Chelmonski's artistic idiom, including dynamism, expression, motion and picturesque costumes, this impressive canvas is among the most important works by the artist ever to come for sale on the international market.

A sleigh charges through the snow on a winter's night. Driven by a man whose face is concealed by a plume of black hair, his passenger is a woman whose nostalgic gaze is a reminder of what, or whom, she might have left behind in the haste of her departure. The intensity and power of the composition is further enhanced by the yellow cape ruffled by the wind and by the exhaustion palpable in the horses' faces.

Born in Boczki, a small village near Lowicz in central Poland, Chelmonski learned basic drawing technique from his father. At the age of thirteen, he began training with Wojciech Gerson at the Warsaw School of Drawing and - thanks to the assistance of fellow Polish artist Josef Brandt - continued his studies at the Munich Academy of Fine Arts.

In 1875 Chelmonski moved to Paris where he developed an impressive international reputation through the promotional efforts of his dealer Adolphe Goupil. By the late nineteenth century, Chelmonski's compositions were eagerly sought by many prominent British and American collectors who coveted the artist's depictions of Polish peasant life and of *Troikas* and *Chetverkas* (threesomes and foursomes) galloping across the steppe in particular.

A smaller canvas of this same subject, dated 1879, is in the Muzeum Śląskie, Katowice, Poland.

‡ W £ 200,000-300,000

€ 229,000-343,000 US\$ 257,000-385,000









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PROPERTY FROM A PRIVATE COLLECTION

## JAN KONOPACKI

Polish, 1856 - 1894

### Waiting for the Ferry

signed and dated *J Konopacki / Paris 1881*

lower right

oil on canvas

45 by 85cm., 17½ by 33½in.

#### PROVENANCE

Maria Zaleska, France (by the 1930s); thence by descent

#### EXHIBITED

New York, The Metropolitan Museum of Art, *Nineteenth Century Polish Paintings: A Loan Exhibition*, 1944, no. 39 (as *Waiting for the Ferry*), illustrated in the catalogue  
Montreal, McGill University, *Polish Art Exhibition*, 1966

‡ £ 15,000-20,000

€ 17,200-22,900 US\$ 19,300-25,700





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**38**

PROPERTY FROM A PRIVATE COLLECTION

**JÓSEF CHELMONSKI**

Polish, 1849 - 1914

**Hunting in the Meadows**

signed and dated *JOSEF CHELMONSKI /*

*1895* lower right

oil on canvas

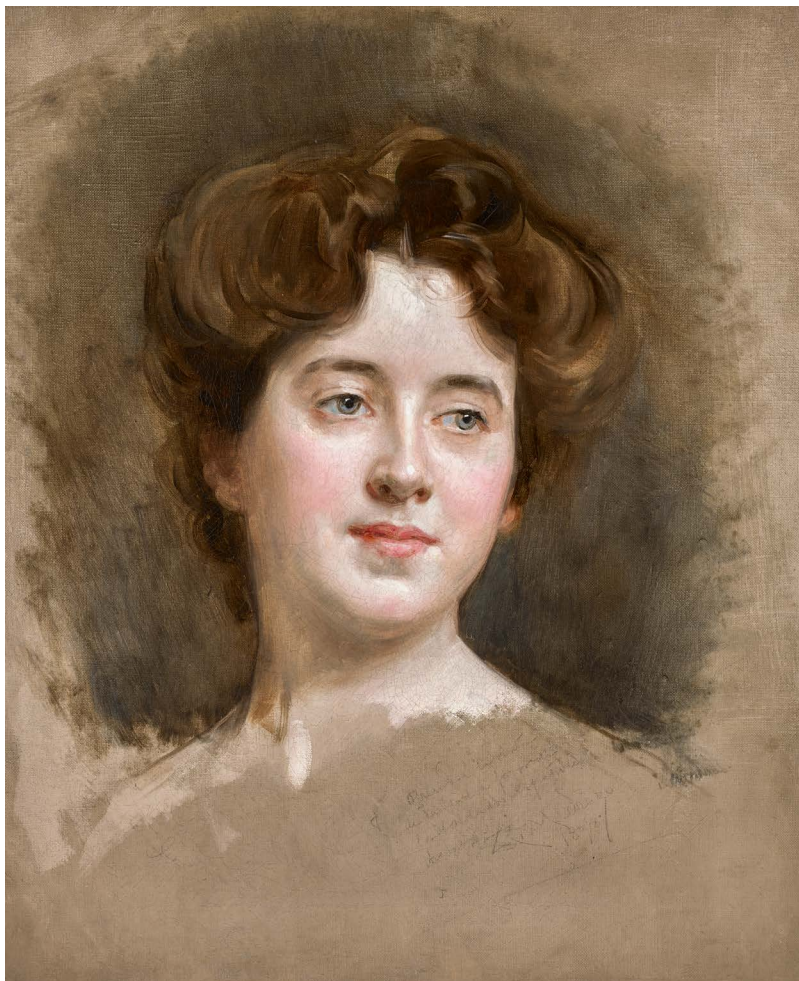
74 by 117cm., 29 in by 46in.

**PROVENANCE**

Maria Zaleska, France (by the 1930s); thence  
by descent

‡ W £ 30,000-50,000

€ 34,300-57,500 US\$ 38,500-64,500



39

39

## RAIMUNDO DE MADRAZO

Spanish, 1841-1920

### A Young Beauty

indistinctly inscribed in Spanish, signed and dated *RMadrado / 1898* lower right  
oil on canvas  
55 by 47cm., 21½ by 18½in.

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,300-25,700

40

PROPERTY FROM A FRENCH PRIVATE COLLECTION

## GUSTAVE DORÉ

French, 1832 - 1883

### La Promenade

stamped with the artist's estate stamp (Lugt 681a) lower right  
oil on canvas  
178.5 by 125.5cm., 70¼ by 49½in.

#### PROVENANCE

Estate of the artist  
Acquired by the family of the present owner by the 1950s

An avid observer of people of all classes in the modern city, most famously through his series *London: a Pilgrimage* (1872), here Doré presents three elegant ladies on a balcony or bridge. Although the precise setting is hard to determine, the balustrade and view of water suggest the ladies could be on Richmond Bridge, which still stands today as it did in Doré's day. The women's dress recalls Doré's watercolour *Le Derby d'Epsom*.

W £ 40,000-60,000

€ 45,800-69,000 US\$ 51,500-77,000









41

41

PROPERTY OF A GENTLEMAN

## GUSTAV ADOLF MOSSA

French, 1883-1971

### La jeune religieuse

signed and dated *GUSTAV ADOLF MOSSA. / NICIENSIS. PINSIT 1913* lower left and titled *LA JEUNE RELIGIEUSE*; inscribed *SCHUMANN FROLICH* lower right  
watercolour, pen and ink and gold leaf over pencil on paper  
sheet: 49 by 31cm., 19¼ by 12¼in.

#### PROVENANCE

Private collection, USA  
Purchased by the present owner in 2003

⊕ £ 8,000-12,000  
€ 9,200-13,800 US\$ 10,300-15,400



42

42

PROPERTY OF A GENTLEMAN

## GUSTAV ADOLF MOSSA

French, 1883-1971

### Resurrection

signed *GUSTAV ADOLF MOSSA. / NICIENSIS. PINSIT. MCMVII.* lower right and titled *RESURRECTION* lower left  
watercolour, pen and ink and gouache over pencil on paper  
sheet: 62 by 47cm., 24¼ by 18½in.

#### PROVENANCE

Private collection, Tel Aviv (by 1978)  
Sale: Sotheby's, London, 12 June 1996, lot 153  
Private collection, USA (sale: Sotheby's, London, 18 November 2003, lot 376)  
Purchased at the above sale by the present owner

#### EXHIBITED

Nice, Musée Jules Chéret, *Alexis et Gustav Adolf Mossa, peintres niçois*, 1974, no. 131  
Nice, Galerie des Ponchettes, *Gustav-Adolf Mossa (1883-1971) et les symboles*, 1978, no. 154, illustrated in the catalogue  
Yokohama, Galerie Motomachi, *Gustave Adolf Mossa*, 1989, no. 12, illustrated in the catalogue  
Paris, Pavillon des Arts, *G. A. Mossa: L'Oeuvre symboliste 1903-1918*, 1992, no. 101, illustrated in the catalogue

#### LITERATURE

Jean-Roger Soubiran, 'L'évolution de la technique dans les aquarelles symbolistes de Gustave Adolphe Mossa', in *Nice Historique*, no. 1, 1976, p. 45  
Jean-Roger Soubiran, *Les aquarelles symbolistes et la création plastique symboliste de Gustav Adolf Mossa*, ph.D. thesis, Provence, 1978, no. 183  
Jean-Roger Soubiran, *Gustav Adolf Mossa: 1883-1971*, Nice, 1985, p. 183, no. 252, illustrated

⊕ £ 10,000-15,000  
€ 11,500-17,200 US\$ 12,900-19,300





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## 43

PROPERTY FROM A PRIVATE COLLECTION

### NIKOLAUS GYSIS

Greek, 1842 - 1901

#### Arachne

signed *N. Gysis* lower right  
charcoal and pencil on paper  
sheet: 26¼ by 20½ in.; 67 by 52 cm.

#### PROVENANCE

Private collection, Athens

#### EXHIBITED

Athens, Theokarakis Foundation, *Nikolaus Gysis*, 2012-13, illustrated in the catalogue

#### LITERATURE

Nelly Missirli, *Gysis*, Athens, 1996, p. 226, no. 172, catalogued & illustrated, p. 378, no. 172, listed

Executed in 1884 and relating to another drawing as well as an oil of the same subject and year, the present work depicts Arachne who, according to an ancient Greek myth, challenged the goddess Athena to a weaving contest. In case of defeat, Arachne promised she would willingly forfeit all and let Athena decide her fate. When both contestants had completed their work, Athena was unable to find a flaw in Arachne's tapestry. She was, however, enraged by the content of the work, for Arachne had chosen to illustrate the stories and corruption of the wicked Gods. Athena tore the work to pieces and struck the girl repeatedly until, overcome with despair, Arachne hanged herself from a beam. Moved by compassion, Athena brought her back to life but fated her to weave forever in the new form of a spider.

£ 18,000-25,000

€ 20,600-28,600 US\$ 23,100-32,100



44



45





46

44

PROPERTY OF A GENTLEMAN

**ADOLF SUKKERT**

German, 1830 - 1870

St Mark's Square, Venice

signed *Sukkert* lower left  
oil on canvas  
69 by 97cm., 27 by 38in.

**PROVENANCE**

Macconnal-Mason & Son, London  
Private collection, UK (sale: Sotheby's,  
London, 17 November 1993, lot 281)  
Private collection, UK (purchased at the  
above sale)

‡ £ 10,000-15,000  
€ 11,500-17,200 US\$ 12,900-19,300

45

PROPERTY OF A GENTLEMAN

**CARLO GRUBACS**

German, 1800 - 1900

The Doge's Palace and Riva degli  
Schiavoni, Venice

signed *C. Grubacs* lower left  
oil on canvas  
47 by 68cm., 18½ by 27in.

**PROVENANCE**

Sale: Christie's, London, 18 March 1994, lot  
203  
Purchased at the above sale by the present  
owner

‡ £ 12,000-18,000  
€ 13,800-20,600 US\$ 15,400-23,100

46

PROPERTY FROM A PRIVATE COLLECTION

**VINCENZO CAPOBIANCHI**

Italian, 1836 - 1928

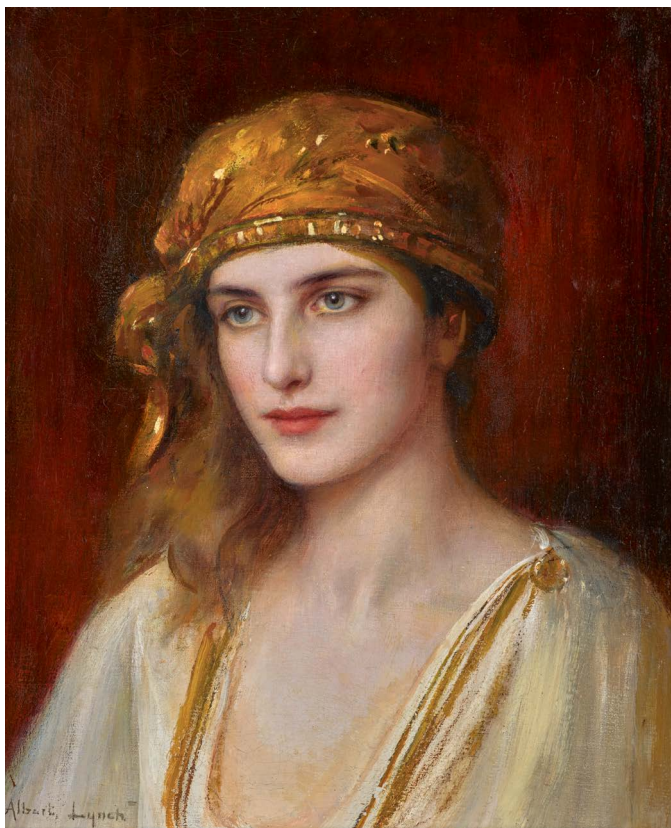
A New Pair of Shoes

signed *V. Capobianchi Roma* lower left  
oil on panel  
46 by 57cm., 18 by 22½in.

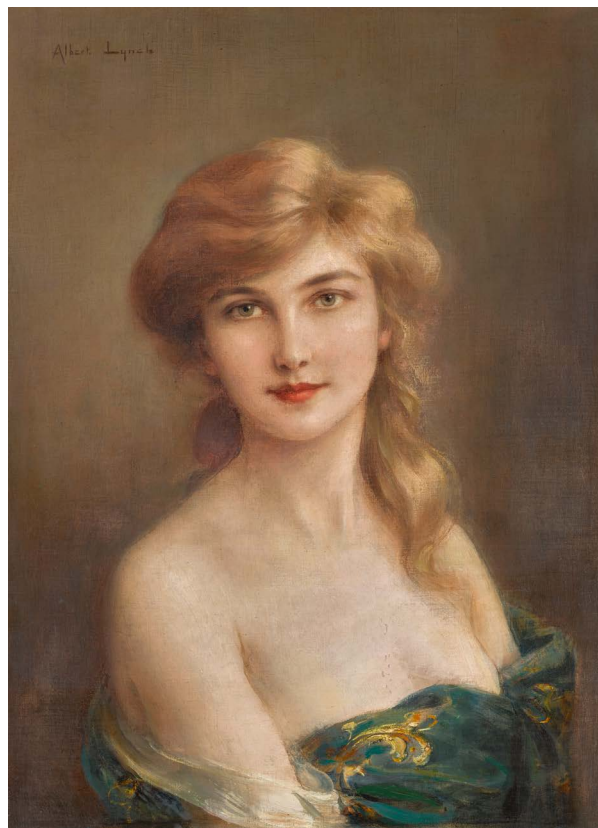
**PROVENANCE**

Private collection, Germany  
Acquired from the above by the present  
owner

£ 12,000-15,000  
€ 13,800-17,200 US\$ 15,400-19,300



47



48

47

**ALBERT LYNCH**

Peruvian, 1851-1912

**Girl in a Golden Headdress**

signed *Albert Lynch* lower left  
oil on canvas  
46 by 37cm., 18 by 14½in.

**PROVENANCE**

Private collection, Italy

£ 6,000-8,000  
€ 6,900-9,200 US\$ 7,700-10,300

48

PROPERTY FROM A PORTUGUESE PRIVATE  
COLLECTION

**ALBERT LYNCH**

Peruvian, 1851-1912

**A Young Beauty**

signed *Albert Lynch* upper left  
oil on canvas  
62 by 47cm., 24½ by 18½in.

**PROVENANCE**

Probably acquired by the grandmother of the  
present owner in France by the 1980s

£ 8,000-12,000  
€ 9,200-13,800 US\$ 10,300-15,400

49

PROPERTY OF A GENTLEMAN

**FERNAND LE QUESNE**

French, 1856 - 1932

**Allégorie de la publicité**

signed and dated *F. le Quesne. 97.* lower left  
oil on canvas  
174 by 106.5cm., 68½ by 42in.

**PROVENANCE**

Private collection, London (sale: Sotheby's,  
London, 3 June 2009, lot 146)  
Purchased at the above sale by the present  
owner

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

W £ 30,000-50,000  
€ 34,300-57,500 US\$ 38,500-64,500









50

50

PROPERTY OF A PRIVATE COLLECTOR

**ALEXANDRE-AUGUSTE  
HIRSCH**

French, 1833 - 1912

**Camille and Louis**

signed and dated *ALEXANDRE-AUGUSTE HIRSCH / 1875*. upper right; inscribed *Louis, 3 ans 10 mois. / Camille, 18 mois.* upper left  
oil on canvas  
81 by 64cm., 32 by 25¼in.

**PROVENANCE**

Marcel Grunspan, Paris  
Purchased from the above by the present owner

**EXHIBITED**

Jerusalem, Israel Museum, *Making an Entrance, Jewish Artists in 19th-Century Europe*, 2013-14

± £ 6,000-8,000  
€ 6,900-9,200 US\$ 7,700-10,300



51

52

51

PROPERTY OF A PRIVATE COLLECTOR

**EUGÈNE FEYEN**

French, 1815 - 1908

**Départ pour la pêche**

signed *EUG. FEYEN*. lower right  
oil on canvas  
63 by 93cm., 24¾ by 36½in.

**PROVENANCE**

Sale: Sotheby's, New York, 19 January 1995, lot 405  
Purchased at the above sale by the present owner

**EXHIBITED**

Paris, *Salon*, 1898, no. 814

± £ 6,000-8,000  
€ 6,900-9,200 US\$ 7,700-10,300

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**PETRUS VAN SCHENDEL**

Belgian, 1806-1870

**The Noordermarkt by night,  
Amsterdam**

signed and dated *P van Schendel / 1840*  
lower right  
oil on panel  
95.5 by 79.5cm., 37¾ by 31¼in.

**PROVENANCE**

Averilla van Ryswick Lambert (1848-1918), Maryland, USA  
Wilton Lambert (1871-1935) and Elizabeth Gorman Lambert (1876-1959) (by descent from the above)  
British Private Collection (by descent from the above; sale: Sotheby's, London, 16 November 2005, lot 259)  
MacConnal-Mason Ltd., London  
Purchased from the above by the present owner

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

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 40,000-60,000  
€ 45,800-69,000 US\$ 51,500-77,000









53



54



53

PROPERTY FROM AN ITALIAN PRIVATE  
COLLECTION

## RAFFAELLO SORBI

Italian, 1844 - 1931

### The Knitting Shepherdess

signed and dated *Raf Sorbi / 1914* lower right  
oil on canvas  
61.5 by 74cm., 21¼ by 29¼in.

#### PROVENANCE

Private collection, New York (sale: Sotheby's,  
New York, 6 November 2014, lot 52)  
Purchased at the above sale by the present owner

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,700-38,500

54

PROPERTY OF A DISTINGUISHED COLLECTOR

## EMILIO SÁNCHEZ- PERRIER

Spanish, 1855 - 1907

### A Quiet River

signed *E Sanchez Perrier* lower right  
oil on panel  
32 by 41cm., 12½ by 16in.

#### PROVENANCE

Henrietta Hill

Private collection, USA (gifted by the above  
in *circa* 1986; sale: Sotheby's, New York, 30  
January 2015, lot 545)

Purchased at the above sale by the present owner

Painted *circa* 1895, this work likely depicts the  
countryside near Guillena, northwest of Seville.

The authenticity of this work has been  
confirmed by Juan Fernández Lacomba.

£ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,400

55

PROPERTY FROM A SPANISH PRIVATE  
COLLECTION

## JOAQUÍN SOROLLA

Spanish, 1863 - 1923

### El Palleter

signed and dated *J Sorolla / 84* lower left  
oil on canvas  
47 by 33cm., 18½ by 13in.



55

#### PROVENANCE

Commissioned from the artist by the great-  
grandfather of the present owner; thence by  
descent

*El Palleter* ('The Straw Seller') was the popular  
name for Vicent Doménech, a native of the  
region of Valencia who was a celebrated fighter  
in the Peninsular War. The present work relates  
to Sorolla's monumental history painting of  
the same year, *The Cry of 'El Palleter'*, which  
depicts Doménech's rallying cry for Valencians

to stand up to Napoleon's armies (Valencia,  
Diputación: deposited in the Palau de la  
Generalitat). A statue dedicated to El Palleter  
by Emilio Caladín stands in Valencia.

To be included in Blanca Pons Sorolla's  
forthcoming Sorolla catalogue raisonné (BPS  
120).

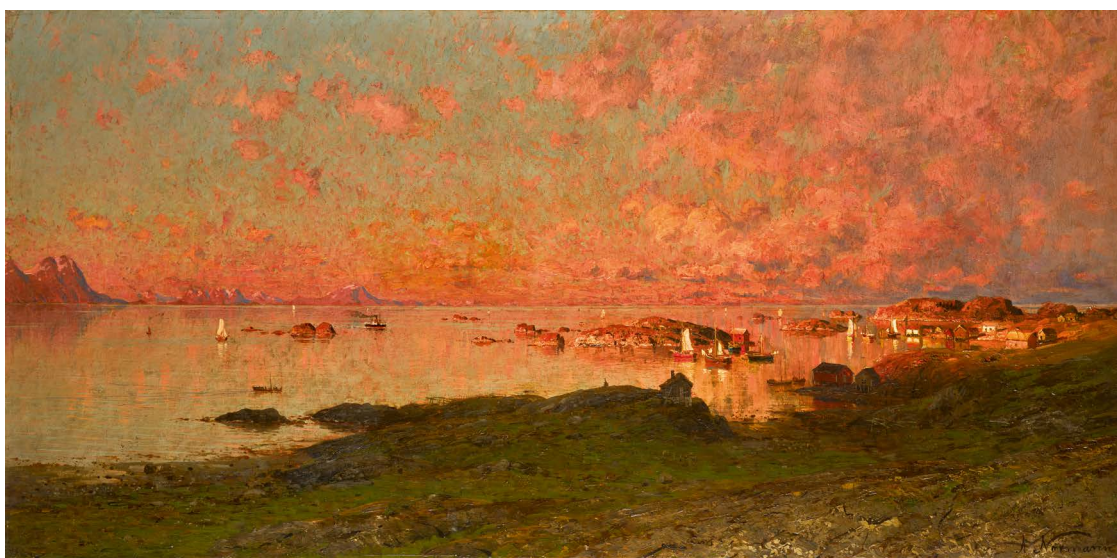
£ 40,000-60,000

€ 45,800-69,000 US\$ 51,500-77,000





56



57

56

PROPERTY OF A DISTINGUISHED COLLECTOR

## FÉLIX ZIEM

French, 1821-1911

### L'abreuvoir

signed *Ziem* lower left

oil on canvas

46.5 by 66.5cm., 18¼ by 26in.

#### PROVENANCE

Sale: Hôtel Drouot, Paris, 12 & 13 May 1886, lot 38

H. Haro (his sale: Hôtel Drouot, Paris, 12 & 13 December 1911, lot 229)

Sale: Artcurial, Paris, 26 March 2014, lot 155  
Purchased at the above sale by the present owner

#### LITERATURE

Pierre Miquel, *Félix Ziem*, Maur-La-Jolie, 1978, p. 125, no. 719, catalogued & illustrated  
Anne Burdin-Hellebranth, *Félix Ziem*, Brussels, 1998, p. 16, no. 1036, catalogued & illustrated

The Association Félix Ziem, represented by Mathias Ary Jan, David Pluskwa and Gérard Fabre, has confirmed the authenticity of this work, which will be reproduced in the forthcoming catalogue raisonné.

£ 6,000-8,000  
€ 6,900-9,200 US\$ 7,700-10,300

76

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





58

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PROPERTY OF A GENTLEMAN

**ADELSTEEN NORMANN**

Norwegian, 1848 - 1918

**Midnight sun at Lofoten, Norway**

signed *A Normann* lower right  
oil on canvas  
74 by 150.5cm., 29 by 59¼in.

**PROVENANCE**

Sale: Sotheby's, Amsterdam, 16 March 1999, lot 178

Sale: Bonhams, London, 28 June 1999, lot 39B

Purchased at the above sale by the present owner

‡ W £ 10,000-15,000

€ 11,500-17,200 US\$ 12,900-19,300

58

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

**HENRI GERVEX**

French, 1852 - 1929

**La baigneuse endormie**

signed *H Gervex* lower left  
oil on canvas  
52 by 84cm., 20½ by 33in.

**PROVENANCE**

Sale: Sotheby's, New York, 18 April 2007, lot 260

Galleria d'arte Quadrifoglio, Milan

This work may be a study for the *Baigneuse endormie* exhibited at the Paris Salon in 1873 (Musée des Beaux-Arts de La Rochelle).

To be included in the forthcoming Gervex catalogue raisonné by Jean-Christophe Pralon-Gourvennec.

£ 20,000-30,000

€ 22,900-34,300 US\$ 25,700-38,500



59

59

PROPERTY OF A GENTLEMAN

**HENRIETTE RONNER-  
KNIP**

Dutch, 1821-1909

**Kittens at Play**

signed *Henriette Ronner*, upper right

oil on panel

33 by 45cm., 13 by 17<sup>3</sup>/<sub>4</sub>in.

± £ 20,000-30,000

€ 22,900-34,300 US\$ 25,700-38,500





60

## 60

PROPERTY OF A DISTINGUISHED COLLECTOR

### WILHELM KUHNERT

German, 1865 - 1926

#### Tiger on the Alert

signed *Wilh. Kuhnert* upper right; signed,  
inscribed *Berlin* and titled on the reverse  
oil on panel

19.5 by 29.5cm., 7¾ by 11¾in.

#### PROVENANCE

Sale: Lempertz, Cologne, 14 November 2015,  
lot 1693

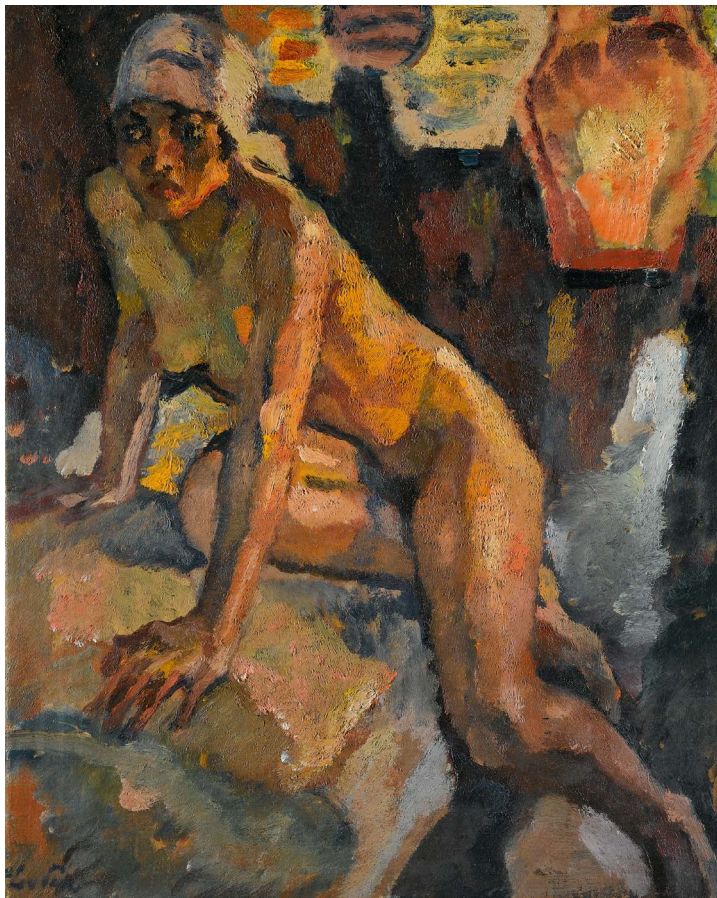
Purchased at the above sale by the present  
owner

Painted *circa* 1917-1926.

To be included in Angelika Grettmann-  
Werner's forthcoming Kuhnert catalogue  
raisonné (WV no. 4485).

£ 25,000-35,000

€ 28,600-40,100 US\$ 32,100-44,900



61

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PROPERTY OF A GENTLEMAN

## LEO PUTZ

Austrian, 1869-1940

### In the Seraglio

signed *Leo Putz* lower left  
oil on canvas  
74.5 by 59cm., 29½ by 23¼in.

#### PROVENANCE

Acquired by the family of the previous owner  
*circa* 1930 (sale: Sotheby's London, 27 June  
2007, lot 63)  
Purchased at the above sale by the present  
owner

The authenticity of this work has been  
confirmed by Dr Ruth Stein.

£ 15,000-20,000  
€ 17,200-22,900 US\$ 19,300-25,700





62

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PROPERTY FROM A GERMAN PRIVATE  
COLLECTION

## MICHAEL ZENO DIEMER

German, 1867 - 1939

### Rumeli Hisari on the Bosphorus

signed *M. Zeno Diemer 1919* lower left

oil on canvas

100 by 144cm., 39 by 56½in.

#### PROVENANCE

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

Another comparable view of this subject by  
Zeno Diemer, measuring 82.5 by 110.5cm and  
depicting a sailing ship being towed away,  
achieved the auction record for the artist in  
these rooms in 2013.

W £ 30,000-50,000

€ 34,300-57,500 US\$ 38,500-64,500



63

**63**

PROPERTY OF A LADY

**LUIGI LOIR**

French, 1845-1916

**Au rendez-vous des Canotiers**

signed and dated *LOIR Luigi 1872* lower right  
oil on canvas

146.5 by 85.5cm., 57¾ by 33¾in.

**PROVENANCE**

Kaplan Gallery, London (by 1967)

The authenticity of this work has been confirmed by Noé Willer on the basis of photographs.

W £ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,400

**64**

PROPERTY FROM A PRIVATE COLLECTION

**EUGÈNE GALIEN-LALOUE**

French, 1854-1941

**Le kiosque and le quai du Louvre sous la neige: A Pair**

both signed *E. Galien-Laloue* lower left  
both gouache over pencil on paper  
each: 32 by 19cm., 12½ by 7½in. (2)

£ 10,000-15,000

€ 11,500-17,200 US\$ 12,900-19,300

**65**

**EUGÈNE GALIEN-LALOUE**

French, 1854-1941

**Le Moulin Rouge, Paris**

signed *E. Galien-Laloue* lower left  
gouache over pencil on card  
19.5 by 31.5cm., 7¾ by 12½in.

**PROVENANCE**

Hendrik Willem van der Meij, Den Haag (early 1900); by descent within the family  
Purchased by the present owner in 2003

£ 7,000-10,000

€ 8,100-11,500 US\$ 9,000-12,900





64



64



65





66

## 66

PROPERTY FROM A BRITISH PRIVATE  
COLLECTION

### EUGÈNE GALIEN- LALOUE

French, 1854-1941

Three Parisian Views:

(i) Place de la Madeleine, marché  
aux fleurs

(ii) Le marché aux puces, Porte  
du Châtillon

(iii) Place de la Bastille

each signed *E. Galien-Laloue* lower left  
all gouache over pencil on paper  
(i, ii) 20 by 32.5cm., 8 by 12½in.;  
(iii) 32.5 by 20.5cm., 12½ by 8in.(3)

#### PROVENANCE

By descent within the family of the present  
owner

£ 15,000-20,000

€ 17,200-22,900 US\$ 19,300-25,700



67

PROPERTY FROM AN ENGLISH PRIVATE  
COLLECTION

## EUGÈNE GALIEN- LALOUE

French, 1854-1941

### Eglise Saint Medard, Paris

signed *E Galien-Laloue* lower left  
gouache over pencil on paper  
41 by 41.4cm., 16 by 16¼in.

#### PROVENANCE

By descent within the family to the present  
owner

£ 10,000-15,000

€ 11,500-17,200 US\$ 12,900-19,300



67

68

PROPERTY FROM A SOUTH AMERICAN PRIVATE  
COLLECTION

## EUGÈNE GALIEN- LALOUE

French, 1854-1941

### Le Théâtre du Châtelet, Paris

signed *E Galien-Laloue* lower left  
gouache over pencil on paper  
20 by 32cm., 8 by 13in.

£ 8,000-12,000

€ 9,200-13,800 US\$ 10,300-15,400



68





CHEŁMONSKI  
W 1905







ALEXANDRE CALAME  
*Torrent de montagne par orage*, 1850  
Estimate CHF 80,000–120,000\*



## Swiss Art/Swiss Made

AUCTION ZURICH 25 JUNE

**EXHIBITION FREE AND OPEN TO THE PUBLIC**  
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**Victorian, Pre-Raphaelite  
& British Impressionist Art**

**AUCTION LONDON 11 JULY**

JOHN WILLIAM GODWARD, R.B.A.  
*An Edition Deluxe*  
Estimate £450,000–650,000\*

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Sotheby's EST. 1744

KATERINA BELKINA  
*For Klimt*, 2006  
Estimate £12,000–18,000\*

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AUCTION LONDON NOVEMBER

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Sotheby's EST. 1744

An exceptional pair of multi-gem and gold horse heads, by Herbert Haseltine, 1949  
Estimate £600,000–800,000\*



THE MIDAS TOUCH

GOLD

AUCTION LONDON 29 OCTOBER

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Sotheby's EST. 1744

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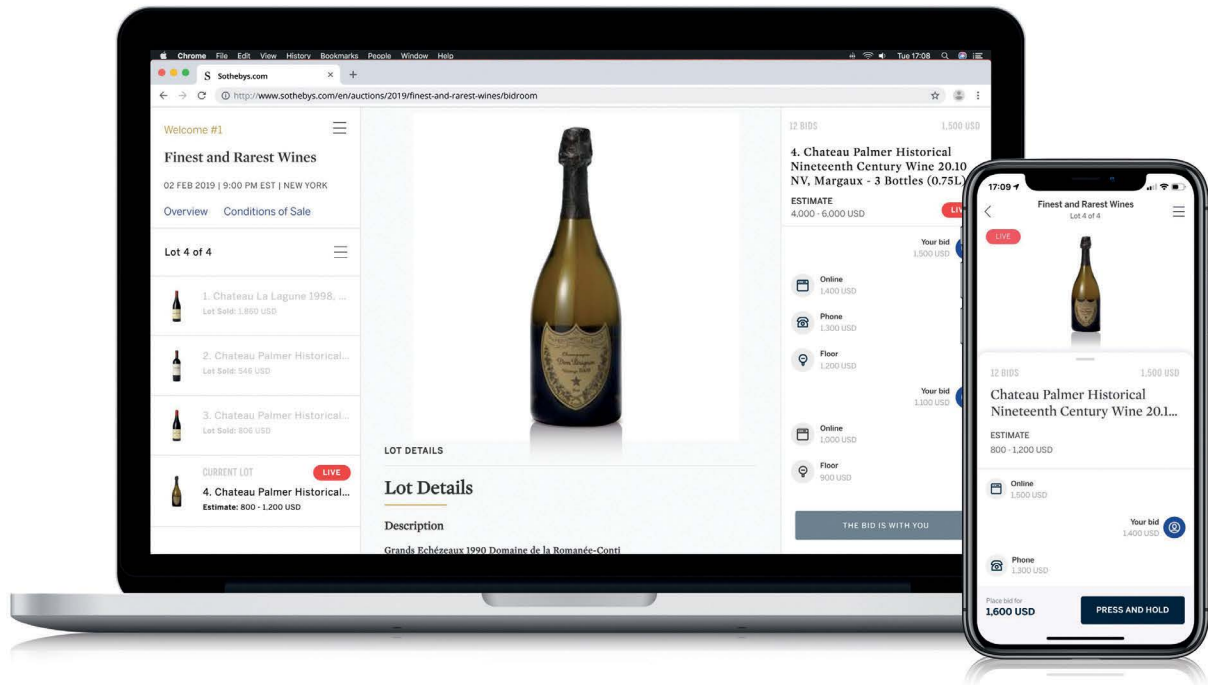
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# How to Bid



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GO TO SOTHEBYS.COM  
OR THE SOTHEBY'S APP  
TO VIEW AN AUCTION



## 2. REGISTER

SIGN UP TO PLACE BIDS.  
YOUR ASSIGNED PADDLE  
ALLOWS YOU TO BID ONLINE,  
IN PERSON AND BY PHONE



## 3. BID

BID IN ADVANCE AND IN REAL  
TIME, BEFORE AND DURING  
THE LIVE AUCTION, FROM  
ANYWHERE IN THE WORLD

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## Guide for Telephone Bidders

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### General

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

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

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

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

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

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

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

### Registering to Bid

Please indicate the sale number, sale title and sale date.

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

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

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

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

### New Clients

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

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

### Conditions of Telephone Bidding

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

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

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

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

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), 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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## BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

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

**Bidding in advance of the live auction** If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium or VAT.

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

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

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

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

### 2. DURING THE AUCTION

**Conditions of Business** The live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at the Live Auction** Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

**Bidding in Person** If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

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

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

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

**Advance Bidding** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

**Telephone Bids** If you cannot attend the live 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. Please contact the Bids Department for further assistance.

**Live Online Bidding** If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App, please refer to [www.sothebys.com](http://www.sothebys.com). Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at [www.sothebys.com](http://www.sothebys.com), as well as the Conditions of Business applicable to this 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 published below.

**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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

**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. 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 published below.

**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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

**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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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](mailto: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

Sotheby's, upon request and for a-n 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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

### ◊ 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 suc-

cessfully 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

## 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 live 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 cataloguing (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 live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

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

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

(VAT-registered buyers from other EU

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

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a ‡ symbol' above) as requested by the seller.

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

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers),

or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a ‡ symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

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

## 5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

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

Property with a ‡ or a Ω symbol  
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules (‡ symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph

headed Property with a † or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

## 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

## 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 live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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 live 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 live 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 live auction.

## 11. 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 published in respect of the lot 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.

## 12. 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 of the sale. 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.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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.

## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [www.sothebys.com](http://www.sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

## 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 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 live 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 live 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 live 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 live 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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.



## SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

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

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

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

4/08 NBS\_GUARANTEE MAIN

## IMPORTANT NOTICES

### ESTIMATES IN EUROS 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\$1.28**

**£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.

11/10 NBS\_NOTICE\_€ & \$US



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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J.M.W. Turner  
1841

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LOT 31 (DETAIL)



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For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

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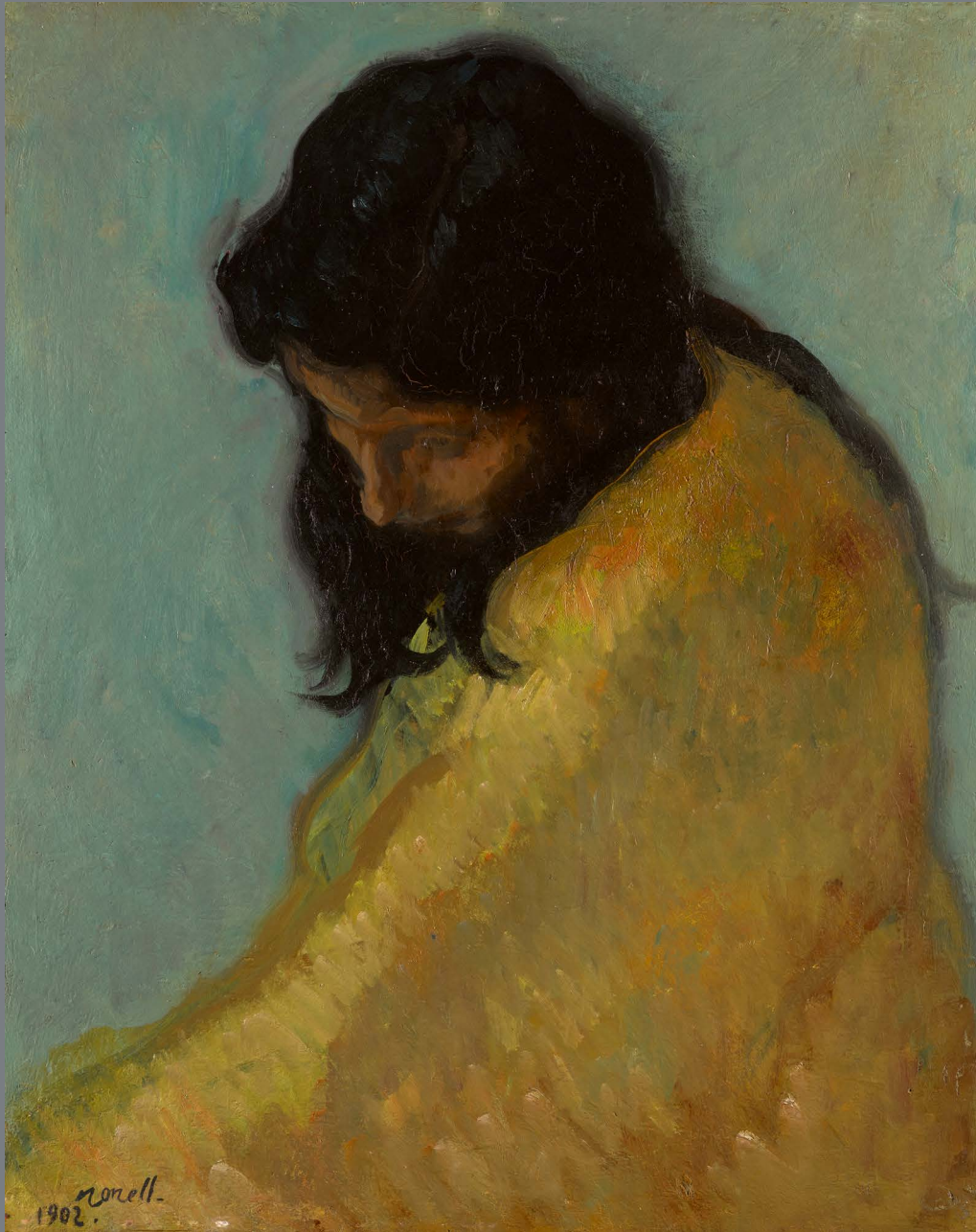
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