













# International 19<sup>th</sup> Century Art Auctions

#### **AUCTION CALENDAR 2015**

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#### **15 JUNE**

19<sup>TH</sup> CENTURY EUROPEAN ART LONDON, KING STREET

#### 23-24 JUNE

OLD MASTERS, 19<sup>TH</sup> CENTURY & DUTCH IMPRESSIONISM
AMSTERDAM

#### **10 SEPTEMBER**

19<sup>TH</sup> CENTURY EUROPEAN ART LONDON, SOUTH KENSINGTON

#### **28 OCTOBER**

19<sup>TH</sup> CENTURY EUROPEAN ART NEW YORK

#### 17-18 NOVEMBER

OLD MASTERS, 19<sup>TH</sup> CENTURY ART & DUTCH IMPRESSIONISM
AMSTERDAM

#### 15 DECEMBER

19<sup>TH</sup> CENTURY EUROPEAN ART LONDON, KING STREET

Subject to change. 14/04/15

# 19<sup>th</sup> Century European & Orientalist Art

Monday 15 June 2015

#### **AUCTION**

Monday 15 June 2015 at 2.00 pm

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

#### **PREVIEW**

Hong Kong 28 May - 1 June

Hong Kong Convention and Exhibition Centre No. 1 Harbour Road

Wanchai, Hong Kong

#### **VIEWING**

 Friday
 12 June
 9.00 am - 5.00 pm

 Saturday
 13 June
 11.00 am - 5.00 pm

 Sunday
 14 June
 12.00 am - 5.00 pm

 Monday
 15 June
 9.00 am - 12 noon

#### **AUCTIONEER**

Alexandra McMorrow

#### **AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries, this sale should be referred to as FIDO-10399

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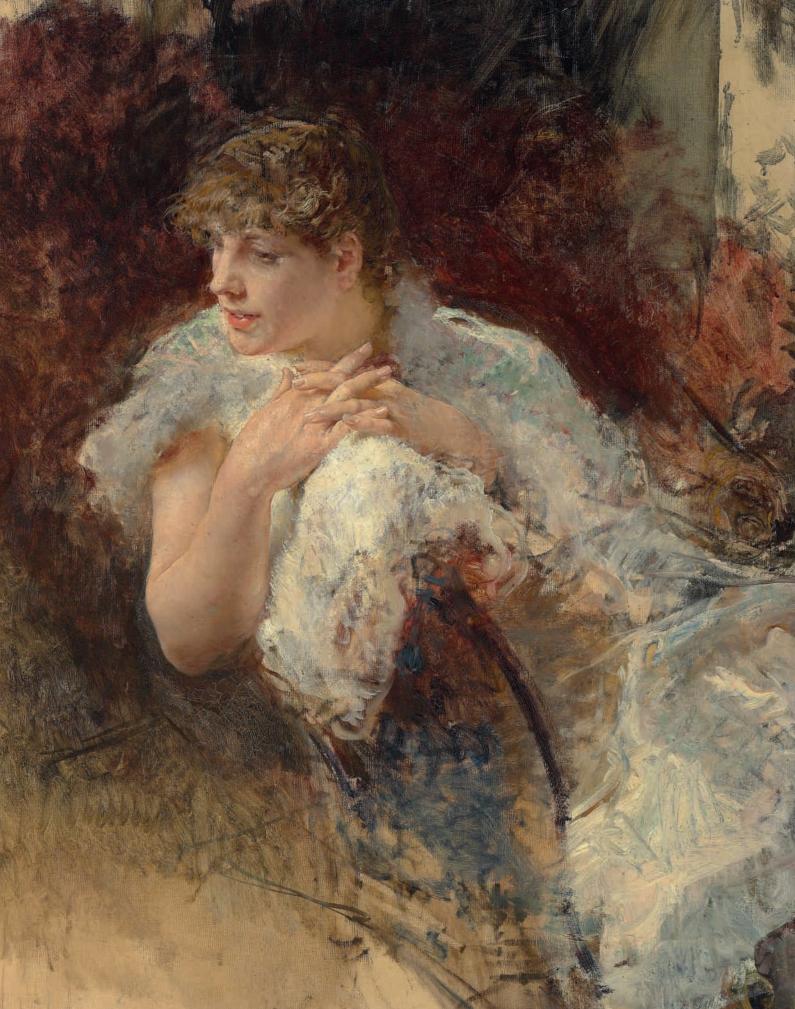
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Lot 5

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#### PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

\*|

# Stanislas Victor Edouard Lépine

(FRENCH, 1835-1892)

### Paysage aux environs de Caen

signed 'S Lépine' (lower left) oil on artist's board 8 × 9 in. (20.3 × 22.8 cm.)

£8,000-12,000

\$13,000-18,000 €12,000-17,000

#### PROVENANCE:

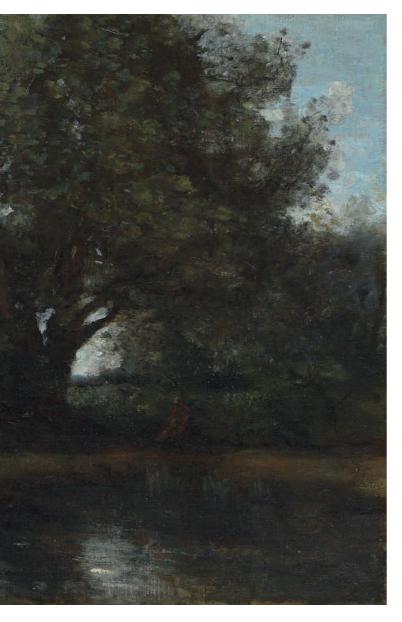
with Allard, Paris. with Roland, Browse & Delbanco, London. Private collection.

#### LITERATURE

R. & M. Schmit, *Stanislas Lépine 1835-1892*. *Catalogue raisonné de l'œuvre peint*, Paris, 1993, p. 267, no. 662 (illustrated).

The present lot is sold with a letter of authenticity (dated 3 October 1984) from Robert Schmit of the Galerie Schmit, Paris.





#### **VARIOUS PROPERTIES**

2

# Jean-Baptiste-Camille Corot

(FRENCH, 1796-1875)

### Ferme au bord d'un étang. Paysage de Bretagne

signed 'COROT' (lower left) oil on canvas  $11\% \times 21\%$  in. (30.2  $\times$  55.5 cm.) Painted *circa* 1855-1860.

£30,000-50,000

\$46,000-76,000 €42,000-70,000

#### PROVENANCE:

Anonymous sale; Paris, 14 April 1858, lot 36 (Ffr 300).

Acquired at the above sale by Gustave Claudon.

Thence by descent to his wife Mme Claudon.

Acquired from the above by Boussod et Valadon & Cie., Paris, 1896.

Alexander Young.

His sale sale; Christie's London, 30 June –1 July 1910, lot 152.

Acquired at the above sale by Wallis (£1,575).

#### EXHIBITED

Paris, Palais Galliéra, Exposition Centennaire de Corot, 1895, no. 37.

#### LITERATURE

A. Schoeller and J. Dieterle, *Corot, premier supplément a l''Oeuvre de Corot'* par A. Robaut et Moreau-Nélaton, Paris, 1948, pp. 46-47, no. 39 (illustrated; incorrectly described as being signed lower right).

3

# Stanislas Victor Edouard Lépine

(FRENCH, 1835-1892)

### Le Pont de Bercy vu du Quai de la Gare

signed 'S. Lépine' (lower right) oil on canvas 151/a × 231/4 in. (38.5 × 60.5 cm.) Painted *circa* 1875-1880.

£35,000-55,000

\$53,000-83,000 €49,000-77,000

#### PROVENANCE:

Acquired directly from the artist on 13 January 1888 by Durand-Ruel, Paris. William L. Elkins, New York. with A. Tooth & Sons, London. with R.S. Wilkins, London. Acquired from the above by a private collector, London. Anonymous sale; Sotheby's, London, 20 June 2007, lot 303.

#### LITERATURE:

R. and M. Schmit, Stanislas Lépine 1835 - 1892, Catalogue raisonné de l'œuvre peint, Paris, 1993, p. 143, no. 326 (illustrated).





#### PROPERTY FROM A PRIVATE ITALIAN COLLECTION

4

### Gustave Courbet

(FRENCH, 1819-1877)

### Le Lac Léman (La Dent du midi)

signed and dated '77/Gus. Courbet' (lower left). oil on canvas  $18 \times 14\%$  in. (45.7  $\times$  37.8 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000

#### PROVENANCE:

The artist's sister Juliette Courbet.

Vente Courbet, Galerie George Petit, Paris, 9 July 1919, no. 19.

Acquired at the above sale by Mr Jamot (6,000 francs)

Anonymous sale; Galerie Charpentier, Paris, 10-11 June 1958 (380,000 francs). with Galleria Marescalchi, Bologna.

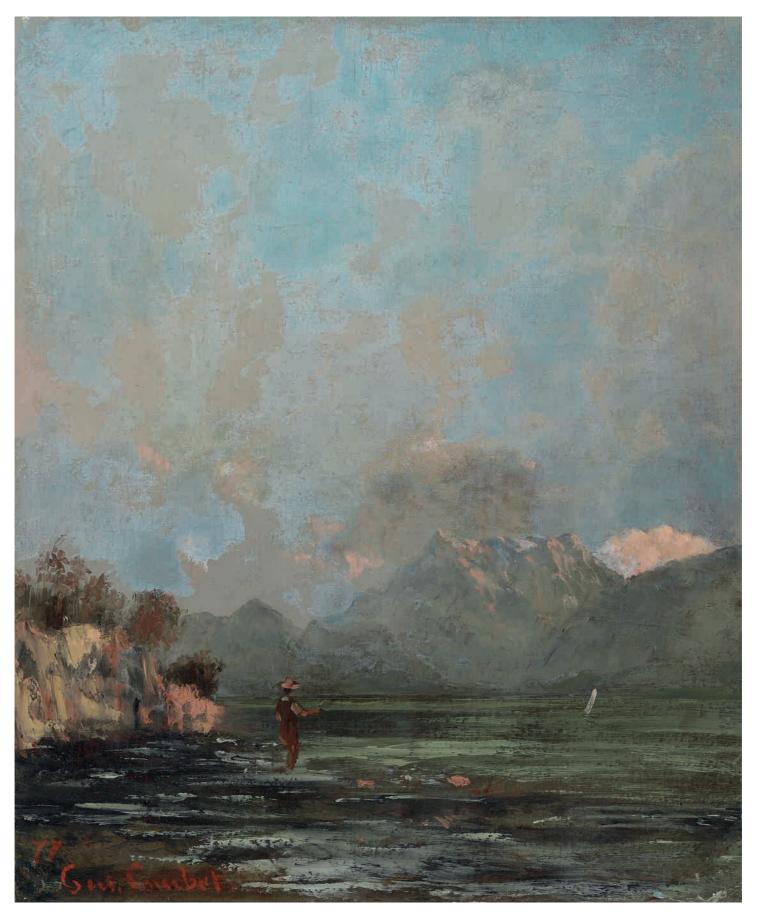
Acquired from the above by the grandfather of the present owner.

#### LITERATURE:

G. Riat, Gustave Courbet, Paris, 1906, p. 356.

C. Léger, Courbet et son temps, Paris, 1948, p. 167.

R. Fernier, *La vie et l'œuvre de Gustave Courbet catalogue raisonné*, Lausanne and Paris, 1978, vol. II, no. 1051 (illustrated).



5

## Jean-Baptiste-Camille Corot

(FRENCH, 1796-1875)

### Paturages à l'aurore, Limousin

signed 'COROT' (lower left) oil on canvas  $12 \times 21$  3/4 in. (30.5 × 55.2 cm.) Painted *circa* 1845-1850.

£100,000-150,000

\$160,000-230,000 €140,000-210,000

#### PROVENANCE:

Emest Meissonier, Paris. with Arthur Tooth & Sons Ltd., London (by December 1955). Acquired from the above by Mr and Mrs Clifford Curzon, London. A gift from the above to the father of the present owners.

#### EXHIBITED:

Edinburgh, Royal Scottish Academy, Corot: An Exhibition of Paintings, Drawings and Prints. Organised by the Arts Council of Great Britain is association with the Edinburgh Festival Society, 14 August – 12 September 1965; and London, The National Gallery, 1 October – 7 November 1965, no. 56.

#### LITERATURE:

A. Robaut, L'œuvre de Corot, Catalogue raisonné et illustré, Paris, 1965, vol. II, p. 198, no. 554 (illustrated, p. 199).

By the 1850s, Jean-Baptiste-Camille Corot's reputation as one of the most sensitive painters of French landscape was secure. So atmospheric was the artist's depiction of a spring morning or hazy summer afternoon, that he was lauded as instinctively connected with his natural subjects. As the critic Auguste Desplaces described in his review of the Salon of 1850-1851, '... nature finds in M. Corot an innocent and well informed interpreter. This is no academic tracing, no copy of earlier images: one sees a familiarity with and inspired knowledge of the subject' (A. Desplaces, 'Salon de 1850', *L'Union*, 22 February 1851, pp. 119-122).

Or as Ève de Balzac pronounced with enthusiasm in a letter to Champfleury in 1851: 'Nature seen through the eyes of a Dupré or a Corot! ...Oh, how lovely it is! ...one could not be more innately, more finely original.' ((in translation) cited in *Corot*, Met 1996, p. 227. Letter April 27 1851, Quoted in *Balzac*, 1989, p. 14.)

The state of the s

Corot travelled several times to the Limousin region in the southwest of France. He painted this soporific view of a field, shimmering in the late afternoon sun, during a visit between 1845 and 1850 (P.149 Corot, Met catalogue, 1996). The scene is strongly evocative of the warmth and quiet serenity of a summer afternoon. One figure rests on the grass in the foreground; while another dozes against a tree at the edge of the pasture. The shapes and forms are rendered soft and indefinite in Corot's recognizably sketchy style. Elucidating his loose handling of paint in a note on his artistic process, Corot wrote: 'I never hurry to arrive at details; the masses and the character of a picture interest me before anything else' (From a notebook of about 1848-52 cited in Corot, Met exh. 262). By refusing to give precedence to detail, Corot was able to vividly capture the dream-like quality so admired in his landscapes. In the artist's spontaneous brushwork, the surface of the painting is composed of thin layers of browns, greens, blues and greys, tempered with white. Beneath a milky blue sky, the scene is shrouded in a diffuse golden light which unifies the composition.

The painting is arranged in a construction highly typical of Corot's oeuvre. Structuring the composition, as he commonly did, with the principle of planar recession, Corot draws the viewer into this bucolic scene. In the foreground, a verdant meadow is contoured by long shadows and transformed into a rich palette of greens. The mist of late afternoon light is counterbalanced by the sturdy figures of the herd; which Corot colours with dark shades of brown and black. A curtain of trees darkens the middle ground and tangles into dense woodland at the edges of the composition. Beyond this, the eye is drawn deeper still, through thick honeyed air, to a glint of water in the distance.









#### PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

\*6

## Henri Fantin-Latour

(FRENCH, 1836-1904)

### La Coiffeuse

signed 'Fantin' (upper left) oil on canvas I I  $\times$  8 $^{3}$ 4 in. (28  $\times$  22.2 cm.)

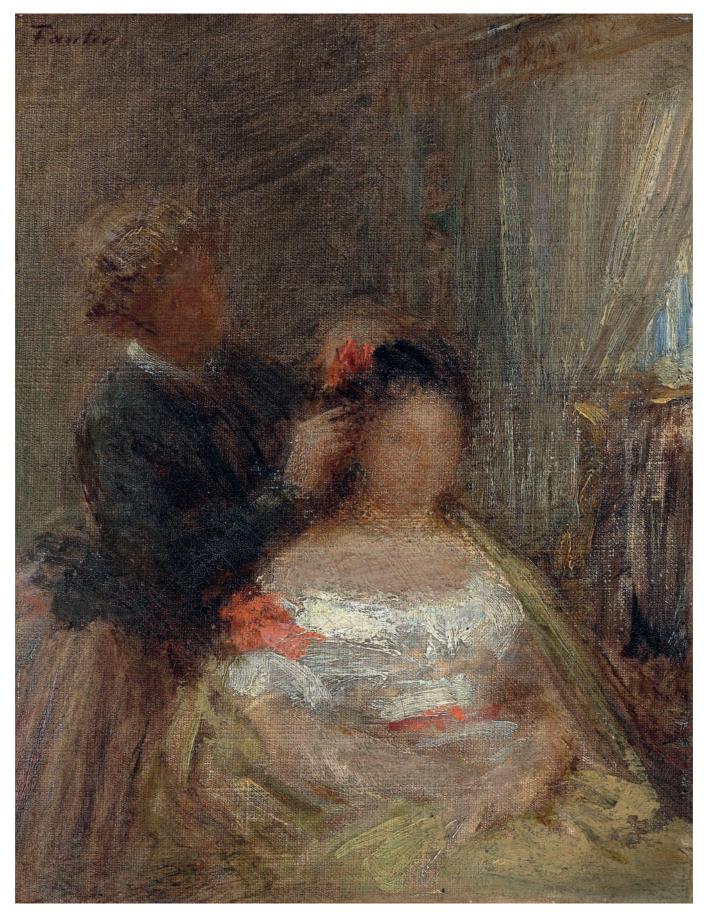
£12,000-18,000

\$19,000-27,000 €17,000-25,000

#### PROVENANCE:

Gustave Tempelaere, Paris (inv. no. 4072). Private collection, Scotland. Anonymous sale; Christie's, London, 2 December 1986, lot 308. Acquired at the above sale by the present owner.

The authenticity of the present lot has been confirmed by Galerie Brame et Lorenceau who will include it in the supplement of the catalogue raisonné on the artist.



#### **VARIOUS PROPERTIES**

7

# Victoria Fantin-Latour née Dubourg

(FRENCH, 1840-1926)

### Raisins dans un panier

signed 'V Dubourg' (upper left) oil on canvas  $14\% \times 18$  in. (37.5  $\times$  46 cm.)

£12,000-18,000

\$19,000-27,000 €17,000-25,000

#### PROVENANCE:

with Richard Green, London.

Acquired from the above by a private collector,
The Netherlands.

Acquired from the above by the present owner.

#### EXHIBITED

Barnand Castle, Bowes Museum, *Painting Flowers:* Fantin-Latour and the Impressionists, 14 April - 9 October 2011, no. 39.





8

# Stanislas Victor Edouard Lépine

(FRENCH, 1835-1892)

### Le Port d'Ouistreham

signed 'Lépine' (lower left) oil on canvas 7½ × 13¼ in. (19 × 33.6 cm.)

£15,000-25,000

\$23,000-38,000 €21,000-35,000

#### PROVENANCE:

Félix Gérard, Paris. Private Collection, London. Anonymous sale; Sotheby's, London, 24 April 1968, lot 86. with The Lefevre Gallery, London. D. Jackson, London.

Anonymous sale; Sotheby's, London, 15 April 1970, lot 30 (sold for £2,800 to Melish).

Private collection, United Kingdom.

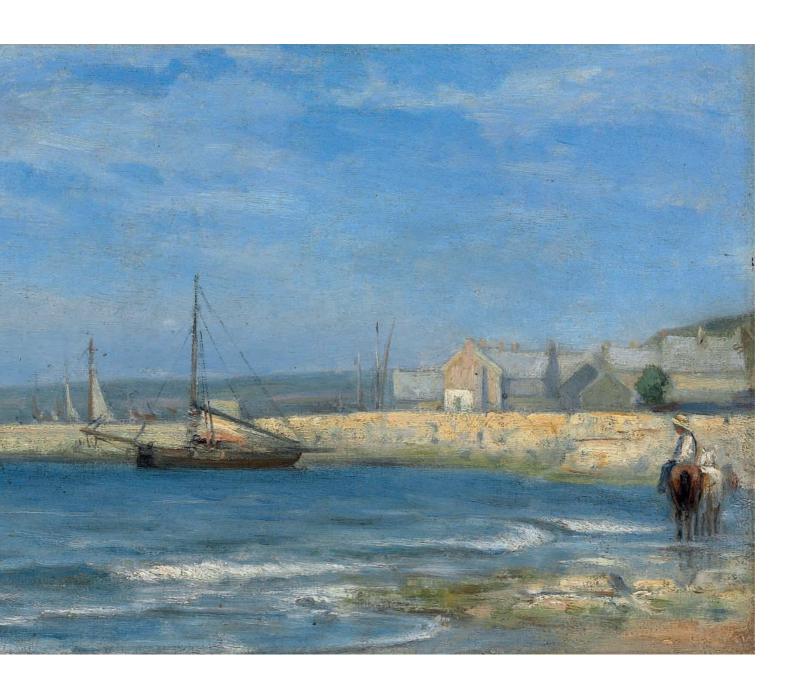
#### EXHIBITED:

London, The Lefevre Gallery, 7 November-21 December 1968, no. 15.

#### LITERATURE:

R & M Schmit, Stanislas Lépine 1835-1892. Catalogue raisonné de l'œuvre peint, Paris, 1993, p. 300, no. 751 (illustrated).





#### **8A**

# Charles-François Daubigny

(FRENCH, 1817-1878)

### Sunset near Fontainebleau

signed and dated 'Daubigny 1841' (lower left) oil on canvas  $33 \times 40\%$  in. (83.8  $\times$  103.2 cm.)

£12,000-15,000

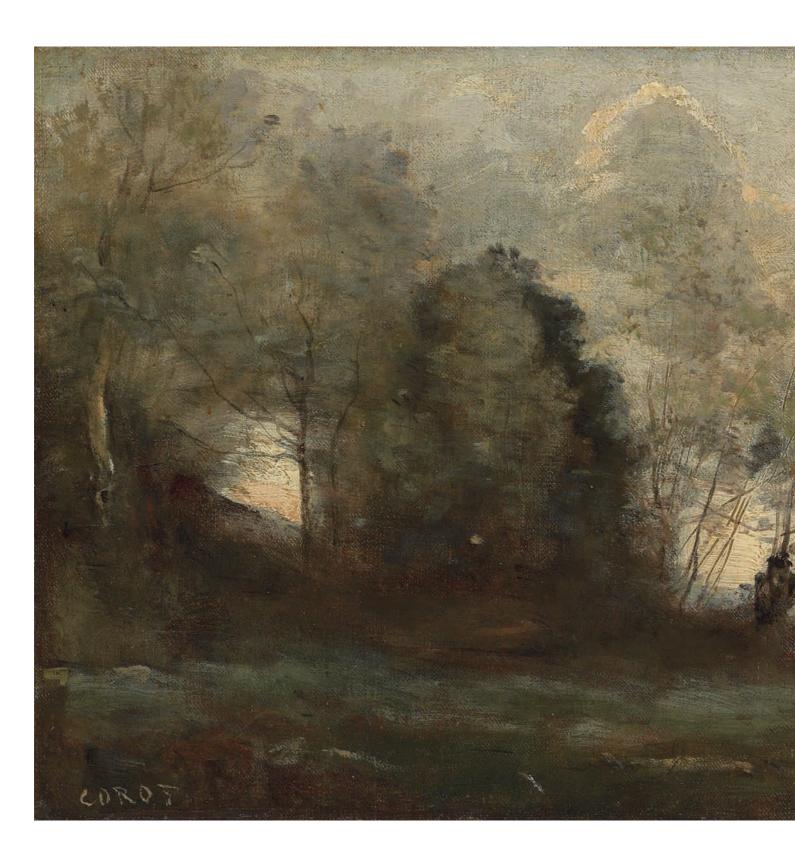
\$19,000-23,000 €17,000-21,000

#### PROVENANCE:

with Ian MacNicol, Glasgow.









# PROPERTY FROM A PRIVATE ITALIAN COLLECTION •

# Jean-Baptiste-Camille Corot

(FRENCH, 1796-1875)

### Paysanne filant près d'une cabane

signed 'COROT' (lower left) oil on canvas 9 × 131/4 in. (22.9 × 33.7 cm.) Painted *circa* 1865-1870.

£30,000-50,000

\$46,000-76,000 €42,000-70,000

#### PROVENANCE:

Anonymous sale; Christie's, New York, 19 November 1998, lot 125. with Galleria Marescalchi, Bologna.

Acquired from the above by the grandfather of the present owner.

#### LITERATURE:

M. Dieterle, P. Dieterle, and C. Lebeau, *Cinquième supplément à l'œuvre de Corot par Alfred Robaut et Étienne Moreau-*Nélaton, Paris, 2002, pp. 88-89, no. 86 (illustrated).

#### **VARIOUS PROPERTIES**

10

# Stanislas Victor Edouard Lépine

(FRENCH, 1835-1892)

### Route de campagne

signed 'S. Lépine' (lower right) oil on canvas  $12\frac{1}{4} \times 9\frac{1}{8}$  in. (31.1  $\times$  23 cm.) Painted *circa* 1876-1880.

£15,000-20,000

\$23,000-30,000 €21,000-28,000

#### PROVENANCE:

Anonymous sale; Palais Galliéra, Paris, 12 June 1964, lot 87. with Arthur Tooth & Sons Ltd., London.
Anonymous sale; Christie's, New York, 7 November 2007, lot 374.
Acquired at the above sale by the present owner.

#### LITERATURE:

R. & M. Schmit, Stanislas Lépine 1835-1892, Catalogue raisonné de l'œuvre peint, Paris, 1993, p. 289, no. 723 (illustrated).



# Jean-François Raffaëlli

(FRENCH, 1850-1924)

#### Le Chiffonier

signed 'J.F. RAFFAËLLI' (lower left) oil on canvas  $16\%\times14\%$  in. (43  $\times$  37.7 cm.)

£30,000-50,000

\$46,000-76,000 €42,000-70,000

#### PROVENANCE:

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

The authenticity of the present work has been confirmed by Galerie Brame et Lorenceau, Paris, who will include it in their electronic archive on the artist.



#### PROPERTY FROM AN IMPORTANT SWISS PRIVATE COLLECTION

\*12

# Gustave Courbet

(FRENCH, 1819-1877)

#### Le Chasseur à l'affût

signed `G. Courbet.' (lower left) oil on canvas 25.3/4 × 32 in. (65.5 × 81 cm.) Painted *circa* 1864.

£500,000-700,000

\$760,000-1,100,000 €700,000-980,000

#### PROVENANCE:

Mr. Rey.

Anonymous sale; Galerie George Petit, Paris, 8 May 1900, lot 9. Acquired at the above sale by Mr Tron (for 1600 frs.) Acquired in the 1920's by the grandfather of the present owner, Paris. And thence by descent to the present owner.

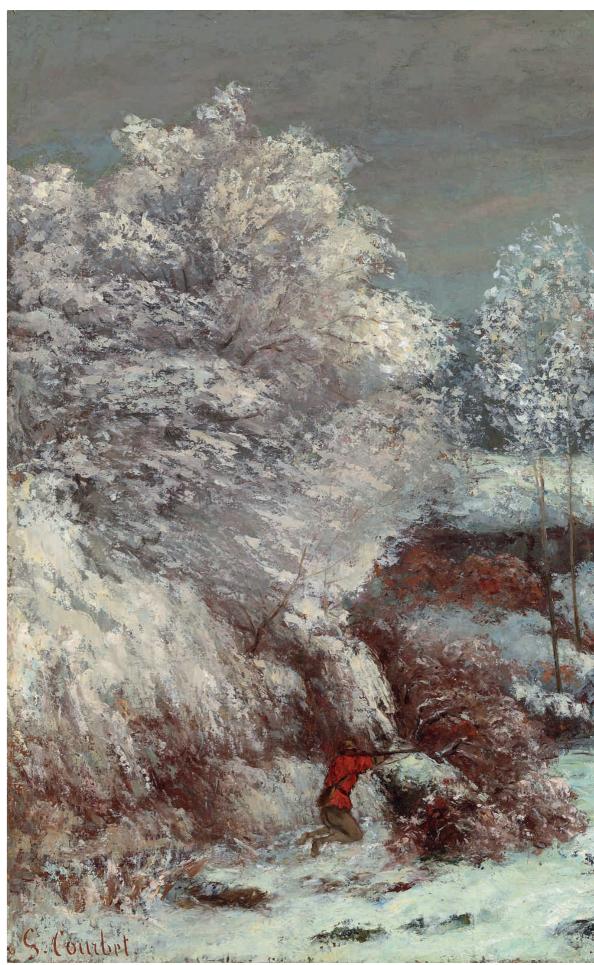
#### LITERATURE:

R. Femier, La vie et l'œuvre de Gustave Courbet, vol. I, Geneva, 1977, no. 385 (illustrated p. 215)



A portrait of the artist, photo by Félix Nadar.







# 'His greatest contribution was 'the introduction into 19th century painting of nature's lyricism: the smell of wet leaves, the mossy rocks in the forest [...] And snow, he painted snow like nobody else!'

Paul Cézanne

Gustave Courbet's paintings of his native Franche-Comté blanched with a crisp layer of snow were a striking departure from precedent in French painting history. The artist's christening of the winter landscape inspired his impressionist successors and irrevocably altered the course of the genre; no landscape painter after Courbet could consider their œuvre complete without a snow-filled winter landscape. Among the most beautiful and perfectly nuanced Impressionist winter landscapes were those executed by Claude Monet. (fig. 1) His was the undisputed master of the Impressionist "effet de neige", but was not alone in his fascination with the subject: Renoir, Pissarro, Sisley, Caillebotte, Gauguin and others also produced images that depicted the special character of the air, light and delicate chromatic effects associated with landscapes blanketed with snow (C. Moffett et al., *Impressionists in Winter, Effets de neige*, 1998).

The passion with which Monet pursued plein air painting in winter was, like Courbet, legendary even during his own lifetime. In 1867, a journalist reported seeing Monet hard at work outdoors in Honfleur in the dead of winter. "It was cold enough to split rocks. We perceived a foot warmer, then an easel, then a gentleman bundled up, in three overcoats, gloves on his hands, his face half frozen; it was Monet studying an effect of snow" (quoted in exh., cat., Origins of Impressionism, New York, 1994, pp. 249–250).

Courbet first painted the subject in the cold winter of 1856-7, but it was only in the 1860s that he engaged more deeply with the theme, exploring snow and its textures in a series of paintings that would ultimately number eighty scenes, observed first in Franche-Comté and later, during the artist's self-imposed exile, in The Alps. While his later works in this theme are stark and desolate, conveying the desperation of the artist's condition in the final years of his life, his earlier paintings of snow, including *La Chasseur a l'afflut* are bright and glisten with sunlit shades of pure white and blue. For Courbet, these scenes of nature at its greatest

intensity offered matchless scope for his immense ambitions and the snow-swept Franche-Comté landscape quickly became a personal trademark.

The self-declared bad boy of French Realist art, Courbet spent the first decades of his career in noisy subversion. Hunting scenes were ever bolder, bigger and bloodier, nudes shocked with their fleshiness. 'When I stop being controversial, I'll stop being important,' wrote Courbet in 1852. (In a letter to his parents in 1852.) By the mid-1860s, with his reputation secure, Courbet now was at greater liberty to focus on his own artistry. Yet, he never ceased to prod and poke at the Bonapartist establishment, both with his subjects and his technique.

For Courbet, one of the great technical innovators of his generation, the application of paint to canvas was a process deeply embroiled with his entire sense of his own artistry. In an open letter to his students, Courbet explained that paint and its own materiality was of central importance to the images he created with it: 'Painting' he explained 'is essentially a concrete art and can only consist of the representation of real and existing things. It is a completely physical language, which is made up not by words, but of all physical objects. An abstract object, being invisible and non-existent, does not form part of the domain of painting'. (Published in Courrier du dimanche, 25 December 1861) Cézanne observed of Courbet's occupation with the fabrication of art, he was 'a builder, a rude troweller of plaster, a crusher of colour'. The layering of paint on canvas, he explained, paraphrased the process of nature. Courbet welcomed spectators to his studio and those who witnessed the artist at work described his use of unconventional techniques and tools. Courbet began his compositions on a dark layer of colour. 'You're astonished that my canvas is black!' he challenged, 'nature without the sun is black and dark: I do what light does, I light up the prominent points, and the painting is done.'(Claudet, 1878, p.9 cited in Gustave Courbet, 2008, exh. cat., p.229)



fig. 1 Claude Monet, *La Seine à Bougival*, oil on canvas, painted in 1869, private collection, © 2006 Christie's



fig. 2 Gustave Courbet, *Le Chêne de Flagey*, oil on canvas, 1864, Musee Gustave Courbet, Ornans, © 2015, Musée Gustave Courbet

Courbet laid down his paint with palette knife, spatula, sponges and blotting rags, building up an image out of darkness and creating a richly textured surface. His paintings of landscapes chilled by winter afforded him the opportunity to employ these techniques in the spirit of mimicking nature most creatively and to greatest effect. Having played the part of the sun, illuminating his subjects from blackness, Courbet's elemental role also encompassed that of the snowstorm which blustered through his compositions, blanketing Franche-Comté's limestone ravines and tree-lined watering spots. In La Chasseur a l'afflut, Courbet's varied application of paint perfectly captures the irregularity and complexity of his natural subject. Snow is flaked onto the canvas with a palette knife in its various textures, forming crunchy snow-packed banks and feathery sprays on winterstripped trees. Cool blue ice is slicked smooth with large soft brushes. Drawing on the palette Courbet had introduced earlier in the decade, the painting is a harmony of tinted whites, steely greys and blues. A gifted colourist, Courbet laced the startling whiteness of the painting with the rusted browns and black of rock and earth which peek darkly from underneath a blanket of snow white.

Landscape painting was the driving force of the second half of Courbet's career. His passion for the subject was motivated in part by his attachment to his native Franche-Comté. He found great freedom in the unexplored territories of the Jura mountains and delighted in the mystery of the region's undiscovered places. As Castagnary described in his preface to the retrospective exhibition at the École des Beaux-Arts in 1882, [T]he landscape according to Courbet does not hand itself over easily. It uses its secrets, its metaphors, and its double meanings carefully, and remains, like the entire oeuvre, fundamentally open to interpretation.' (Gustave Courbet, 2008, exh. cat., p.228, citing the preface to retrospective) Partly as a consequence of its unspoiled secrecy, landscape subjects provided Courbet with a powerful platform from which to continue his project of social dissent. (This case is made by Klaus Herding) Le Chêne de Flagey (fig.2), painted in the same year as the present

work, is a comparable example of a landscape painting saturated with political symbolism. The subject recalls the Tree of Liberty, an icon of the 1848 revolution and connects the radicalism of this symbol to Courbet's provincial landscape.

The opposition of man and nature was a motif Courbet frequently presented to his audience. The Napoleonic regime could be represented by the metonym of 'man'. The regime's roots were placed in urban society, power was expressed through architecture and technology, newly constructed railway lines which ploughed through previously unspoiled terrain were the veins of its command. Nature was thereby a site of retreat from the Bonapartist establishment. He flexed his political muscle by challenging his audience to view the political climate through this emotive lens. The conflict between the human and the natural presented in Courbet's art is perhaps most clearly staged in hunting scenes such as this. In the midst of this icy landscape, a hunter and his prey are frozen in a moment of imminent violence, the axis of their mutual gaze bisecting the composition. As with many of Courbet's hunting scenes, this moment is afforded the majestic tragedy of a history painting. The hunter's blood red jacket prophesizes the fatal shot due to follow this second of stasis; the sanguine pigment appears to have bled into the exposed ground in which he crouches. Yet the hunter is not the victor in this scene. In Courbet's composition, the human figure is a diminutive silhouette in a scene of monumental nature. Like Courbet's compositions of crumbling man-made ruins, this scene hints at the ephemeral impact of man. The power of nature is recalled by the forbidding grey sky which hangs over this scene of violence, threatening another snowstorm





## PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

# Alfred Stevens

(BELGIAN, 1823-1906)

#### Femme à la colombe

signed 'AStevens.' (lower right) oil on canvas  $49 \times 18\frac{1}{4}$  in. (124.5  $\times$  46.3 cm.)

£50,000-70,000

\$76,000-110,000 €70,000-98,000

#### PROVENANCE:

Anonymous sale; Galerie du Congrès, Brussels, 6 April 1891, lot 69. J. Vimenet, Brussels. His sale, Le Roy, Brussels, 28 April 1900, no. 27 (FF. 12,500). M. Gérard, Paris (by 1936).

#### EXHIBITED:

Paris, École des Beaux Arts, L'œuvre d'Alfred Stevens, 1900, no. 172.

#### LITERATURE:

G. van Zype, Les frères Stevens, 1936, no. 144.

#### PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

14

# Charles Victor Thirion

(FRENCH, 1833-1878)

#### At the well

signed and dated "V THIRION/1873" (lower right) oil on canvas  $241\!\!/4\times201\!\!/s$  in. (61.5  $\times$  51 cm.)

£20,000-30,000

\$31,000-45,000 €28,000-42,000

#### PROVENANCE:

with M. Newman Ltd., London. Acquired from the above by Mr Arthur Holmes. And thence by descent to the present owner.



# PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

15

# Théodore Gérard

(BELGIAN, 1829-1895)

#### The mischief maker

signed and dated 'Th. Gerard/1860' (centre right) oil on panel  $13\% \times 17\%$  in. (35 × 43.9 cm.)

£8,000-12,000

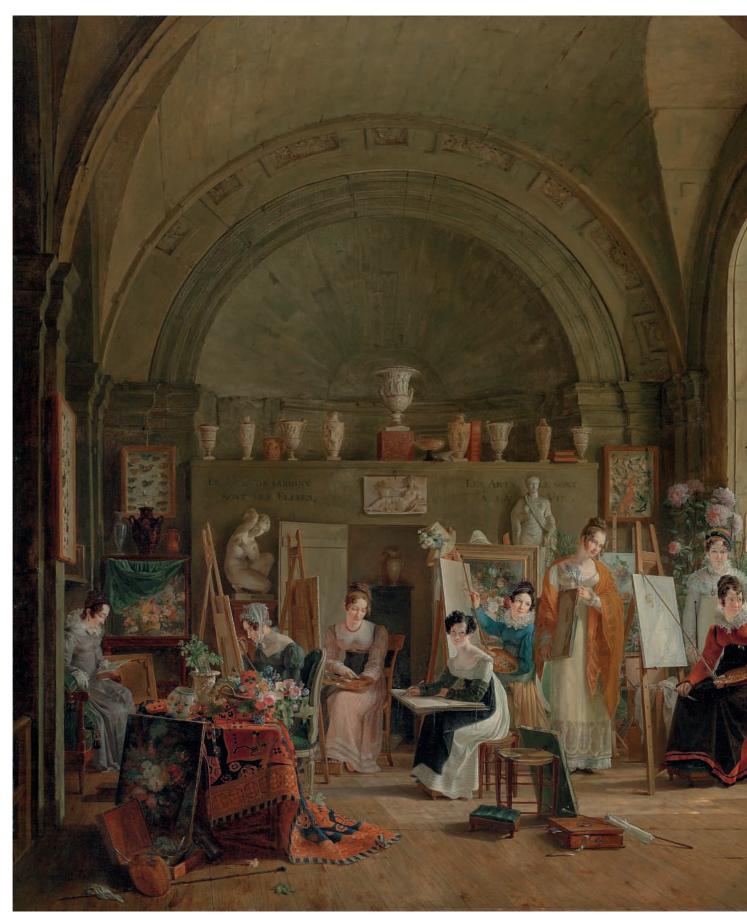
\$13,000-18,000 €12,000-17,000

#### PROVENANCE:

Mr Arthur Holmes.
And thence by descent to the present owner.









# PROPERTY OF A PRIVATE COLLECTOR

# Philippe-Jacques van Bree (DUTCH, 1786-1871)

The visit of the Empress Marie Louise to the studio of Jan Frans van Dael at the Sorbonne, Paris

oil on canvas

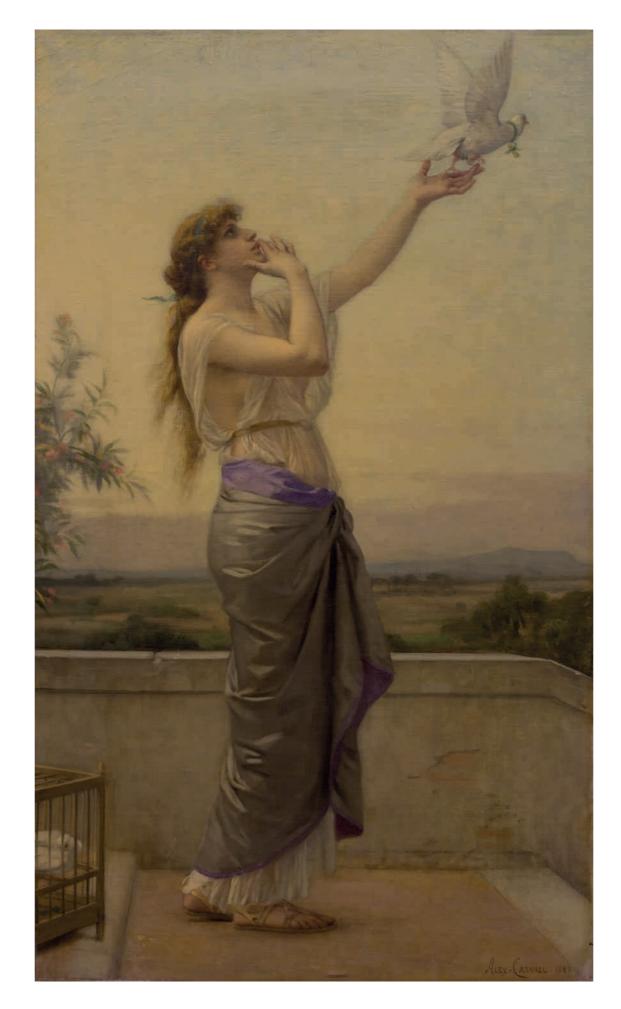
49 × 611/8 in. (124.5 × 155.3 cm.)

£30,000-50,000

\$46,000-76,000 €42,000-70,000

#### PROVENANCE:

with Leger Galleries, London (by June 1968)



#### **VARIOUS PROPERTIES**

17

# Alexandre Cabanel

(FRENCH, 1823-1889)

#### Love's messenger

signed and dated 'Alex-Cabanel-1883' (lower right) oil on canvas  $31\frac{1}{2}\times18\frac{1}{8}$  in. (80 × 47.3 cm.) Painted in 1883.

£25,000-35,000

\$38,000-53,000 €35,000-49,000

#### PROVENANCE:

Anonymous sale; Sotheby's, New York, 31 January 2009, lot 151.

#### LITERATURE:

Inventaire Armand, 1895, no. 10369, as: Le Messager (illustrated).
M. Hilaire and S. Amic (ed.), Alexandre Cabanel 1823-1889: The Tradition of Beauty, exh. cat., Paris, 2010, p. 473, no. 443 (illustrated).

#### PROPERTY OF A PRIVATE EUROPEAN COLLECTOR 18

# Philippe-Jacques van Bree (DUTCH, 1786-1871)

#### The artist's atelier in Rome

signed and inscribed 'P: VAN BREE/Roma' (lower right) oil on canvas 28<sup>3</sup>/<sub>4</sub> × 37<sup>3</sup>/<sub>4</sub> in. (73 × 96 cm.)

£30,000-50,000

\$46,000-76,000 €42,000-70,000

#### EXHIBITED:

Paris, Pavillon des Arts, Autour de David. Neo-Classicisme en Belgique 1770-1830, October 1987- January 1988, no. 22.





#### PROPERTY FROM AN IMPORTANT BELGIAN COLLECTION

19

#### Alfred Stevens

(BELGIAN, 1823-1906)

#### La boulle argentée

signed 'AStevens' (lower left) oil on panel  $28\% \times 20\%$  in. (73  $\times$  52 cm.)

£80,000-120,000

\$130,000-180,000 €120.000-170.000

#### PROVENANCE:

Madame Edouard Jacquet, Bruxelles (by 1907).
Collection Gasquet (by 1930).
Anonymous sale; Hôtel Drouot, Paris, I May 1940, lot 7.
Acquired at the above sale by a private collector.
And thence by descent to the present owner.

#### LITERATURE:

Paul Lambotte, "Etude illustrée sur l'œuvre du maître", in l'Art Flamand et Hollandais, Antwerp, Tome 7, no IV, April 1907. (illustrated)
Paul Lambotte, "Etude illustrée sur l'œuvre du maître", in Exh. catalogue, Alfred Stevens, Antwerp/Brussels, 1907 (illustrated).
F. Boucher, Alfred Stevens, Paris, 1930 (illustrated plate 44).

In the mid-1870s, after purchasing a grand residence on 75 rue des Martyrs, Alfred Stevens hosted many soirées with guests that included Edouard Manet, Edgar Degas, Jacques-Émile Blanche, James Abbott McNeill Whistler, Pierre Puvis de Chavannes, Johan Bartold Jongkind and Sarah Bernhardt, most of whom he had met in the 1860s. He was particularly close to Degas, who was godfather to Stevens's daughter. Blanche, a keen observer of the relationship, stated that it was Stevens from whom Degas acquired his technical methods.

In the 1870s, Stevens began to enjoy the patronage of the most important collectors and arbiters of taste in Europe and America. Such was the combination of his innate sense of colour and taste, and his ability to constantly develop and perfect his technique, that his success with both the public and potential patrons was guaranteed.

The present lot is one of a few compositions that the artist made exploring the theme of a model reflected in the silver "gazing ball". Gazing balls originated in 13th century Venice, where they were hand-blown by skilled craftsmen. King Ludwig II of Bavaria, sometimes referred to as Mad King Ludwig, adorned his Herrenchiemsee palace these with lawn balls. Thereafter, they became a fixture of European gardens. It is not surprising that Alfred Stevens would have such a fashionable object grace his garden and would choose to make it into a subject for his paintings. Not unlike his celebrated depiction of contemporary interiors, he set about depicting equally "en vogue" exteriors.



Alfred Stevens, Coin de jardin, oil on canvas, Private Collection.



Photograph of the garden of 65 Rue des Martyrs, Private Collection.







#### **VARIOUS PROPERTIES**

\*20

# Jacques-Émile Blanche (FRENCH, 1861-1942)

#### A race for the line

signed 'J E Blanche' (lower left) oil on canvas 34<sup>3</sup>/<sub>4</sub> × 44<sup>1</sup>/<sub>4</sub> in. (88.2 × 112.4 cm.)

£20,000-30,000

\$31,000-45,000 €28,000-42,000

#### PROVENANCE:

Anonymous sale; Sotheby's, London, 23 November 1988, lot 348.

The present lot will be included Jane Roberts' forthcoming catalogue raisonné on the artist.

#### PROPERTY FROM A PRIVATE BRITISH COLLECTION

21

# Jean-François Raffaëlli

(FRENCH, 1850-1924)

#### Le veillard avec amis

signed 'JFRAFFAËLLI' (lower left) oil on panel  $19^{3}4 \times 16$  in. (50  $\times$  40.5 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000

#### PROVENANCE:

with Kaplan Gallery, London. Acquired from the above by the present owner *circa* 1965.

The authenticity of the present work has been confirmed by Galerie Brame et Lorenceau, Paris, who will include it in their electronic archive on the artist.





#### PROPERTY FROM A PRIVATE FRENCH COLLECTION

#### 22

# Jacques-Émile Blanche

(FRENCH, 1861-1942)

#### The opera singer Marya Freund and her children

signed, dedicated and dated 'à Maria Freund/J.E. Blanche/Paris 1913' (lower left) oil on canvas  $39/2 \times 32$  in. ( $100.3 \times 81.3$  cm.)

£20,000-30,000

\$31,000-45,000 €28,000-42,000

#### PROVENANCE:

Acquired directly from the artist by Marya Freund, Paris. By descent to her son Doda Conrad (*circa* 1966-97). James Barrette (by 1997). Acquired from the above by the present owner.

#### EXHIBITED:

Royal Scottish Academy, Exhibition, 1915. Pittsburgh, Carnegie Institute, The Pittsburgh International Exhibition of Contemporary Painting and Sculpture, 1921, no. 113. Rouen, Musée des Beaux-Arts, Jacques-Émile Blanche (1861-1942)- peintre, 15 October 1997-15 February 1998 (hors catalogue).

This painting depicts one of Jacques-Émile Blanche's most famous sitters, the popular soprano signer Marya Freund (1876–1966) with her children Doda and Stefan. Born in Breslau, in Poland. Freund moved to Berlin to start her musical career and made her debut in 1908. She quickly began to work with contemporary composers and is best known for her collaboration with Arnold Schoenberg. Her career was interrupted by both the First and Second World Wars and in February 1943 Freund, who was Jewish, was arrested at her Paris apartment and imprisoned in Drancy. After being transferred to the Rothschild Hospice, Freund took the opportunity to escape, walking out of an open door on 21 July 1943. She spent the remainder of the German occupation in hiding. After the war Freund resumed her musical career although, now approaching old age, her solo performances became increasingly sporadic up to the point of her death in 1966.

The painting was completed in 1913 but did not immediately leave the artist's workshop as Freund did not initially like the portrait. The singer changed her mind a number of years later and the painting was finally displayed in the Freund household in 1925.

The present lot will be included Jane Roberts' forthcoming catalogue raisonné on the artist under the number 70.

#### THE PROPERTY OF A EUROPEAN FAMILY

23

# Joaquín Sorolla y Bastida

(SPANISH, 1863-1923)

#### María and Joaquín, the artist's children

signed, indistinctly inscribed and dated ' /J. Sorolla/1896' (lower right) oil on canvas

13½ x 19% in. (34.2 x 49.4 cm.)

£25,000-35,000

\$38,000-53,000 €35,000-49,000

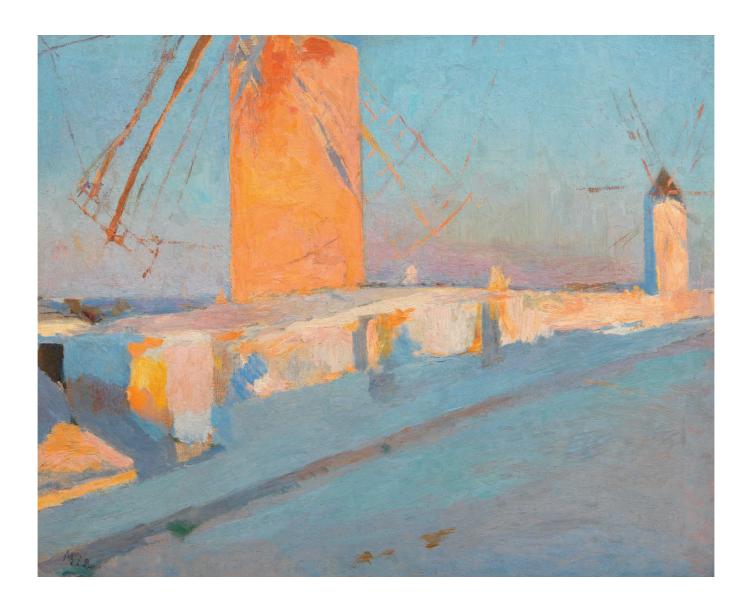
#### LITERATURE:

B. de Pantorba, *La Vida y la Obra de Joaquín Sorolla*, Madrid, 1935, p. 212, no. 2148.

We are grateful to Blanca Pons Sorolla for confirming the authenticity of the present painting. The present lot will be sold with a certificate of authenticity by Francisco Pons Sorolla (dated March 1968).







24

# Joaquín Mir i Trinxet

(SPANISH, 1873-1940)

Es Molinar, Palma de Mallorca

signed 'MIR' (lower left) oil on canvas  $25\% \times 32$  in. (65.5  $\times$  81.2 cm.) Painted in 1900.

£15,000-25,000

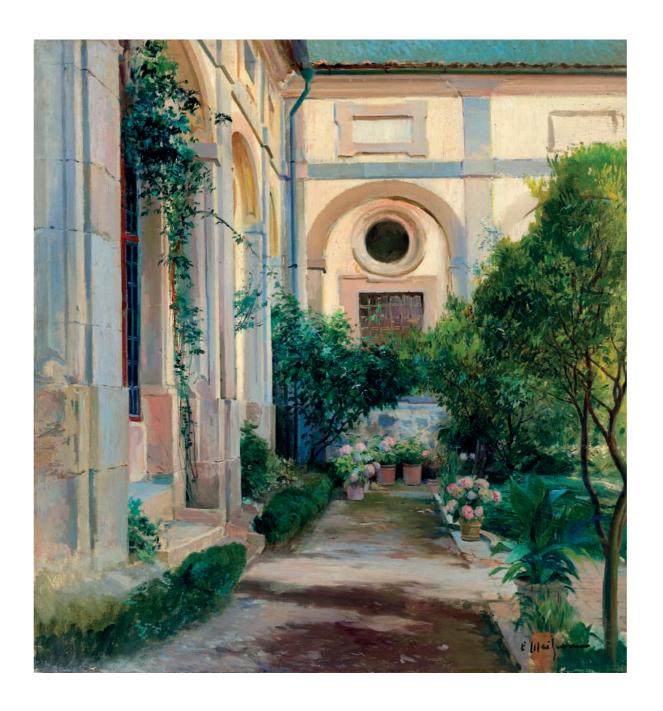
\$23,000-38,000 €21,000-35,000 Joaquín Mir i Trinxet was a member of 'la Colla del Safrà', a group of young Catalan artists who painted the countryside outside Barcelona. The group was recognised for their innovative experimentation and modern techniques, particularly evident in their use of colour. The new availability of tubes of paint allowed the artist to paint freely in the open air with no need for the preparation and mixing of colours that had previously been necessary in the more restricted environment of the studio; this led to a freedom of style and brushstroke typical of the Post-Impressionists.

Es Molinar presents a very similar composition to other works the artist painted in his first stay in Majorca, between 1900 and 1901. Mir's love of light is emphasised by his use of bright blue and orange pigments, to capture the landscape at the end of the day and create a playful contrast. The typical white windmills of Es Molinar appear lit in a warm orange glow.

The present work is sold with certificate of authenticity by Francesc Miralles (Barcelona, 29 March 2013) and with an essay on the painting by Teresa Camp Miró (March 2013).







#### **λ25**

# Eliseo Meifrén y Roig

(SPANISH, 1856-1949)

## The courtyard garden

signed 'E. Meifren' (lower right) oil on canvas 33½ × 31½ in. (85 × 80 cm.)

£15,000-20,000

\$23,000-30,000 €21,000-28,000

#### 26

# Ricardo Brugada y Panizo

(SPANISH, 1867-1919)

## Encuentro en la plaza

signed, inscribed and dated '.Ricardo Brugada-Sevilla-1901-' (lower right) oil on canvas  $64\% \times 72\%$  in. ( $163 \times 183.2$  cm.)

£10,000-20,000

\$16,000-30,000 €14,000-28,000









## Gonzalo Bilbao Martínez

(SPANISH, 1860-1938)

## The Picnic

£18,000-25,000

\$28,000-38,000 €26,000-35,000

## Juan Pablo Salinas

(SPANISH, 1871-1946)

### The Marriage

signed and inscribed 'Pablo Salinas/Roma' (lower right) oil on canvas  $34\% \times 52\%$  in. (88.2 × I 34.4 cm.)

£35.000-50.000

\$53,000-76,000 €49,000-70,000

#### PROVENANCE:

Anonymous sale; Finarte, Milan, 22 May 2001, lot 114. Acquired at the above sale by the present owner.

Juan Pablo Salinas moved to Rome in 1886, where he studied at the Chigi Academy and joined a group of Spanish artists drawn to the charismatic circles of Eduardo Rosales and Mariano Fortuny. His early work, influenced by the Florentine school, illustrates literary subjects such as *Romeo and Juliet* and scenes from Dante. He subsequently developed a reputation for his genre scenes, primarily drawn from everyday Spanish and Italian life. Salinas visited Paris where he became captivated by the style and technique of Ernest Meissonier, which suited his growing predilection for 18th century costume painting.

This painting shows an elegant company during a wedding party. The work is particularly unusual for its large scale and the complexity of its figural compositions. The rich and fanciful brushwork which Salinas used found particular success among dealers and collectors in Italy, Central Europe, Russia and America, and satisfied a huge commercial demand.





## Hermenegildo Anglada-Camarasa

(SPANISH, 1872-1959)

### At the theatre

signed 'H.ANGLADA-CAMARASA' (upper left) oil on panel 1278 x 17% in. (32.7 x 44.1 cm.) Painted *circa* 1904.

£80.000-120.000

\$130,000-180,000 €120,000-170,000

#### PROVENANCE:

Private collection, South America.

Acquired from the above by the present owner in 1984.

#### EXHIBITED:

Buenos Aires, Catálogo Exposición Internacional de Arte del Centenario. Sección Española, 1910, n. 8.

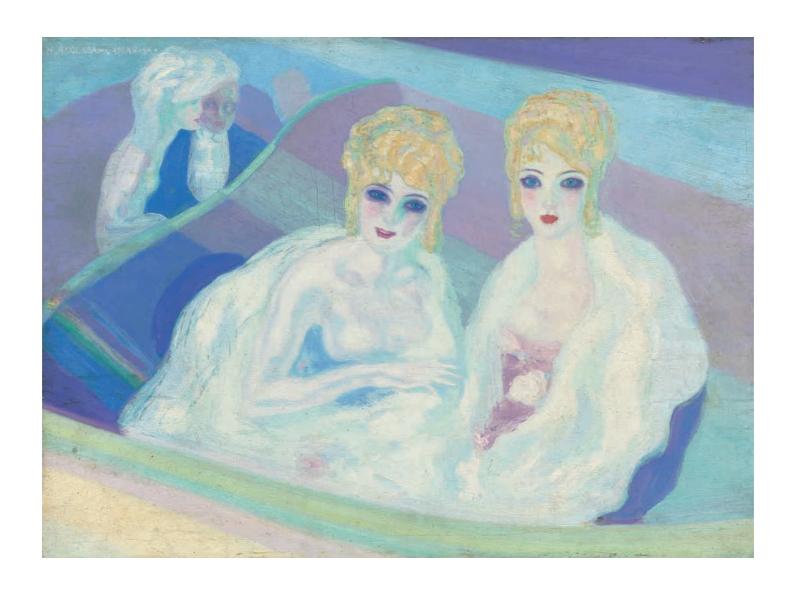
### LITERATURE:

F. Fontbona, F. Miralles, *Anglada-Camarasa*, Barcelona, 1981, p. 244. no. B83 (illustrated), as: 'Palco'.

Hermenegildo Anglada-Camarasa began his artistic career by immersing himself in the vivacious cultural atmosphere of Barcelona, where he was part of a circle of young avant-garde artists such as Pablo Picasso and Santiago Ruisñol, who introduced him to the city's burgeoning Modernisme group, who regularly convened at Els Quatre Gats. Following in the footsteps of many other radical artists and bohemians, he then travelled to Paris to establish his reputation as a talented and revolutionary painter. During his years in Paris he became fascinated with the demi-monde of the city and the exuberance and excitement of their lifestyle. The present painting forms part of a series showcasing the artist's fascination with the glamour and excitement of the nightlife of fin-du-siecle Paris, exemplified by Fig.1. His brilliant palette influenced artists such as Pablo Picasso and Wassily Kandinksy, who saw the Spaniard's work when he was studying at the Acadmie Julian in Paris. In the present painting, Anglada-Camerasa captures the drama and flamboyance of the era by contrasting the vibrant, saturated reds and violets of the women's eyes and lips with the delicate pastel shadows of their exposed flesh. The undulating lines and abstracted colours of the figures and the opera box give the painting a dreamlike and almost otherworldly quality. Although Anglada-Camerasa had studied the traditional academic method of painting the female body, we see him here adopting imaginative techniques to depict women in an inventive and decorative manner; his interest and emphasis is on the decorative rather than realist nature of his subject. It is also a painting about the performative nature of early twentieth-century Paris; although the two women are spectators at the opera, they are also there to be seen and admired. Their expressions and poses are self-conscious and confident-one even looks out directly at the viewer. The presence of the couple in the background, the man glancing towards the women, makes it clear that they are themselves a spectacle.



Hermenegildo Anglada Camarasa, *La espera*, oil on panel, 1904, Private Collection © 2007 Christie's.







# Enrique Martínez Cubells y Ruiz

(SPANISH, 1874-1947)

 $Fishing\ boats \\ {\it signed 'C.M-CUBELLS.RUIZ.' (lower left)}$ 41½ × 53½ in. (105.3 × 135 cm.)

£15,000-20,000

\$23,000-30,000 €21,000-28,000





# Julio Romero de Torres

(SPANISH, 1874-1930)

### Fuente Santa

signed 'Julio Romero/De Torres' (lower right); and signed and inscribed 'Julio Romero/de Torres/Pintado al/temple y al oleo/Fuente Santa' (on the reverse)

oil on canvas

32½ × 24¼ in. (83 × 62 cm.)

£30,000-40,000

\$46,000-61,000 €42,000-56,000

### PROVENANCE:

Anonymous sale, Finarte, Madrid, 14 March 2002, lot 85. Acquired at the above sale by the present owner.

### LITERATURE:

Exh. cat., Córdoba, *Julio Romero de Torr*es, *Símbolo, Materia y Obsesión*, February-May 2003, p. 109 (illustrated).

## Julio Romero de Torres

(SPANISH, 1874-1930)

## El pozo

signed 'Julio Romero/de Torres-' (lower centre); and signed and inscribed 'Julio Romero/de Torres/pintado al oleo/y al temple-/de la plaza del potro' (on the reverse) oil and tempera on canvas  $29.3.4 \times 35\%$  in. ( $75.4 \times 91.1$  cm.)

£80,000-120,000

\$130,000-180,000 €120,000-170,000

#### LITERATURE:

VV.AA., Julio Romero de Torres. Símbolo, materia y obsesión, Madrid, 2003, p. 97 (illustrated).

Julio Romero de Torres began to paint under the instruction of his father, the well-known Andalucian artist and teacher, Rafael Romero Barros. Whilst growing up and studying art, he was exposed to the exciting emergence of Realism, Impressionism and Symbolism, giving rise to an inspired style in which he combined the Realist raditions of Gustave Courbet and Mariano Fortuny, the photographic portraiture of Federico de Madrazo and Impressionism by Aureliano de Beruete, Dario de Regoyos and perfected by Joaquín Sorolla y Bastida. His early career developed well and he was rewarded with a mention of honour at the 1895 National Exhibition and went on to win third class medals in 1899 and 1904.

Having once described himself as a 'painter from the soul of Andalucia'. In the present work we see how Romero de Torres focused upon subjects based on folklore, and in particular 'la mujer morena' his unique palette and style being instantly recognisable. The strongly drawn sitter leans elegantly on the glazed ceramic amphora, she gazes directly at the viewer in calm and cool manner inviting admiration and interest. Her elegant draped clothing and jewellery contrast with the mundane task of gathering water that she undertakes, bringing the portrait to life with a profound sense of human reality. His work evokes an atmosphere of legend and sentimentality that appealed to his humble working class friends and the Córdoban aristocracy.







# Hermenegildo Anglada-Camarasa

(SPANISH, 1872-1959)

## Estudio de tronco de higuera

oil on panel  $8\frac{1}{2} \times 9\frac{1}{2}$  in. (21.5 × 24 cm.) Painted *circa* 1920-1925.

£12,000-18,000

\$19,000-27,000 €17,000-25,000

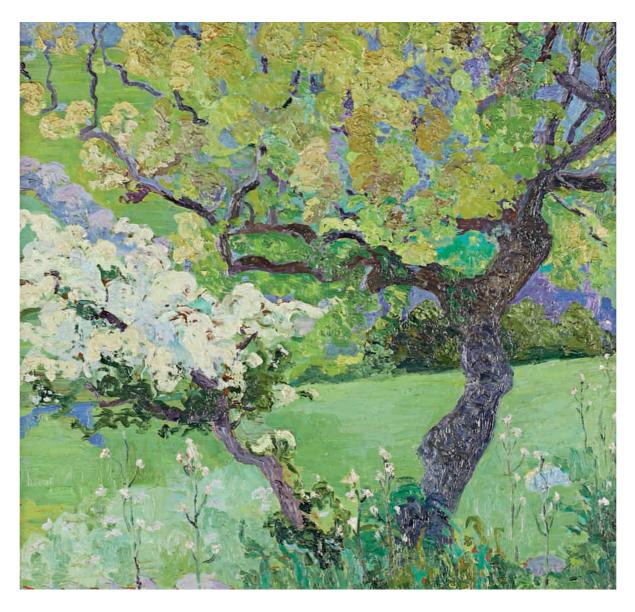
### PROVENANCE:

Antonio Cerdá Enseñat. Pedro Salas Suau (by 1976).

### LITERATURE:

Memoria del año 1975, Palma de Mallorca.

F. Fontbona, F. Miralles, Anglada-Camarasa, Barcelona, 1981, p. 269, no. D44 (illustrated).



# Hermenegildo Anglada-Camarasa

(SPANISH, 1872-1959)

## Arboles floridos en prado verde

oil on panel 14<sup>3</sup>4 × 15½ in. (37.5 × 39.5 cm.) Painted *circa* 1920-1925.

£50,000-70,000

\$76,000-110,000 €70,000-98,000

### PROVENANCE:

Antonio Cerdá Enseñat. Pedro Salas Suau (by 1976).

### LITERATURE:

Memoria del año 1975, Palma de Mallorca.

F. Fontbona, F. Miralles, Anglada-Camarasa, Barcelona, 1981, p. 269, no. D45 (illustrated).

### PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

°35

## Joaquín Sorolla y Bastida

(SPANISH, 1863-1923)

### Las tres hermanas en la playa

signed and dated 'J.Sorolla B./1908' (lower right) oil on canvas  $36\% \times 44\%$  in. (93.4  $\times$  113.2 cm.)

£2,500,000-3,500,000

\$3,800,000-5,300,000 €3,500,000-4,900,000

#### PROVENANCE

Bought directly from the artist by Mrs B.B. Graham, St. Louis, 1911. Thence by descent to her daughter Mrs Samuel Breckinridge Long, née Christine Graham, St. Louis.

with Knoedler & Co., New York (by 1944).

Acquired from the above by Alberto Baccolini, Buenos Aires, October 1945 (\$2,200). Anonymous sale; Sala Witcomb, Buenos Aires (before 1953).

Private collection, Argentina.

Acquired from the above by the present owner in 1984.

#### EXHIBITED

Chicago, The Art Institute of Chicago, Paintings by Joaquín Sorolla y Bastida under the Management of The Hispanic Society of America, 14 February - 12 March 1911, no. 42; this exhibition subsequently travelled to St. Louis, The City Art Museum, 20 March - 20 April 1911, no. 41.

St. Louis, The City Art Museum, Paintings from St. Louis Homes. A Collection of works owned in St. Louis and lent to the Museum, 1912, no. 84.

Madrid, Fundación Mapfre, Sorolla y Estados Unitos, 26 September 2014-11 January 2015, no. 192.

### LITERATURE:

"Three Attractive Pictures from Sorolla's Brush", in *Chicago Daily Tribune*, 14 February 1911, p. 3 (illlustrated).

E. Webster & M.F. West, "Sorolla Masterpieces, on View for Public, Indicate Artist's Love of Action" in *The Examiner,* 15 February 1911 (illustrated). R. Gil, *Joaquín Sorolla, Madrid, 1913, p. 9* (illustrated, as *Ninos en la orilla - Valencia*).

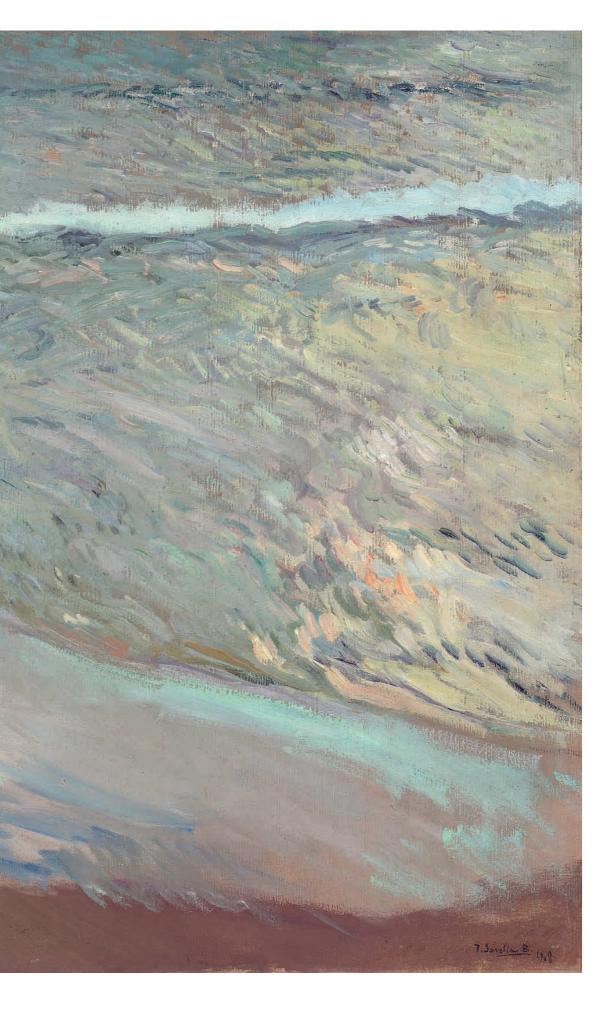
J. W. Pattison, "Sorolla The Spanish Painter - His Art", in *Fine Arts Journal*, vol. 24, no. 4, April 1911, p. 234 (illustrated).

B. de Pantorba, *La vida y la obra de Joaquín Sorolla*, Madrid, 1970, p. 194, no. 1706.

B. Pons-Sorolla & M. Roglan (eds.), Exh. cat. *Sorolla & America*, Madrid, 2013, p. 314, no. 192 (illustrated).







"Nature, the sun itself, produces colour effects...
instantaneously. The impression of these evanescent
visions is what we make desperate attempts to catch
and fix by any means at hand. At such moments I am
unconscious of materials, of style, or rules, of everything
that intervenes between my perception and the object or
idea perceived"

Joaquín Sorolla y Bastida

Las Tres Hermanas was painted at the height of Joaquín Sorolla's artistic maturity and international fame.

Sorolla was a leading figure among a cosmopolitan group of artist friends who redefined portraiture in the late 19th century. Including figures such as the American John Singer Sargent, the Italian Giovanni Boldini, the French Paul-César Helleu and the Swedish Anders Zorn, these artists brought to life the leading society figures of the day in a highly keyed, vigorous and painterly style which reflected the confidence and energy of the Belle-Epoque. Although very modern, this new style was applied to a pictorial template which could be traced back to English aristocratic portraiture of the 17th and 18th centuries by artists such as Anthony Van Dyck and Thomas Gainsbororough, and which included an acute sense of high fashion, the elongation of sitters' features to make them appear more slender, and strongly raking perspectives. Reworked by Sorolla and his contemporaries, this formula flattered its subjects by reflecting back at them a sense of aspiration and status, and by combining a sense of both established power and the excitement of the new. A criticism of this genre of painting is that it sometimes sacrifices emotional complexity for a formality and slickness which, when applied to children, makes every young sitter look like an overconfident princeling. Although Sorolla did paint numerous portraits of the Spanish Royal family and leading American industrialists, his unique skill was his ability to modulate his technique and apply it brilliantly to child portraiture and to marine landscapes, rendering all the exuberance, wonder and, above all, innocence of childhood in the former, and an extraordinary sense of light and movement in the latter.

To the audience of the day, who flocked to Sorolla's exhibitions in America, it was the latter qualities which were particularly striking. To the modern viewer, accustomed to the bright palette and broad brushwork of Impressionist art and its ability to render naturalistically effects of colour and atmosphere, it is the immediacy

and psychological intensity of Sorolla's beach paintings, which makes them so arresting and captivating. These qualities are a result in part of Sorolla's extraordinarily modern and photographic sense of composition and, and also of his own natural understanding of childhood, which was rooted in his profound devotion to his own family and children whom, uniquely among his peers, he was to paint often. Liberated from the formulaic constraints of formal portraiture and the emotional distance from his subjects, Sorolla found in children a source of unbridled creative expression, most famously when represented on the beach of his native Valencia.

These paintings were revolutionary in their combination of a highly photographic sense of composition and realism, with a profoundly painterly technique, marked in particular by the deft handling of pinks, whites, blues and blacks. The former gave Sorolla's paintings an extraordinary matter-of-factness and ability to bring the viewer close to the subject, while the latter brilliantly rendered the movement of swirling waters and billowing fabrics, and the reflections and contrasts which played between air and water.

Although this painting fits very specifically into a series of beach paintings focussed exclusively on children, it fits more widely into an artistic vision in which the relationship of man to his environment is paramount. Before Sorolla removed himself to Valencia with international aspirations in mind, in the 1890s he had already created a large body of realist paintings with strongly social themes, in which paintings focussing on the relationship between the peasantry and the land, and between fishermen and the sea, featured particularly prominently (fig. 1). These paintings were not wholly dissimilar to those of the Academic Salon artists alongside whom Sorolla exhibited in Paris, such as Jules Bastien-Lepage.

Thus, although the Valencian shorefront had featured many times in Sorolla's oeuvre before he embarked on the corpus of work of



fig. 1 Joaquín Sorolla y Bastida, *Retour de pêche, halage de la barque* 1894, Paris, musée d'Orsay, Photo © RMN-Grand Palais (musée d'Orsay) / Gérard Blot / Hervé Lewandowski.

which the present painting is a part, the focus shifted from grand social narratives with a strongly patriotic element, to paintings in which the stress was above all on acutely observed effects of nature, and on the subtleties of people interacting with each other, whether at work or at play. Sorolla was a master at interpreting the subtlest nuances of human gesture and expression, whether the boisterous play of children chasing each other across the sand or a mother tenderly drying a child exiting from the water, playing across a wide range of emotional keys. The artist had already hinted at this extraordinary ability in his famous painting of 1899, Sad Inheritance, a pathos-filled representation of a priest shepherding a group of young, naked and profoundly disabled children down to the shoreline, which is quite different to the more exuberant displays of youth and energy which typically describe the artist's depiction of children on the beach, and which was acquired by an American collector in 1902. As the writer Thomas Ybarra related, following one of his many interviews with the artist in New York:

"In everything he does and says, Señor Sorolla gives evidence of that joyous inner self which find constant expression in his sparkling, sun-bathed canvases, in the rollicking beach-children of Valencia and Malvarrosa and Jávea, whom he delights to picture in all their litheness and innocence. A Sad Inheritance!, loaned by the Church of the Ascension in New York, was the only gloomy painting in the exhibition. Like many of the pictures, it shows the beach at Valencia, but the figures, instead of happy bathers in sunshine and water, are a score or moer of imbecile and crippled children in the charge of a dark-robed priest. In speaking of this picture Señor Sorolla said:

'I suffered horribly when I painted it. I had to force myself all the time. I shall never paint such a subject again'". (T. R. Ybarra, "The American Success of a Great Spanish Painter", *The World's Work* 18, no. 1, May 1909, pp. 11566)

Translating an equally powerful sense of emotional engagement, but one which is light-hearted and joyous, the present painting depicts three young sisters, holding hands on the water's edge; it sensitively captures a mixture of trepidation, exuberance and sisterly affection, which combine to create a painting of powerful human feeling, which is intimate, but without any of the sentimentality that such a subject would lend itself to in less skilled hands. The composition is photographically cropped, with no horizon line, and one girl skipping into the picture plane from the left, balancing the more static pose of her sisters who contemplate the eddies and waves at their feet. The scene is tenderly and naturalistically observed, throwing into sharp focus the symbiotic relationship between man and nature, and evoking the contrast between the fragility and innocence of childhood and the latent power of nature. The wet sand has a profound sheen, evoked in blacks and purples, which contrasts with the lighter tones of the girls' clothing and the agitated waters which fill most of the canvas. The scene is viewed from above, again as if viewed through a camera lens, reinforcing the sense of raking perspective and depth lent by the diagonal of the water line and the cresting waves which balance the composition in the background. Sorolla has evoked the water rushing down and forwards towards the viewer, from which one almost instinctively draws back, instilling almost the same sense of imbalance conveyed by the three young children. Sorolla translates a naturalism which reflects a deep understanding of the elements and of children, and the reaction of each to the other, resulting in a painting of extraordinary luminosity, which is intimate, majestic, yet immediately accessible and engaging.



Sorolla leaving the Hispanic Society after visiting his exhibition in 1909 © courtesy of the Hispanic Society of America, New York

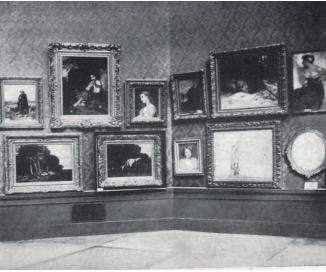
### Sorolla in America

Recently the subject of a major exhibition held at the Meadows Museum in Dallas, the San Diego Museum of Art and the Mapfre Foundation in Madrid, in which the present painting was included, Sorolla's relationship with America was fundamental to his international career and commercial success. Although best understood in terms of patronage, it also served to reinforce the artist's self-belief and to consolidate his position as an artist who was simultaneously accepted by the official establishment, as vouched for by the many Salon and Exposition prizes he won in Europe and America in the 1890s and early 1900s, and by leading collectors and artists of the "modern" school. America allowed Sorolla to develop a European tradition into fertile and receptive territory that could embrace both the old and the new. As he once observed: "Your American artists, such as Chase, Sargent, Cecilia Beaux and Gari Melchers – all of whom I am proud to number among my personal friends of long standing - what are they but children of Velazquez, like myself?"

Although Sorolla's success in America was due primarily to the patronage of Archer Milton Huntington, who not only bought canvases directly from the artist, but also provided the platform for his first blockbuster show in his country in 1909, at the Hispanic Society of America, the circumstances of their first meeting at the Grafton Galleries in London also provide an insight into the reasons for Sorolla's future success in the USA. Like Huntington, wealthy Americans travelled increasingly to the commercial art hubs of Europe - such as Paris, Berlin, Venice and London - to buy art, and artists and dealers responded by promoting their art actively in America. For example, in 1886, at the invitation of the Art Dealers Association of America, Paul Durand-Ruel organized the first ever Impressionist show in the USA, and in 1889 he opened a permanent gallery on New York's Fifth Avenue. Further, American cities hosted a large number of International Exhibitions (known as "Expostions") in the late 19th century - including Chicago and New York in 1893; San Francisco in 1898; Philadelphia in 1899; Buffalo and Pittsburgh in



Photograph of the Sorolla exhibition at the Art Institute of Chicago, 1911 © courtesy of the Hispanic Society of America, New York.



The present painting on display at the exhibition *Paintings from St. Louis Homes.* A Collection of works owned in St. Louis and lent to the Museum, The City Art Museum 1912 © image courtesy of the Saint Louis Art Museum.

1901 - many of which included national pavilions which promoted their respective countries' leading artists. Indeed, Sorolla's work had first been exhibited in the USA at the 1893 Chicago exhibition, The World's Columbian Exposition, where, as Blanca Pons Sorolla notes, "he had also sat on the jury in charge of selecting the works that were to represent Spain. Among the five paintings he sent were ¡Otra Margarita! a work with a social theme that had been unanimously awarded a first-place medal at the Exposición de Bellas Artes in Madrid the previous year." (Blanca Pons Sorolla, exh. cat. Sorolla and America, 2014, pp. 13-14.) Other paintings by Sorolla, exhibited in various museums on loan from private collectors, also received a generally favourable critical reception. Most notable among these was Sad Inheritance, today one of the artist's most famous works, which combined the social themes of the artist's early career with the Valencian sea-front location of the present work to create a work full of pathos, but with all the brilliant effects of light and atmosphere for which the artist is best known today. In 1904, The Pennsylvania Museum of and School of Industrial (today the Philadelphia Museum of Art), acquired his painting The Young Amphibians, a beach scene in the spirit of the present work, which was acquired on the museum's behalf at the Paris Salon by the American painter Alexander Harrison.

Although eclipsed in the genre today by his Italian and American contemporaries, Giovanni Boldini and John Singer Sargent, portraiture also helped to secure Sorolla's reputation in America. His credentials were already firmly established by commissions he had secured from the Spanish royal family, including portraits of King Alfonso XIII in 1907, and other leading families from his home country. The late 19th and early 20th centuries was an era—when a vast number of newly wealthy financiers and industrialists sought to create a newworld aristocracy, concretised through the creation of vast mansions, philanthropic endowments, and the amassing of huge art collections,

of which contemporary portraits by leading artists were considered an essential part. Once Sorolla' fame had been established by the 1909 exhibition at the HSA, American clients sought out the artist not only during his sojourns in America, but also in Paris and Spain; among his sitters he included Hungtindon, the tobacco, insurance and transportation magnate Thomas Fortune Ryan, the financier JP Morgan, and the industrialist and philanthropist Benjamin Newton Duke

The first owners of the present work were typical of the kind of American establishment figures whose patronage Sorolla enjoyed. Its first owner, Mrs Benjamin Brown Graham (1852–1915), née Christine Biddle Blair, was the daughter of Francis Preston Blair, Jr. (1821–1875), a Union general in the US civil war, member of Congress, unsuccessful candidate for US vice-president, and senator for Missouri. She married Benjamin Brown Graham, a paper manufacturer and banker. One of the wealthiest women in St. Louis, Mrs. Graham was active in philanthropy and was interested in women's suffrage. Her daughter, Christine Alexander Graham, married the diplomat Samuel Miller Breckinridge Long and inherited her mother's estate in 1915. Her husband served as American ambassador in Rome from 1936 to 1939, and as Assistant Secretary of State from January 1940, retiring in November 1944.

The present lot is recorded in Blanca Pons Sorolla's Archive under the number BPS 1939.



# Joaquín Agrasot y Juan

(SPANISH, 1837-1919)

## Feria Valenciana

signed 'J. Agrasot' (lower left) oil on canvas  $17\frac{1}{2} \times 32\frac{1}{2}$  in. (44.5  $\times$  82.5 cm.)

£10,000-15,000

\$16,000-23,000 €14,000-21,000

### PROVENANCE:







## \*37

# Carlos Vázquez Úbeda

(SPANISH, 1869-1944)

## Mozos de escuadra

signed and dated '-Carlos VAZQUEZ-/1906.' (lower left) oil on canvas, unframed  $78\% \times 97\%$  in. (199 × 247 cm.)

£25,000-35,000

\$38,000-53,000 €35,000-49,000

### PROVENANCE:

Private collection, South America.

Acquired from the above by the present owner in 1984.

### EXHIBITED:

Paris, Salon, 1907 (3rd class medal).

## Santiago Rusiñol y Prats

(SPANISH, 1861-1931)

### El Poblet, Biniaraix, Majorca

signed 'S. Rusiñol' (lower left) oil on canvas  $40\% \times 50\%$  in. (103.5  $\times$  128.5 cm.) Painted in 1902.

£100.000-150.000

\$160,000-230,000 €140,000-210,000

### PROVENANCE:

Private collection, Argentina.

Acquired from the above by the present owner in 1984.

### EXHIBITED:

Sóller (Majorca), Sociedad "La Unión", December 1902. Barcelona, Salón Parés, 1903, no. 29, as: *El Poblet* (Biniaraix). Paris, *Salon*, 1904, no. 1110, as: *Vallée de Soller, le soir*.

#### LITERATURE:

Notícias de las Islas. Sóller, La Almudaina, Palma, no. 6414, 11 December 1902, p. 1.

'Crónica local', Sóller, no. 819, 13 December 1902, p. 3.

J. Pujol y Brull, 'Arts Gráficas', in Joventut, IV, 5 February 1903, p. 97.

F. Casanovas, 'Bellas Artes. Salón Parés', in La Publicidad, no. 2578, 5 February 1903, p. 1.

B. Bassegoda, 'Salón Parés. Exposición de Santiago Rusiñol', in *Diario de Barcelona*, 6 February 1903, p. 1.

A. Opisso, 'Exposición Rusiñol', in *La Vanguardia*, no. 8424, 7 February 1903, p. 4. R. Suriñach Sentíes, ''A Ca'n Parés. Exposició d'obras d'En Santiago Rusiñol'', in *El Eco de Sitges*, no. 876, 8 February 1903, p. 2.

A. Arsène , 'Les Salons de 1904. La Société nationale des Beaux-Arts', in *Le Figaro*, no. 107, 16 April 1904, p. 4.

L. Bello, Desde París, Madrid, 20 April 1904.

V. Pica, 'Artisti contemporanei: Santiago Rusiñol', in *Emporium*, vol. XXI, March 1905, no. 123, p. 181 (illustrated), as: *Strada di villaggio. Forma*, II, 1907, p. 63 (illustrated), as:: *Crepúsculo*.

J. de C. Laplana, Santiago Rusiñol, el pintor, l'home, Barcelona, 1995, no. 15.7.6, p. 584.

J. de C. Laplana – M. Palau-Ribes O'Callaghan, *La pintura de Santiago Rusiñol. Obra completa*, Barcelona, 2004, vol. III, p. 152, no. 15.8.4 (illustrated).

Rusiñol's poetic artistic language has its roots in the time he spent in Paris in the early 1890s, and his association with the Brussels based avant-garde group of artists known as Les XX in the 1890s, whose founder members included Fernand Khnopff and James Ensor. The group gradually became a focus point for symbolist and modernist artists, poets and writers, including James McNeill Whistler, whose influence on the Spanish artist was particularly notable.



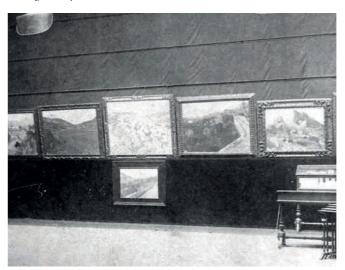
The village of Biniaraix, Courtesy of Mercedes Palau-Ribes

On his return to Spain, Rusiñol developed a unique strand of modernism which he translated into poetic paintings of landscapes and gardens, rendered in heightened, vibrant tones; these he modulated to create paintings whose language varied from the symbolist to more naturalist works, such as the present lot, which convey the atmosphere and landscape of Majorca.

The present lot, typically mysterious and evocative, was painted between October and November 1902, during Rusiñol's long stay in Majorca. The painting presents the typical compositional structure which characterizes most of the works by the artist: the sense of symmetry is rendered here by the mountains on the left hand side and the rich trees at the culmination of the path on the right. The composition is balanced by the diagonal sweep of the walled path in the foreground. The path leads to an unseen world beyond and provides a sense of depth. The beautiful orange trees filling the plane and the wide range of greens used by the painter in this canvas are emphasized by the sunset glow. Rusiñol used colours that were extraordinarily resonant and abstract his compositions from any sense of human presence. The only sign of life is represented here by the smoke coming out from the chimneys in the Majorcan village of Biniaraix in the Sóller Valley, on the left hand side of the painting. Rusiñol's paintings can be understood as the culmination of a quasi-symbolist artistic vision.

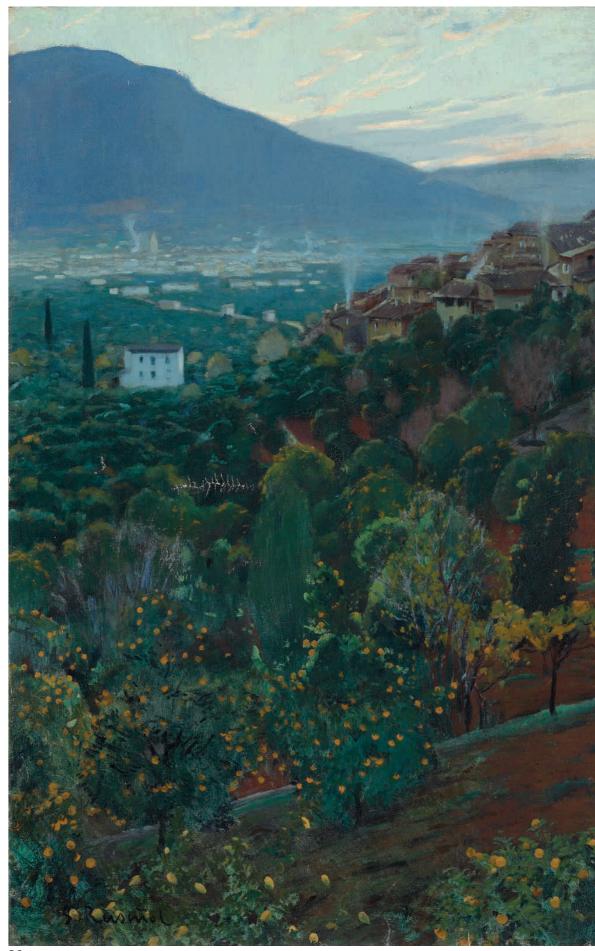
This canvas was among the 30 works, mainly landscapes, produced in the Balearic island and exhibited in 1903 at the *Salón Parés* in a memorable solo exhibition.

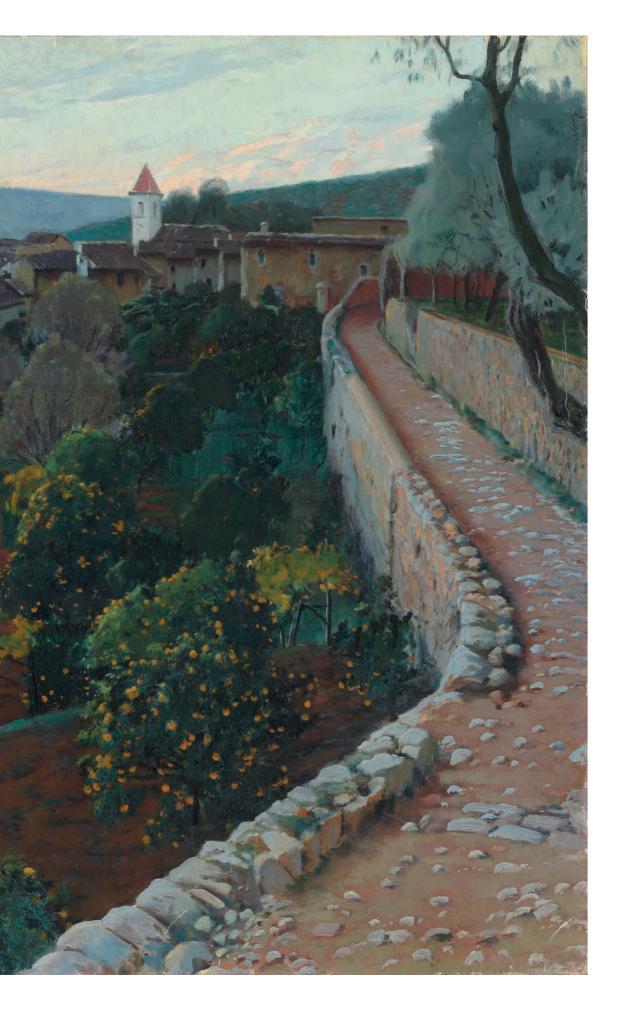
We are grateful to Mercedes Paul-Ribes O'Callaghan for confirming the authenticity of the present lot and for her assistance in preparing this catalogue entry.



The present lot hanging at the Salón Parés during the Rusiñol exhibition, 1903, Courtesy of Mercedes Palau-Ribes.









# Juan Pablo Salinas

(SPANISH, 1871-1946)

## A captive audience

signed and inscribed '-Pablo Salinas-/-Roma-' (lower right) oil on canvas  $19\%\times27\% \text{ in.} (50.1\times70.2 \text{ cm.})$ 

£10,000-15,000

\$16,000-23,000 €14,000-21,000



# Mariano Barbasán Lagueruela

(SPANISH, 1864-1924)

## Market day

signed and inscribed 'MARIANO BARBASÁN/ROMA' (lower left) oil on canvas  $18\%\times27\% \text{ in. } (46.6\times69.9 \text{ cm.})$ 

£30,000-50,000

\$46,000-76,000 €42,000-70,000





PROPERTY OF THE FUNDACIÓN PRIVADA DE OTOLOGÍA DR GARCÍA-IBAÑEZ SOLD TO BENEFIT THE FUNDACIÓN GARCÍA-IBAÑEZ IN SUPPORT OF THE HEARING IMPAIRED

4

# Joaquín Sorolla y Bastida

(SPANISH, 1863-1923)

## Contraluz en la playa. Niño agachado

signed and dated 'J Sorolla/1920' (lower right) oil on canvas  $18\frac{1}{2} \times 22\frac{3}{4}$  in.  $(47 \times 57.8$  cm.)

£120,000-180,000

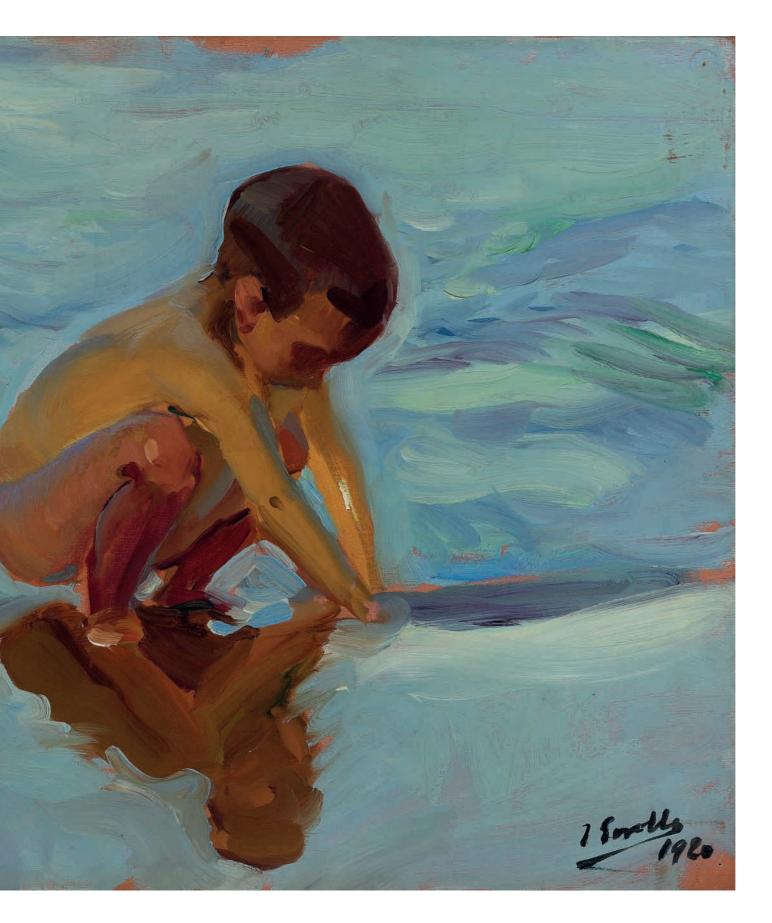
\$190,000-270,000 €170,000-250,000

We are grateful to Blanca Pons Sorolla for confirming the authenticity of the present painting (certificate dated 11 May 1998), which will be included in her forthcoming catalogue raisonné with the provisional number BPS 3696.



Joaquín Sorolla pintando en el Cabañal "Niños en la playa, Valencia".1916 © Museo Sorolla. Inv. no. 80171.









# Luiz Usabal y Hernandez

(SPANISH, 1876-1937)

### Virgo

signed and dated 'L- USABAL.08' (lower left); and signed and inscribed 'VIRGO/ L-USABAL' (on the reverse) oil on canvas  $80\% \times 44\%$  in. (205 × 113 cm.)

£20,000-30,000

\$31,000-45,000 €28,000-42,000

### EXHIBITED:

Berlin, Berliner Kunsthaus, no. 17.

### PROPERTY OF AN ITALIAN FAMILY

λ43

## Camillo Giovanni Innocenti

(ITALIAN, 1871-1961)

## An evening in Paris

signed 'Camillo Innocenti' (lower left) oil on canvas  $45\% \times 55\%$  in. (114.5  $\times$  141.5 cm.)

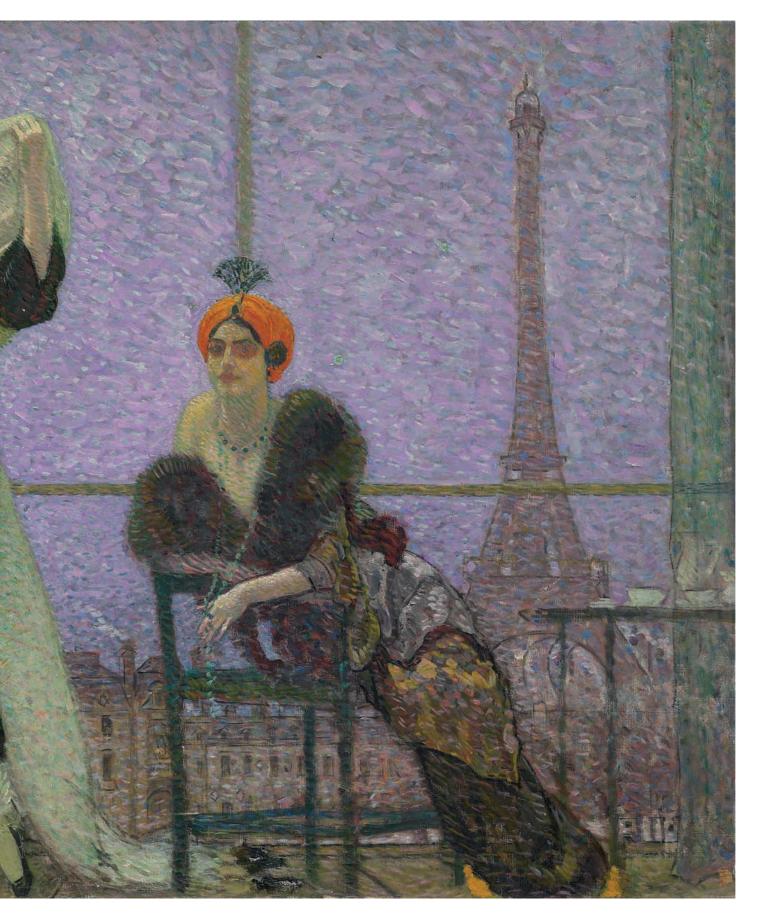
£35,000-50,000

\$53,000-76,000 €49,000-70,000

### EXHIBITED:

Rome, Mostra Individuale di Camillo Innocenti, 1914, no. 2.







## Franz von Stuck

(GERMAN, 1863-1928)

### Beethoven

titled 'BEETHOVEN' (lower centre) and signed 'FRANZ/STUCK' (lower right) gilt and polychrome stucco  $18\% \times 18\% \times 5$  in. (47.5  $\times$  47.5  $\times$  12.5 cm.)

£15.000-20.000

\$23,000-30,000 €21,000-28,000

### PROVENANCE:

Private collection, Southern Germany.

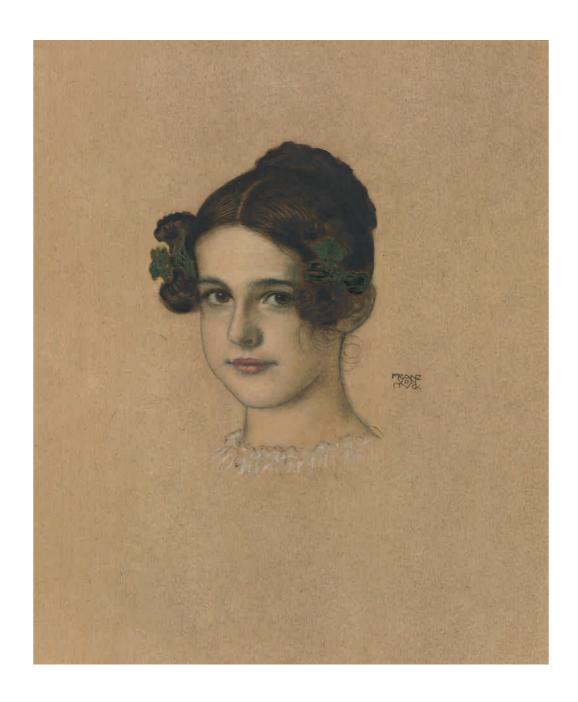
### COMPARATIVE LITERATURE:

A. Lettau, 'Zur Plastik von Franz von Stuck', in Ausst. Kat. Franz von Stuck, Munich, 1982, p. 70, no. 136.

A. Heilmann, *Die Plastik Franz von Stucks*, Munich 1985, p. 408, no. 16 (illustrated), p. 226 ff.

J.-A. Birnie Danzker (Ed.), Franz von Stuck. Die Sammlung des Museums Villa Stuck, Munich, 1997, 57 (ill.), p. 174, no. 57 (illustrated).

In addition to his celebrated paintings, Franz von Stuck executed a number of sculptures during his career, including the present relief portrait of the famed composer Ludwig van Beethoven. In his creation of the present model, Von Stuck was purportedly inspired by the mask cast from the composer's face in 1812. Von Stuck's original version of this relief was conceived as part of an elaborate design for the music room in his villa outside Munich and, with its dynamic form and arresting palette, remains one of his most unusual and compelling works. A nearly identical relief is in the collections of the Musée d'Orsay in Paris (RF 4398).



## Franz von Stuck

(GERMAN, 1863-1928)

## Portrait of Mary with green ribbons

signed 'FRANZ/VON/STUCK' (centre right) black chalk, pastel, gouache and oil on paper 21½ × 18½ in. (54.5 × 47 cm.)

£7,000-10,000

\$11,000-15,000 €9,800-14,000



### PROPERTY FROM AN ITALIAN COLLECTION

46

# Hermann David Solomon

## Corrodi

(ITALIAN, 1844-1905)

## The Acropolis, Athens

signed and inscribed 'H. Corrodi. Roma' (lower left) oil on canvas  $33\% \times 64\%$  in. (86  $\times$  164.6 cm.)

£30,000-50,000

\$46,000-76,000 €42,000-70,000





### PROPERTY FROM A BRITISH COLLECTOR

47

# Franz Richard Unterberger

(AUSTRIAN, 1837-1902)

## On the way to Pompeii, with Vesuvius beyond

signed 'FR Unterberger' (lower right) oil on canvas  $23\% \times 21$  in. (60.4  $\times$  53.3 cm.)

£15,000-20,000

\$23,000-30,000 €21,000-28,000

### PROVENANCE:

with Haynes Fine Art, Broadway. with Willow Gallery, London. Acquired from the above by the present owner.





\*48

# Roberto Bompiani

(ITALIAN, 1821-1908)

## Lady with a fan

signed 'R.to Bompiani' (lower left) oil on canvas 53% × 32% in. (136.2 × 83.2 cm.)

£20,000-30,000

### EXHIBITED:

Turin, Esposizione Nazionale di Belle Arti, 1880.

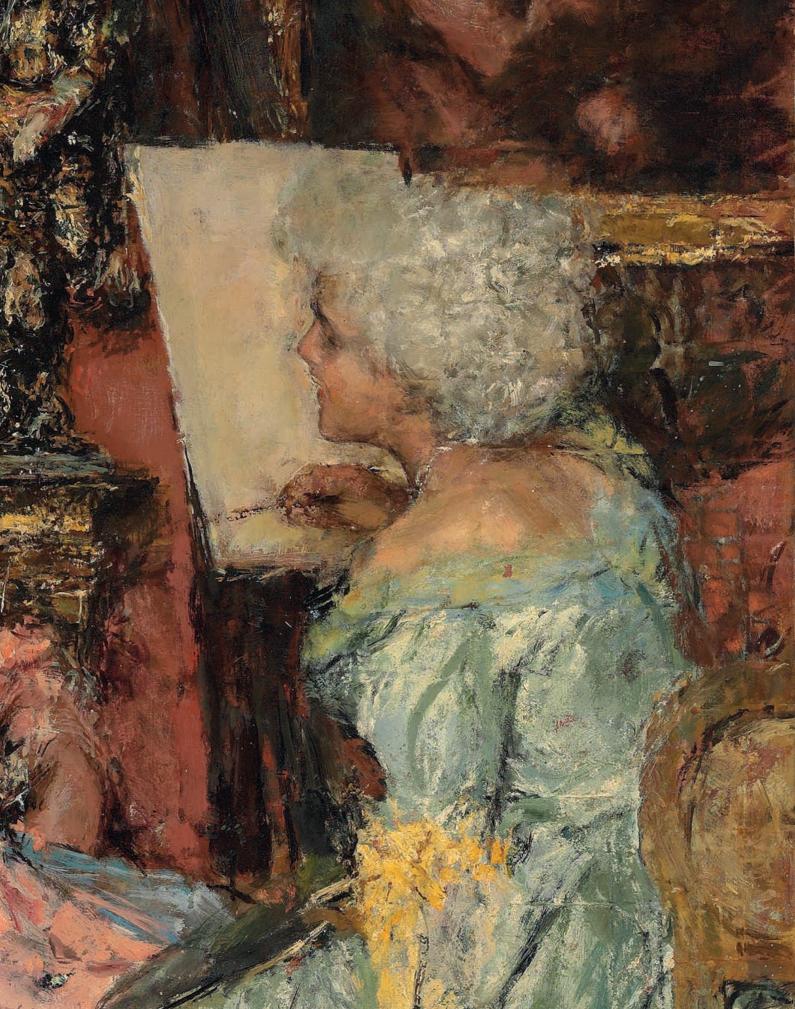
### LITERATURE:

\$31,000-45,000

€28,000-42,000

F. de Filippi and al., Le Belle Arti a Torino. Lettere sulla IV Esposizione Nazionale, Milan, 1880, p. 126.







## Antonio Mancini

(ITALIAN, 1852-1930)

### La Pittrice

oil on canvas 66¾ × 45½ in. (169.5 × 115.5 cm.) Painted *circa* 1915.

£60,000-80,000

\$91,000-120,000 €84,000-110,000

### PROVENANCE:

with Galleria Milano, Milan. Prince Fernandino Pignatelli, Rome.

### EXHIBITED:

Milan, Galleria d'Arte Moderna, *Mostra di Antonio Mancini*, October-November 1962, no. 60.

We are grateful to Dott.ssa Cinzia Virno for her assistance in cataloguing the present lot which will be included in the catalogue raisonné on the artist, currently in preparation, and edited by Cinzia Virno, De Luca Editori d'arte, Rome.

### PROPERTY OF A EUROPEAN COLLECTOR

50

## Giuseppe De Nittis

(ITALIAN, 1846-1884)

### Signora Napoletana

oil on canvas  $37\% \times 29\%$  in. (95 × 75 cm.)

£150,000-250,000

\$230,000-380,000 €210,000-350,000

### PROVENANCE:

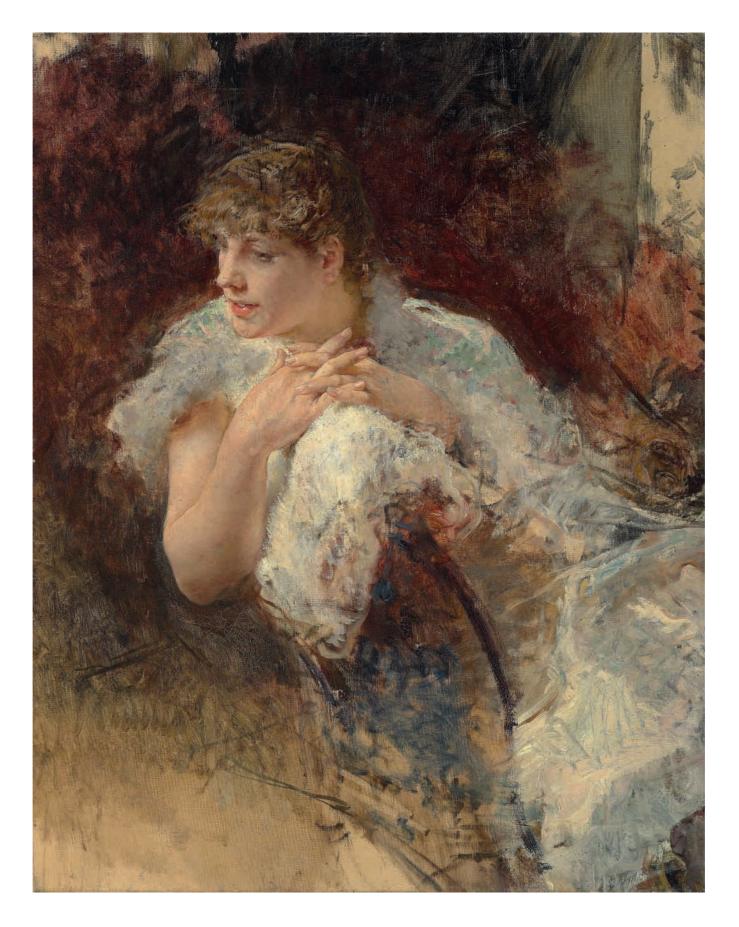
Private collection, Rome. Anonymous sale; Christie's, London, 26 June 2007, lot 166. Acquired at the above sale by the present owner.

### EXHIBITED:

P. Dini and G.L. Marini, De Nittis: La vita, i documenti, le opere dipinte, vol. I, Turin, 1990, p. 406 and vol. II, no. 733 (illustrated).

Giuseppe de Nittis worked in Paris and in London and was, like Giovanni Boldini, immensely successful, moving in the highest artistic and social circles. The artist's fame, however, rested less exlusively on portraiture than his compatriot and he created numerous portraits – both private commissions and studies of feminine beauty – in which the sitter's identity remains unknown.

In the present painting the sitter's carefully modelled features are given added emphasis by the contrast with the more vigorous, but less defined background brushwork. This canvas bears strong comparisons with the later portraiture of Boldini.



### PROPERTY OF A LADY

**5** I

## Antonio Mancini

(ITALIAN, 1852-1930)

### L'Angelo che costruisce una cattedrale

signed 'AMancini' (lower right) card and paper laid down on canvas  $61^{3}4 \times 28$  in. (156.7  $\times$  71 cm.)

£70,000-100,000

\$110,000-150,000 €98.000-140.000

### PROVENANCE:

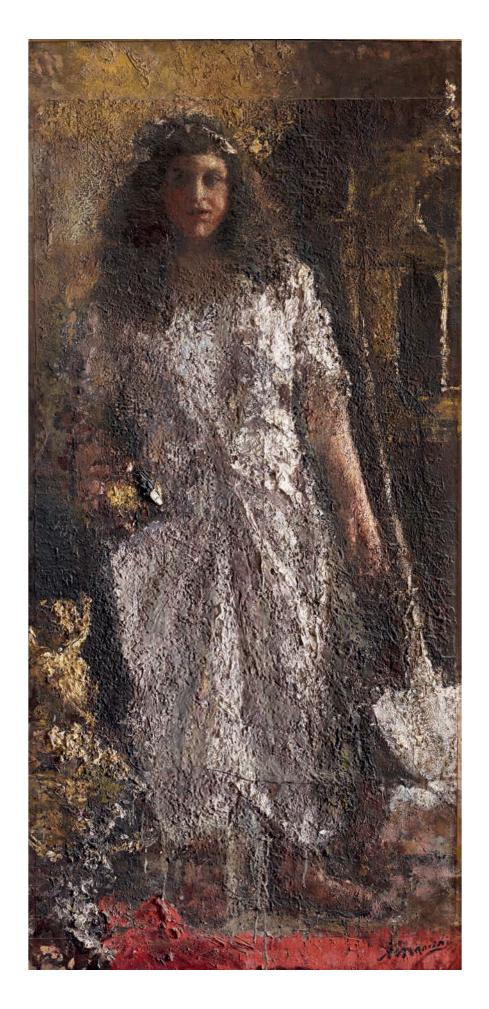
Fernand Du Chène de Vère, Rome. Prince Fernandino Pignatelli, Rome.

This picture was painted between 1912 and 1917, while Mancini was based in Frascati at the Villa Jacobini working for his host and patron, Fernand Du Chène de Vère. It is possible that the work was held in the Du Chène collection from the time of its creation and was passed by descent into the Pignatelli collection.

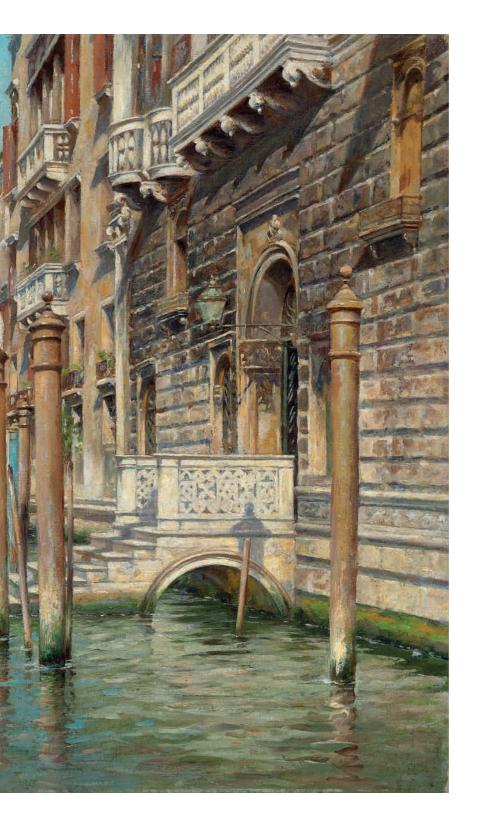
Mancini's career can be characterised by two distinct artistic phases, distinguishable by the artist's use of colour and his technical approach. In the early years, Mancini was grounded by a distinct Neapolitan artistry; he used a muted palette and produced works striking for their use of chiaroscuro. In the later phase of his career, of which this work is highly typical, Mancini's work matured into the highly original and inventive style for which he acquired international acclaim. The artist was increasingly bold, with his use of dramatic colour and creation of striking impasto with deep swirling brush strokes. By the late 1890s, Mancini's experimentations with texture and attempts to capture light in his canvasses had led him to incorporate materials such as glass, mirror fragments, sand, buttons and metal foil into his thickly painted surfaces. The artist's exploitation of unusual materials reached its exuberant climax in works such as this produced while he was working in Frascati under the encouraging patronage of Du Chène.

This dreamlike painting depicts an angel in front of a cathedral which, as the title suggests, she has constructed. The blocks of colour and indistinct forms of the objects which surround the angel create a sense of confused perspective and suggest the scene is more apparition than reality. The substantive quality of the scene is challenged further still by the surreal positioning of a glinting spade which appears to hang weightlessly in the air beside the angel's limp arm. Yet, in the midst of this hazy scene built up with thickly stratified paint, the face of the angel retains a softness and clarity which penetrates through the composition.

We are grateful to Dott.ssa Cinzia Virno for her assistance in cataloguing the present lot which work will be included in the catalogue raisonné on the artist, currently in preparation, and edited by Cinzia Virno, De Luca Editori d'arte, Rome.







### **VARIOUS PROPERTIES**

**52** 

# Rafael Senet y Perez

(SPANISH, 1856-1926)

# On the Grand Canal, the Rialto Bridge beyond, Venice

signed and inscribed 'Rafael P. y Senet/Venezia' (lower left) oil on canvas

14<sup>3</sup>/<sub>4</sub> × 22<sup>1</sup>/<sub>2</sub> in. (37.5 × 57.2 cm.)

£7,000-10,000

\$11,000-15,000 €9,800-14,000

### PROVENANCE:

Anonymous sale; Bukowskis, Stockholm, 27 November 2007, lot 344.



### THE PROPERTY OF A SCOTTISH COLLECTOR

**53** 

## Hermann David Salomon Corrodi

(ITALIAN, 1844-1905)

## The Lagoon, Venice

signed and inscribed 'H. Corrodi.Roma.' (lower left) oil on canvas  $24\%\times451/4$  in. (62  $\times$  115 cm.)

£15,000-20,000

\$23,000-30,000 €21,000-28,000

### PROVENANCE:

Anonymous sale; Sotheby's, London, 13 March 1996, lot 139.





### **VARIOUS PROPERTIES**

\*54

# Eugène Galien-Laloue

(FRENCH, 1854-1941)

Porte de Chatillon, Paris; and La Berge au Quay Debilly, Paris

both signed 'E. Galien-Laloue' (lower left) watercolour and gouache on paper  $10\%\times15~\%$  in. (26  $\times38.5$  cm.)

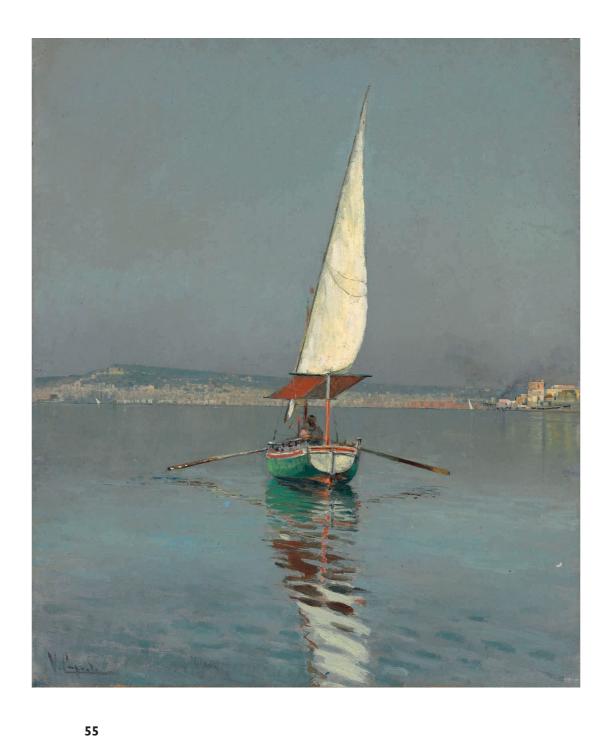
a pair (2)

£12,000-18,000

\$19,000-27,000 €17,000-25,000







# Vincenzo Caprile

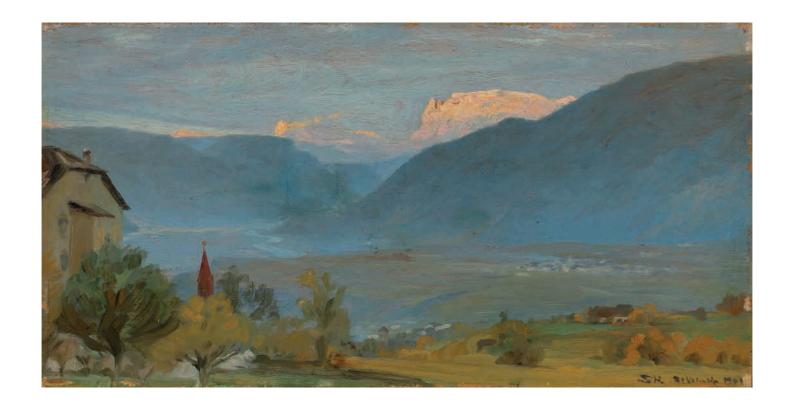
(ITALIAN, 1856-1936)

A fisherman on a boat close to the Neapolitan coast

signed 'V. Caprile' (lower left) oil on canvas 21 × 17¾ in. (53.3 × 45 cm.)

£15,000-20,000

\$23,000-30,000 €21,000-28,000



# Peter Severin Krøyer

(DANISH, 1851-1909)

## An Alpine landscape in Tirol

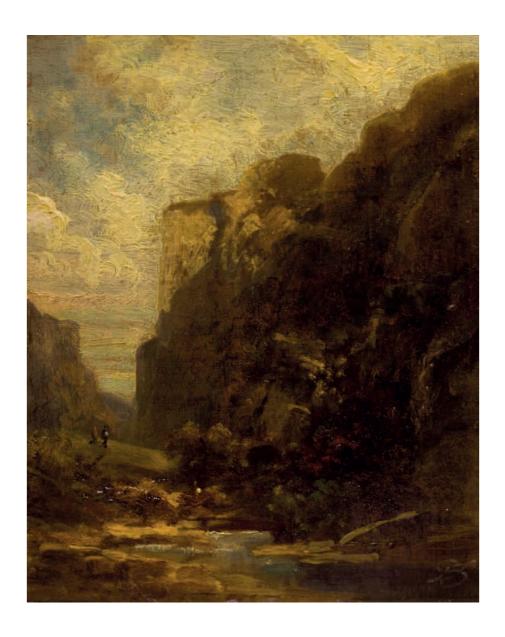
signed with initials, inscribed and dated 'SK. St Valentin 1901' (lower right) oil on panel  $13\%\times25\%$  in. (33.6  $\times$  64.7 cm,)

£10,000-15,000

\$16,000-23,000 €14,000-21,000

### PROVENANCE:

with Winkel & Magnussen, Copenhagen. Acquired at the above by Mr Walther Ahlqvist, Helsingfors. Anonymous sale; Bruun Rasmussen, Copenhagen, 17 May 1994, lot 105.



# Carl Spitzweg

(GERMAN, 1808-1885)

## Walking through a valley

signed with rhombus monogram (lower right) oil on panel  $51/4\times41/4 \text{ in.} (13.5\times10.8 \text{ cm.})$  Painted in 1884.

£10,000-15,000

\$16,000-23,000 €14,000-21,000

### PROVENANCE

A gift from the artist to Ms Funk (daughter of the artist Heinrich Funk (1807-1877)), 1884. Anonymous sale; Christie's, Amsterdam, 17 October 2007, lot 189. Acquired at the above sale by the present owner.

## Ferdinand Georg Waldmüller

(AUSTRIAN, 1793-1865)

### Die Kranzljungfer

signed and dated 'Waldmüller 1843' (lower right) oil on panel  $19\% \times 16\%$  in (50  $\times$  42 cm.)

£200,000-300,000

\$310,000-450,000 €280,000-420,000

### PROVENANCE:

Anton Ritter von Oezelt, Vienna (until 1878).
His sale; P. Kaeser, Vienna, 18 November 1878, lot 85.
Anonymous sale; S. Kende, Vienna, 3 November 1919, no. 215.
Private collection, Switzerland.
Anonymous sale; Sotheby's, London, 30 May 2008, lot 7.
Private collection, Austria.
Anonymous sale; Dorotheum, Vienna, 12 October 2010, lot 44 (for 421,300 EUR).
Acquired at the above sale by a private collector.
And thence by descent to the present owner.

#### EXHIBITED:

Basel, Kunsthalle, Ausstellung von Werken des 19. Jahrhunderts aus Basler Privatbesitz, 1943, no. 153 Vienna, Österreichische Galerie Belvedere, Ferdinand Georg Waldmüller, 1793-1865, no. 41.

#### LITERATURE

F. von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, vol. II, Dresden, 1901, p. 969, no. 119. B. Grimschitz, *Ferdinand Georg Waldmüller*, Salzburg, 1957, p. 326, no. 544 (illustrated). R. Feuchtmüller, *Ferdinand Georg Waldmüller*, Vienna, 1996, p. 121 and p. 478, no. 601 (illustrated and incorrectly dated 1839).

'....die uns umgebende Natur, unsere Zeit Sitte ist es, welche wir in unsern Kunstschoepfungen zur Anschauung bringen muessen.'(F.G. Waldmüller, Das Bedrfniss eines zweckmässigeren Unterrichtes in der Malerei und plastischen Kunst. Angedeutet nach eigenen Erfahrungen von Ferdinand Georg Waldmüller, 1874, p. 14)

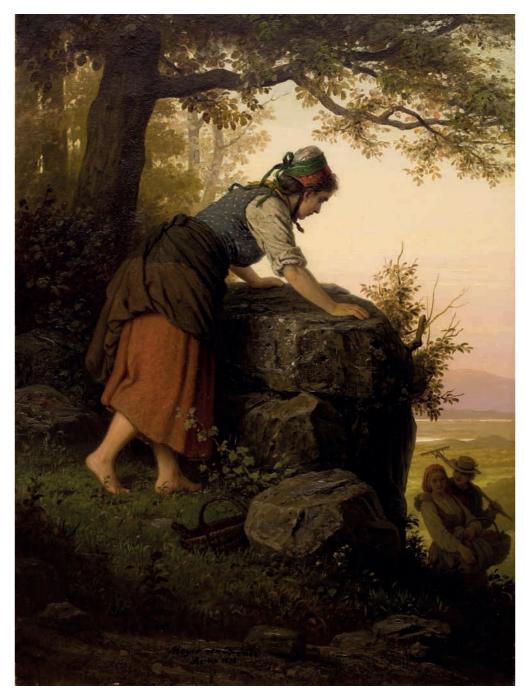
The combination of realistic and idealistic elements in the art of the Biedermeier period — particularly its characteristic depictions of scenes taken from everyday life - was not a purely stylistic movement: it was also an attempt to represent in some way the ineffable spirit of the age, the *Lebensgefühl*.

Waldmüller and his fellow students of the Wiener Akademie and the Kunstschule were trying to interpret and recreate the work of their Dutch seventeenth century predecessors: amongst Waldmüller's earliest known oil paintings, for example, are copies of works by Jan van Huysum and Rachel Ruys.

Aside from the Dutch seventeenth century masters, Waldmüller was also heavily influenced by the fashionable European eighteenth century taste for art rich in sentiment and, frequently, humour, evident in the public enthusiasm for the stage comedy and the pictures of Chardin and Greuze in France and Hogarth in England. The quintessential precision of Biedermeier art and the premium it awarded painterly finish – the particular legacy of the Leiden *fijnschilders* – meant that many artists concentrated their attentions on one particular field. Waldmüller, however, was amongst the most notable artists to practice his art outside one individual area, turning his hand to portraiture as readily as to still-life or interiors. His visit to Italy in the mid 1820s amplified further his pictorial imagination and interest in the play of light on the landscape.

According to Rudolf M. Bisanz, "Waldmüller is now universally regarded as the greatest Austrian painter of the 19th Century' (Bisanz, *The René von Schleinitz Collection of the Milwaukee Art Center*, Milwaukee, 1980, p. 25). By the 1840's, Waldmüller, having been a successful painter of portraiture and of *Sittenbilder* – pictures of morals and manners – moved on to a yet different compositional structure in his painting. At this time, he concentrated on executing multi-figured *Genrebilder*, everyday scenes, that were composed of a small stage like foreground using a wall to compress the characters into a tight space. In these paintings his figures are piled up one after another allowing little room for physical or emotional movement. When compared with his previous or later works, Waldmüller's strict colour palette also adds to the tension created by this tightly packed space. The only venue Waldmüller allowed himself to express outbursts of emotion in his figures was in their faces.





# Johann Georg Meyer von Bremen

(GERMAN, 1813-1886)

### Betrayed

signed, inscribed and dated 'Meyer von Bremen Berlin 1875' (lower centre) oil on canvas  $25\times191\!\!/$  in. (63.5  $\times$  48.9 cm.) Painted in 1875.

£15,000-20,000

\$23,000-30,000 €21,000-28,000

### PROVENANCE:

The Brooklyn Museum, New York.
Their sale; Christie's, New York, 8 April 2008, lot 100.
Acquired at the above sale by the present owner.



### PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

60

# Josef Gisela

(AUSTRIAN, 1851-1899)

## The scolding

signed 'Josef Gisela' (lower right) oil on panel  $9\% \times 7\%$  in. (24 × 19.7 cm.)

£4,000-6,000

\$6,100-9,100 €5,600-8,400

### PROVENANCE:

with M. Newman Ltd., London. Acquired from the above by Mr Arthur Holmes. And thence by descent to the present owner.





# David Emil Joseph De Noter

(BELGIAN, 1825-1875)

### La lecture

signed and dated 'David de Noter 58.' (lower left) oil on canvas  $32\frac{1}{2} \times 41\frac{1}{4}$  in. (82.5 × 104.7 cm.)

£25,000-35,000

\$38,000-53,000 €35,000-49,000

### PROVENANCE:

Anonymous sale, Tajan, Paris, 12 June 1995, lot 140. Acquired from the above sale by the present owner.

David Emile Joseph de Noter began his artistic training in Ghent, Belgium, with his father Jean-Baptiste André de Noter (1787–1855), a well-known painter of urban life who exhibited in both Belgium and France. De Noter eventually settled in Brussels, where he developed his own style of highly accomplished interiors and meticulously detailed still lives. He often travelled to Algiers and frequently exhibited at the Paris *Salons*.

The present work, though created relatively early in the artist's career in 1858, typifies the best aspects of his mature style. The domestic interior, simultaneously rustic and elegant, displays the harmony and balance that de Noter sought to achieve in his work. He takes great care in rendering even the slightest detail, from the creases of the lady's dress to the ruffled edge of lettuce lying at her feet.

De Noter was held in high esteem during his career. He later became acquainted with the Baron Henri Leys, who employed him in his studio for the sole purpose of rendering vegetables, fruits and flowers. He won several medals, taking first a bronze at the Paris *Salon* of 1845 and later a gold medal in Brussels in 1854.

## PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

62

## Willem Koekkoek

(DUTCH, 1838-1895)

## Figures on a bridge by a Dutch canal

signed 'William Koekkoek' (lower right) oil on canvas  $21\frac{1}{4} \times 27\frac{1}{4}$  in. (54  $\times$  69.2 cm.)

£40.000-60.000

\$61,000-91,000 €56,000-84,000

### PROVENANCE:

with M. Newman Ltd, London. Acquired from the above by Mr. Arthur Holmes. And thence by descent to the present owner

Willem Koekkoek was born in 1839 in Amsterdam and was the second son of the marine artist Hermanus Koekkoek senior (1815–1882). After being trained by his father, Willem specialized in townscapes. He was mainly praised for his elaborate Dutch town views enriched with numerous figures and predominately depicting a sunny day. Although he was a resident of Amsterdam like his father, he moved around in Holland often, living in The Hague in 1878 and in Utrecht from 1878 until he returned to Amsterdam in 1880. Finally he moved to Nieuwer-Amstel in 1885 where he lived until his death in 1895.

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

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







#### PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

63

## Adrianus Eversen

(DUTCH, 1818-1897)

## A busy street in Holland

signed 'A Eversen' (lower left) oil on panel  $93/4 \times 121/2$  in. (24.7  $\times$  31.7 cm.)

£12,000-18,000

\$19,000-27,000 €17,000-25,000

#### PROVENANCE:

Mr Arthur Holmes.
And thence by descent to the present owner.







#### PROPERTY FORMERLY FROM THE ESTATE OF THE LATE ARTHUR HOLMES

64

## Jan Hendrick Verheyen

(DUTCH, 1778-1846)

## A busy canal in Holland

signed, inscribed and dated 'I-Verheyen p./1824.' (lower right) oil on panel  $24\times30$  in. (61  $\times$  76.2 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000

#### PROVENANCE:

with Vicars Brothers, London. with Rayner MacConnal, London. Acquired at the above by Mr Arthur Holmes. And thence by descent to the present owner.







## Johan-Laurents Jensen

(DANISH, 1800-1856)

### An elegant garland of summer flowers

signed 'I.L. JENSEN' (lower right) oil on canvas  $20\% \times 59\%$  in. (52.7  $\times$  151.2 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000

#### PROVENANCE:

Private collection, Denmark (until 1987). with Galerie G. Meier, Munich. Private collection, Germany.

#### EXHIBITED

Munich, Galerie G. Meier, Johan Laurentz Jensen - Eine Ausstellung, 1 November 1995 - 31 March 1996, no. 6.

66

## Johan-Laurents Jensen

(DANISH, 1800-1856)

### Roses and blossom on a stone ledge

signed 'l. L. JENSEN.' (lower right) oil on panel  $10\%\times14\%$  in. (26.7  $\times$  36.5 cm.)

£8.000-12.000

\$13,000-18,000 €12,000-17,000

#### PROVENANCE:

with Georg Kleis, Copenhagen.



#### PROPERTY OF A GENTLEMAN

\*67

# Filippo Palizzi

(ITALIAN, 1818-1899)

# Parrots in a tropical glasshouse signed and dated '1879. Palizzi' (lower right)

signed and dated '18/9. Palizzi' (lower right) oil on canvas  $50\frac{1}{2} \times 50\frac{1}{2}$  in. (128.3 × 128.3 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000



## PROPERTY OF A GERMAN COLLECTOR 68

### Wilhelm Kuhnert

(GERMAN, 1865-1926)

#### Lion and Lioness

signed and dated 'Wilh. Kuhnert' 17.3.1905' (lower left) oil on canvas  $41\frac{1}{2} \times 66\frac{1}{2}$  in. (105.5  $\times$  169 cm.)

£70.000-100.000

\$110,000-150,000 €98.000-140.000

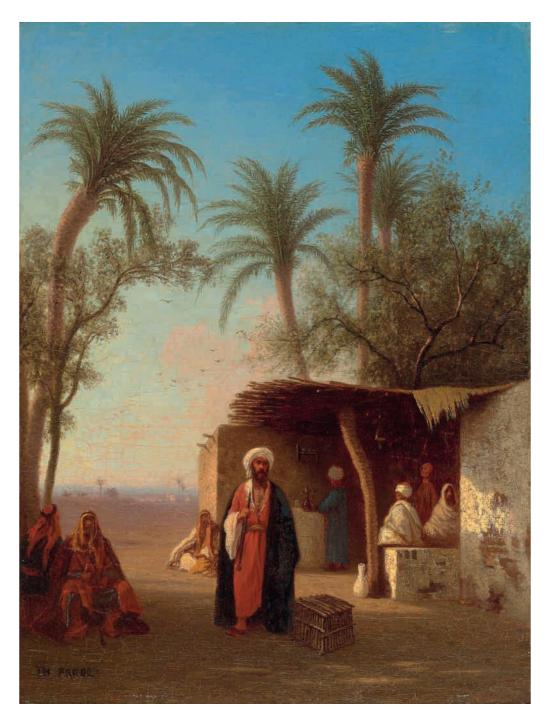
Kuhnert trained under the animal painter Paul Meyerheim in Berlin, where he first mastered the art of rendering animal fur, hair, and muscles. His talents were noted by his teachers, who advised him to devote himself entirely to animal painting. Enthusiastically taking their advice and in pursuit of this subject, he travelled extensively in Africa and the East, where he was decisively captivated by the wild beauty of these landscapes, ultimately devoting his career and artistic talent to the depiction of exotic wildlife.

A keen hunter, he returned to Africa and the Far East year after year in the hunt for both game and subjects for his art, winning him the accolade of the writer and critic J.G. Millais, who enthused that 'Germany has given us some great artists..... who with thorough technical and anatomical knowledge, have yet added to their genius by going afield and studying the various beasts in their own homes. They have surpassed other artists because they have not been content with caged creatures, but have mastered that great essential, local atmosphere, as well' and indeed the palettes of his paintings are saturated with the colors of their natural habitats.

In the opinion of Millais 'there is no finer exponent of African mammals than Wilhelm Kuhnert. We who have travelled do not need to be told that his studies from nature are correct. His lions, elephants, zebras and antelopes are so real that we feel we are gazing at them on the plains of East Africa. The landscapes are simple but intense. Sunlight is there, and the tree and grass are just those that grow in the habitat of these species. Kuhnert has, as it were, got inside the very skin of African life, and draws you insensibly within the charmed circle. To the big game hunter – the man who loves to observe in preference to the man who only shoots – his views of wild life are complete because you know he has been through the mill himself, and studies with humility'.







#### **VARIOUS PROPERTIES**

69

## Charles Théodore Frère

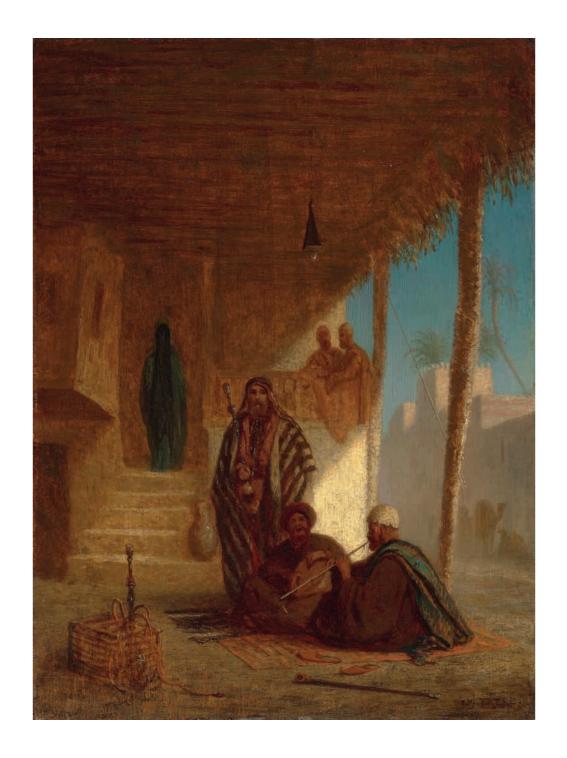
(FRENCH, 1814-1888)

### A village in the desert

signed 'TH. FRÈRE' (lower left) oil on panel  $13\% \times 10$  in.  $(35 \times 25.4$  cm.)

£4,000-6,000

\$6,100-9,100 €5,600-8,400



## Charles Théodore Frère

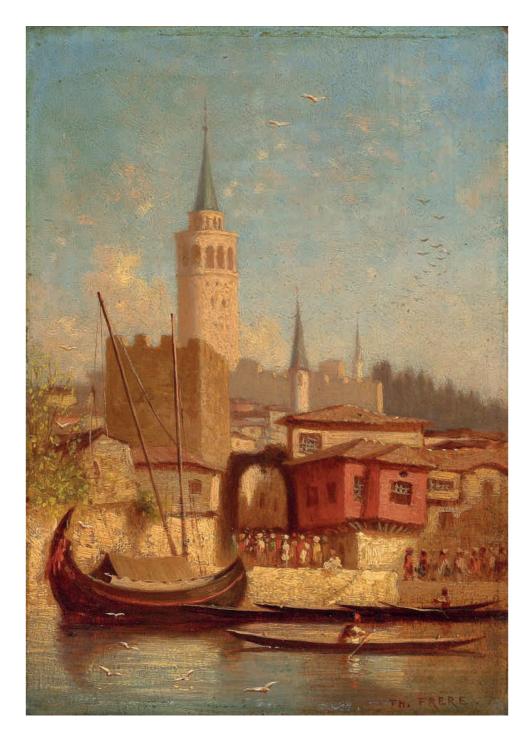
(FRENCH, 1814-1888)

### Smoking a hookah

signed 'TH. FRERE' (lower right) oil on panel 13 x 9½ in. (33 x 24.1 cm.)

£4,000-6,000

\$6,100-9,100 €5,600-8,400



**7** I

## Charles Théodore Frère

(FRENCH, 1814-1888)

### The Galata Tower, Constantinople

signed 'TH. FRÈRE' (lower right) oil on panel  $6\% \times 4\%$  in. (17.1  $\times$  12 cm.)

£3,000-5,000

\$4,600-7,600 €4,200-7,000



# Victor-Pierre Huguet

(FRENCH, 1835-1902)

On the banks of the Nile, Egypt

signed 'V-huguet' (lower left) oil on canvas  $19\% \times 27\%$  in. (50.2  $\times$  70.5 cm.)

£7,000-10,000

\$11,000-15,000 €9,800-14,000

### Gordon B. Coutts

(AMERICAN, 1868-1937)

#### Ashura Rituals, Tangier

signed and inscribed 'Gordon Coutts/TANGIER' (lower right) oil on canvas  $57/4 \times 84$  in. (145.4  $\times$  213.4 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000

#### PROVENANCE:

The Fisher Art Museum, University of Southern California.

Gordon Coutts led a peripatetic career; born in Aberdeen, he then studied and travelled in Glasgow, London, Paris and Rome before settling in Melbourne in 1891. In 1896 he moved to Sydney where he taught at the Art Society of New South Wales, before returning to Europe in 1899. With the climate of northern Europe detrimental to Coutts' poor health, the artist moved with his young wife, Alice Grey, to America, where he became a frequent exhibitor at the Bohemian Club in San Francisco. In 1920, ever the adventurer, Coutts travelled to Tangiers where, dressed as an Arab, he passed from tribe to tribe, observing the lifestyle, customs and practices of the Bedouins and village people.

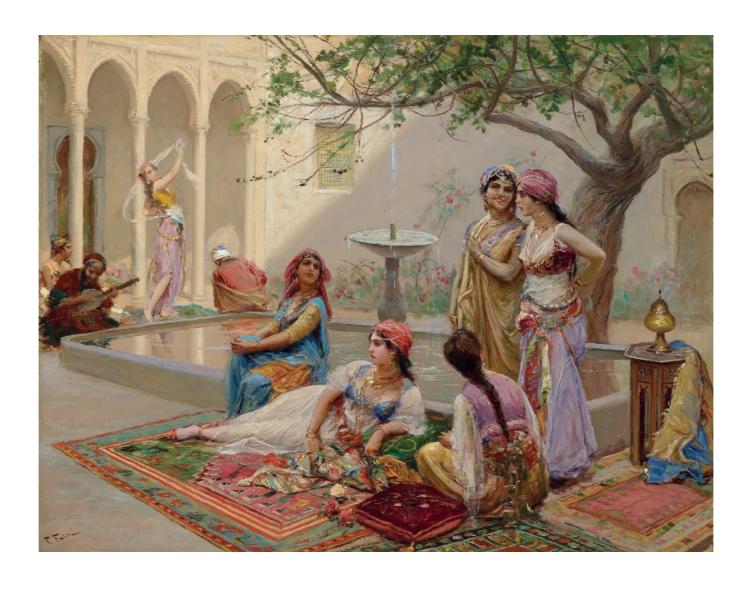
The present work depicts the celebration of Ashura. The day of Ashura is commemorated by Shi'ite Muslims; a day of pain, pilgrimage and pageantry, it is one of the holiest in their religion. The word Ashura means 10, and refers to the tenth day of Muharram, the first month of the Islamic calendar. This is a period of mourning and cleansing, which marks the martyrdom of Hussein, grandson of the Prophet Muhammad. Coutts' visit to Tangiers coincided with the Ashura festival, at a time when foreign visitors were warned to leave the area as unbelievers were barred from the event. His natural curiosity and the fact that these rituals had never been photographed led Coutts to adopt hooded Arab dress with and try to pass unobserved in the crowd. He witnessed the fanatics clad only in loose white blouses, their feet bare, dancing and leaping like dervishes, singing and shouting along the narrow streets. They carried hatchets, other bladed weapons and spiked iron balls to self-inflict wounds. The artist recorded the pilgrims lacerating their own skulls and shoulders, the blood streaming down their faces until they eventually drop from exhaustion. Each participant performs these rituals as a form of penitence.

It was reported that Coutts was spotted by a member of the procession and bitten on the throat, but was rescued by his two Moroccan companions.









**λ\*74** 

## Fabio Fabbi

(ITALIAN, 1861-1946)

### In the Harem

signed 'F. Fabbi' (lower left) oil on canvas  $28\frac{1}{4} \times 36\frac{1}{4}$  in. (71.7 × 92 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000





## Charles Théodore Frère

(FRENCH, 1814-1888)

A desert encampment, Egypt signed 'TH. FRERE' (lower left) oil on panel 9½ × 15% in. (23.5 × 39 cm.)

£10,000-15,000

\$16,000-23,000 €14,000-21,000 \*76

## Rudolf Ernst

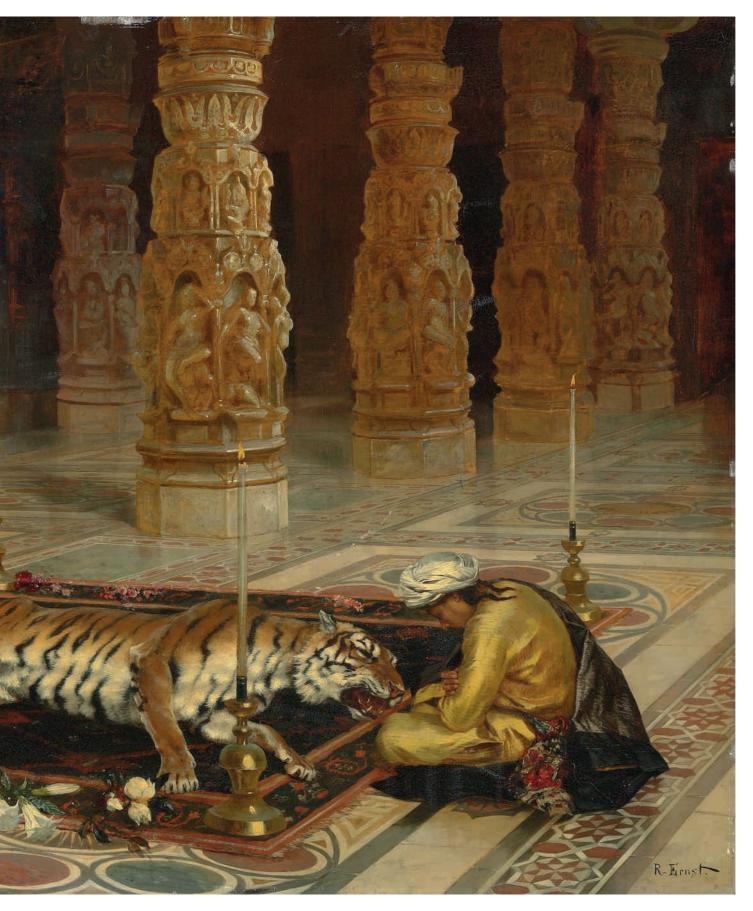
(AUSTRIAN, 1854-1932)

## Honouring the Tiger

signed 'R. Ernst.' (lower right) oil on panel 291/8 × 391/2 in. (74 × 100.3 cm.)

£50,000-70,000 \$76,000-110,000 €70,000-98,000





## Sir John Collier

(BRITISH, 1850-1934)

#### Myrrh, Aloes and Cassia

oil on canvas  $89^{3}4 \times 76$  in. (228  $\times$  193 cm.)

£70.000-100.000

\$110,000-150,000 €98.000-140.000

#### PROVENANCE:

Commissioned from the artist by Joseph Crosfield and Sons Ltd., Warrington. with Dicksee & Co., Liverpool (1919). The Erasmic Co. Ltd, Warrington.

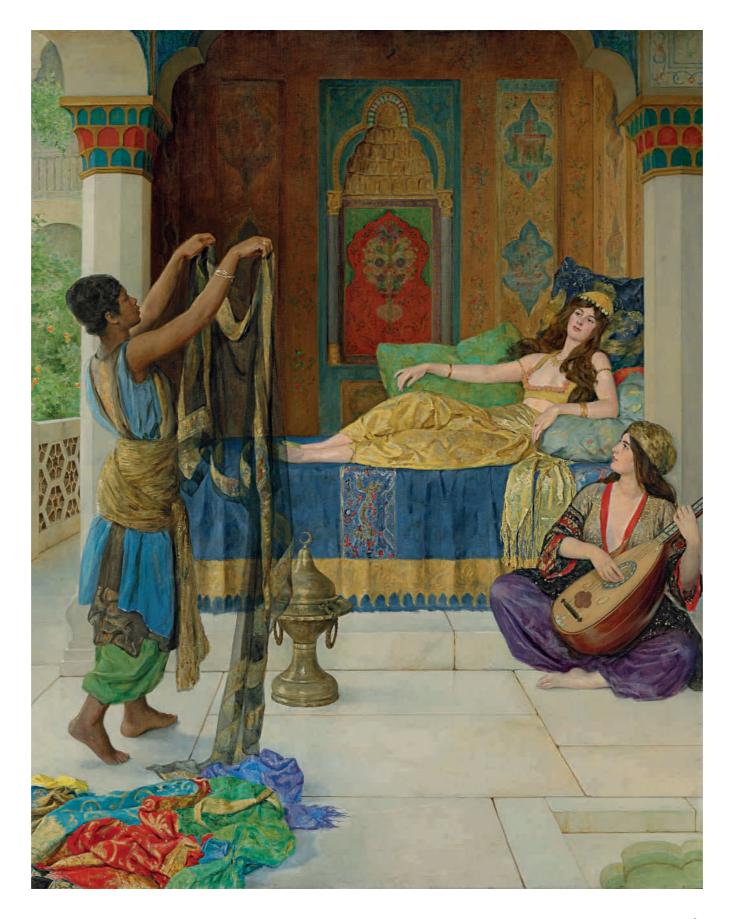
#### EXHIBITED:

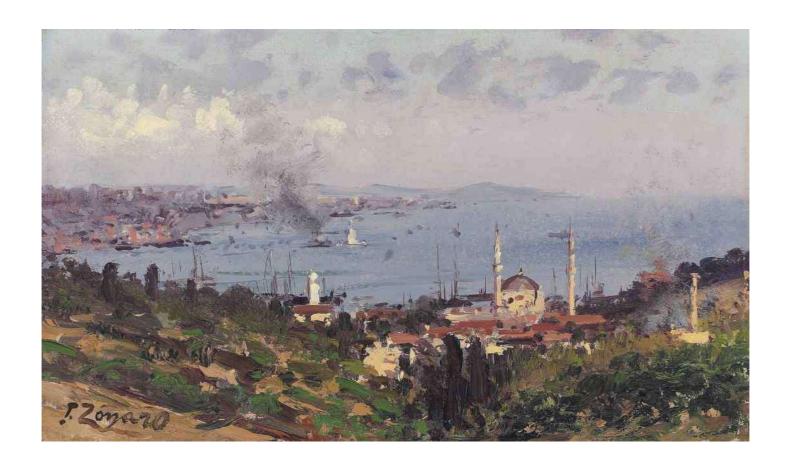
London, Royal Academy, 1919. Warrington, Museum and Art Gallery, on long term loan until 2015 (lit 2001 inv. no. TA562)

In the enigmatically titled *Myrrh*, *Aloes and Cassia*, John Collier entreaties the observer to recall verse 8 of psalm 45; 'all your robes are fragrant with myrrh and aloes and cassia; from palaces adorned with ivory the music of the strings makes you glad'. The rhapsodic psalmist portrays a king, interpreted by Christians as Jesus Christ, whose garments are so interlaced with rich perfume that their very fibres seem to be woven from them. The verse creates a sumptuous image of a glittering palace which is at once both unimaginable, and yet tangible in its storming of the senses.

Collier has captured this sentiment masterfully and translates the psalm's enthralment of the senses in his opulent detail. The richness of Collier's palette, his lavish depiction of gold, the deliberate dominance of the lute and censer in the foreground, and the carelessly arrayed heap of bright and gilded fabrics contribute to the overwhelming sensory impression. The female figures have themselves succumbed to the exquisite sensations; the relaxed, vigour less statures of the richly adorned women reveals the wealth of sight, touch and sound to be almost oppressive, they are somewhat powerless and can do little but bask in their luxury. In these figures Collier faithfully re-imagines the final verses of the psalm; 'All glorious is the princess within [her chamber]; her gown is interwoven with gold. /In embroidered garments she is led to the king; her virgin companions follow her and are brought to you. /They are led in with joy and gladness; they enter the palace of the king'. (45:13-15) Within the bounds of traditional Christian teaching, Christ is the king in these verses, and the princess, his bride, is the church. Collier has captured the passivity of the princess and her companions expressed in the psalm in his female figures; they are languishing dreamily until a greater awakening. Although in many ways Collier has loyally reproduced the description of the princess in her robes of gold, the sultry expressions of the women along with the suggestive revelation of skin and delicately arranged clothing, suggest that Collier's intentions were more provocative than devotional.

John Collier was born in London in 1850, the second son of distinguished lawyer and judge, Robert Porrett Collier, later the first Lord Monkswell. After an education at Eton, Collier sought formal artistic instruction from amongst the most prominent Pre-Raphaelite artists of his day. Collier's formal instruction was enacted at the Slade School, where he worked under E. J. Poynter before proceeding to study in Munich and finally Paris, where he was taught by J.P. Laurens. Despite failing to earn a place as Lawrence Alma-Tadema's pupil, Collier's career was heavily influenced by him and other notable colleagues, such as the Pre-Raphaelite Brother, John Everett Millais. Collier spent much time in Millais' studio and he arguably never lost his sympathy for the late Pre-Raphaelitism inculcated by these early mentors; he remained enamoured by the portrayal of literary and historical characters into the twentieth century, long after they had become unfashionable in critical opinion.





#### THE PROPERTY OF A EUROPEAN COLLECTOR

**78** 

## Fausto Zonaro

(ITALIAN, 1854-1929)

View of Nisantasi with the Dolmabahçe Mosque, Constantinople

signed 'F.Zonaro' (lower left) oil on panel  $6\% \times 11\%$  in. (17.2 × 29.2 cm.)

£12,000-18,000

\$19,000-27,000 €17,000-25,000

The present painting has been authenticated by Professor Cesare Mario Trevigne, the artist's great-grandson, and is sold with a letter dated 21 February 2014. It will be included in Professor Trevigne's archive under the title *Vallata di Nisantasi* 6.



#### **VARIOUS PROPERTIES**

**79** 

## Fabius Brest

(FRENCH, 1823-1900)

### The Bosphorus with Seraglio Point beyond

signed 'Fabius Brest.' (lower left) oil on canvas  $14\frac{3}{4}\times26\frac{1}{2} \text{ in. } (37.5\times67.3 \text{ cm.})$ 

£30,000-50,000

\$46,000-76,000 €42,000-70,000

Fabius Brest was a pupil of Émile-Charles-Joseph Loubon in Marseille and Constant Troyon in Paris, where he exhibited in the Salon from 1851 to 1896. He visited Constantinople in 1855, where the splendor of the Ottoman capital captured his imagination and influenced the direction of his future work. He abandoned his landscape paintings of Piedmont and Provence, and dedicated his œuvre to orientalist subjects. He became widely regarded as a great Orientalist painter. He remained in Turkey until 1859. In this time he would paint numerous views of daily life in and around Constantinople.

In the present lot the wide perspective takes in the stretch of the Golden Horn towards Seraglio Point. Compositionally this has allowed him to highlight a number of significant landmarks, balancing the Topkapi Palace with the Hagia Sophia either side of the Golden Horn. In the background the Princes' Islands provide a sheltering backdrop.

ጸበ

### Carlo Bossoli

(ITALIAN, 1815-1884)

### Constantinople - a view across the Bosphorus towards Leander's Tower by night

gouache on canvas 47 × 65 in. (119.4 × 165.1 cm.) Executed in 1848.

£200.000-300.000

\$310,000-450,000 €280,000-420,000

#### LITERATURE:

A. Peyrot, Carlo Bossoli. Luoghi, personaggi, costumi, awenimenti nell'Europa dell'Ottocento, visti dal pittore ticinese, vol. 1, Turin, 1974, pp. 121-122, and vol. II, plate 35 (illustrated).

Carlo Bossoli's monumental noctural panorama of the Bosphorus combines a variety of pictorial traditions to create an evocative image of immense power. Fusing grand-tour vedute painting with a contemporary illustrator's eye for drama, local colour and the picturesque, Bossoli has created a commercial image which played on his audience's appetite for the exotic world of the Orient and a variety of immediately recognizable visual tropes.

The present painting builds on a tradition of nocturnal painting best represented by artists such as the 18th century, French painter Pierre-Jacques Volaire, and commercialized on an almost industrial scale by numerous Neopolitan painters in gouache, updated here with an exotic but contemporary narrative. Volaire made his reputation in Naples and in Rome, specializing in depicting moonlit pictures of the Gulf of Naples, eruptions of Vesuvius by night (fig. 1) and in pyrotechnic scenes such as fireworks over the Castel Sant'Angelo. Commercially immensely popular, these exhibited the same dramatic contrasts of cool, nocturnal blues, with fiery and billowing displays of smoke and fire of the kind represented here.

The exact view here looks South-West down the Bosphorus towards the main landmarks of Constantinople, and over Leander's Tower, a 12th-century structure which lies on a small islet just off the coast of Uskudar. The conflagration on the far bank takes place in the Hills of Galata, its famous tower starkly set in profile by the flames behind it. Although this painting is tentatively dated to *circa* 1848 by Peyrot (*op. cit.*), the exact event recorded here by Bossoli is unknown; Constantinople's wooden architectural fabric was nonetheless an on-going danger to the city throughout its history, as several hundred major fires were recorded in the 19th century, notably in 1856 and 1865.

For Bossoli, the artistic opportunities afforded by such a dramatic occasion were obvious, and it seems that he was striving in the present work above all to create an image which fuses the naturalism of topographical detail with a profoundly Romantic and timeless atmosphere. The latter is reinforced by a sense of human presence which is suggested rather than explicitly stated; indeed, Bossoli has eschewed the staffage and normally bustling atmosphere he uses on other occasions to describe the city (fig. 2), with only the twinkling windows in the foreground hinting at any activity. Compositionally, the work is notable not only for the broadness of its vista, but the visual contrast created by the sea of small verticals — trees, minarets, towers and ships at anchor — which all reinforce each other and root the image immutably in time and space. The city, like the Galata Tower, stands as an eternal symbol, able to withstand all that man and nature can throw at it.

Bossoli was the leading topographical painter of his age, and a superb draftsman, noted for the format of his broad vistas and an amazing wanderlust which took him beyond Italy, through Europe to the Middle East. His city views, which were often dramatically lit, included Moscow, St. Petersburg, Venice, Prague, Warsaw Paris, and London, and he travelled extensively through North Africa, painting in Egypt, Morocco and Algeria. He was also a major chronicler of the Italian Risorgimento. Above all, his pictures deftly manage to combine both the picturesque and the modernity of his age.

Bossoli first travelled through Constantinople in 1839, on his way back to Italy from Odessa, where his family had emigrated when he was a child. The city, which was a regular staging post on the journeys he made between the Crimea and Italy in the early 1840s, made an indelible impression upon him, and throughout his life he combined into highly finished compositions the drawings he had made whilst there.

Bossoli received commissions from the highest quarters: his patrons included Empress Eugénie, Prince Eugene of Savoy and Queen Victoria. The present work dates from a period when he executed an unusually large number of pictures of the Crimea and the Bosphorus, in part to meet demand from English patrons—both private collectors and commercial print-makers—whose interest in the region was stoked by the country's involvement in the Crimean War.



fig. 1. Pierre-Jacques Volaire, Mount Vesuvius erupting by night seen from the Atrio del Cavallo with spectators in the foreground, a panoramic view of the city and the Bay of Naples beyond, oil on canvas, Private Collection © 2013 Christie's.



fig. 2. Carlo Bossoli, *A panorama of Constantinople from Uskudar*, gouache on paper laid on canvas, Private Collection © 2010 Christie's.











#### VARIOUS PROPERTIES

81

## Fabius Brest

(FRENCH, 1823-1900)

### Dhows on the Bosphorus

signed 'Fabius Brest' (lower right) oil on canvas  $19\frac{3}{4} \times 32\frac{1}{4}$  in. (50 × 82 cm.)

£20,000-30,000

\$31,000-45,000 €28,000-42,000





λ82

## Fabio Fabbi

(ITALIAN, 1861-1946)

# Resting on a terrace overlooking a Middle Eastern coast

signed 'F. Fabbi' (lower right) oil on canvas  $17\frac{1}{2} \times 25\frac{1}{2}$  in. (43.2 × 64.8 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000

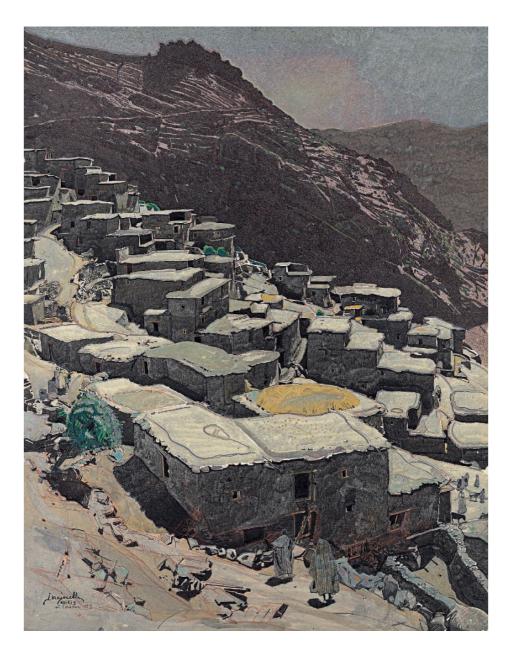
Following the completion of his studies at the *Accademia di Belle Arti* in Florence, Fabio Fabbi travelled to Egypt, where scenes of exotic bazaars and bustling marketplaces inspired a lifelong fascination with the Orient.

Informed by his experience of the Middle East, Fabbi's evocative narratives were almost certainly as much a mixture of fact as fiction, and it is precisely to this intoxicating blend of memory and fantasy that the present lot belongs.

Set within a breezy interior overlooking an idyllic coastline, four sumptuously dressed and turbaned women lounge languidly on cushioned divans. Their richly trimmed and embroidered garments complemented by their lavish gold and pearl jewellery, which catch the light in thick strokes of impasto.

Evidencing his training as a sculptor (a discipline for which, alongside painting, he won several awards as a student in Florence) Fabbi's women are beautifully modelled. The long, sinuous curves of their undulating bodies guide the eye along the painting, and echo the soft lines of the carved arches opening above. To the far right of the composition, a densely patterned rug serves as a makeshift curtain, elevating the painting's sensual appeal by suggesting a second, more private sphere lying just beyond the viewer's reach.

A riot of texture, pattern and colour the present lot is an excellent example of Fabbi's full maturity, and of the evocative Oriental scenes that gained him widespread recognition among his contemporaries.



λ\*83

## Jacques Majorelle

(FRENCH, 1886-1962)

### Assikis Haut Sexaoua, Grand Atlas

signed, inscribed and dated 'j. majorelle/assikis/H t Sexaoua 1929' (lower left) gouache and mixed media, heightened with silver on board  $24\% \times 19$  in. (62.9 × 48.3 cm.)

£40,000-60,000

\$61,000-91,000 €56,000-84,000

#### LITERATURE:

F. Marcilhac, Les Orientalistes, 'La vie et l'œuvre de Jacques Majorelle (1886-1962)', Courbevoie, 1988, vol. 7, pp. 152-153 (illustrated).

Drawn by the allure of remote landscapes and exotic cultures, like many of his contemporaries, French-born Jacques Majorelle sought inspiration beyond the boundaries of Continental Europe. Travelling and painting throughout Africa, Majorelle eventually settled in Morocco, where he lived from 1917.

It is to this period of exploration and travel that the present lot belongs, recording in minute detail the topography and architecture of a land that seemed both preserved from, and alien to, Western culture.

Emphasizing the sharp verticality of the stepped mountain village, Majorelle exploited the height of his canvas, recording the flat, rock-hewn houses along a continuous diagonal that cuts across the centre of the canvas. To underscore the desolate nature of the rocky terrain, a muted palette of flat blues and greys is employed throughout the composition. The overall effect is of a relentlessly arid and seemingly unending mountain expanse, where even the small patch of sky, visible at the top right of the canvas becomes an echo of the slate grey landscape below.

Two figures climb their way along a craggy path, activating the scene as they move beneath the heavy sun. Their reduced scale underscoring the vast openness of the landscape beyond.



## CONDITIONS OF SALE • BUYING AT CHRISTIE'S

#### **CONDITIONS OF SALE**

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a  $lot~(\Delta$  symbol, Christie's acts as agent for the seller.

#### A BEFORE THE SALE

#### DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

#### 3 CONDITION

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

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

#### 4 VIEWING LOTS PRE-AUCTION

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

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

#### 5 ESTIMATES

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

#### 6 WITHDRAWAL

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

#### 7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report. (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

#### 8 WATCHES & CLOCKS

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

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

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

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

#### B REGISTERING TO BID

#### 1 NEW BIDDERS

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

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

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

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

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

#### 2 RETURNING BIDDERS

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

### IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

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

#### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

#### (c) Written Bids

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

#### C AT THE SALE

#### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

#### 2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate.

#### AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any lot;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

#### 4 BIDDING

- The auctioneer accepts bids from:
- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE<sup>TM</sup> (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If lots are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

#### BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE<sup>TM</sup>) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

#### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

#### THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

#### THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the hammer price above £1,000,000.

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies. com, fax: +44 (0)20 3219 6076).

#### 3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50.000.01 and 200.000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

#### WARRANTIES

#### 1 SELLER'S WARRANTIES

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

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

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

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

#### 2 OUR AUTHENTICITY WARRANTY

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

terms of the authenticity warranty are as follows:

(a) It will be honoured for a period of five years 1 from the date of the auction. After such time, we will not be obligated to honour the authenticity

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

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

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

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

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

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anvone else.

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction:

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

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

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

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

(a) This additional warranty does not apply to:

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

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

(iii) books not identified by title:

(iv) lots sold without a printed estimate;

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

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

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

#### PAYMENT

#### HOW TO PAY

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

the hammer price; and

the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

#### 2. TRANSFERRING OWNERSHIP TO YOU

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

#### TRANSFERRING RISK TO YOU

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

When you collect the lot; or

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

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

(iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law: (v) we can take what you owe us from any amounts

which we or any company in the Christie's Group may owe you (including any deposit or other partpayment which you have paid to us);

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

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

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

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

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

#### KEEPING YOUR PROPERTY

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

#### **COLLECTION AND STORAGE**

#### 1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

#### 2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom: or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

#### H TRANSPORT AND SHIPPING

#### TRANSPORT AND SHIPPING

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

#### 2 FXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport london@ christies.com.

#### (b) Lots made of protected species

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

#### (c) US import ban on African elephant ivory The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**. 182

### from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, lots which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol w in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

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

#### (f) Gold

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

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a . This will not affect your responsibility to pay for the lot. For further information please contact our specialists in charge of the sale.

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

#### OUR HABILITY TO YOU

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

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

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM condition reports, currency converter and

(d) Lots containing material that originates saleroom video screens are free services and we not settled by mediation, you agree for our benefit that are not responsible to you for any error (human or the dispute will be referred to and dealt with exclusively otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any

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

#### OTHER TERMS

#### OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

#### RECORDINGS

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

#### 3 COPYRIGHT

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

#### ENFORCING THIS AGREEMENT

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

#### TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### ΤΡΑΝSΙ ΔΤΙΟΝS

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

#### PERSONAL INFORMATION

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

#### WAIVER

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

#### LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute. controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court

#### 10 REPORTING ON WWW.CHRISTIES.COM

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

#### K GLOSSARY

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

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

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

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

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

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

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

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

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

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a). estimate: the price range included in the catalogue

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

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

Heading: has the meaning given to it in paragraph

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

## VAT SYMBOLS AND EXPLANATION

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

#### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium.
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address:  If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).  If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

#### VAT refunds: what can I reclaim?

#### If you are:

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<sup>1.</sup> We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

in a manner that infringes the rules outlined

under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

<sup>(</sup>a) have registered to bid with an address outside of the EU; and (b) provide immediate proof of correct export out of the EU within the required time frames of; 30 days via a 'controlled export' for \* and O tots. All other lots west be exported within these mouths of must be exported within three months of

collection.
4. Details of the documents which you 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duttes cancelled as outlined above. If you later cancel or change the shipment

in a manner that intringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become insulicible to be accold view that Morein. ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

<sup>7.</sup> All reinvoicing requests must be received within four years from the date of sale.

of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

## Symbols used in this catalogue

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

o

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

۸

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

•

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

λ

Artist's Resale Right. See Section D<sub>3</sub> of the Conditions of Sale.

•

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

 $\sim$ 

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

Φ

**Lot** which may not be able to be shipped to the US. See Section H2(h)of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?,  $\star$ ,  $\Omega$ ,  $\alpha$ , #,  $\ddagger$ 

See VAT Symbols and Explanation.

See Storage and Collection Pages on South Kensington sales only.

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where  $\bar{\mbox{Christie's}}$ holds such financial interest on its own we identify such lots with the symbol onext to the lot number. Where Christie's has financed all or part of such interest through a third party the lots are identified in the catalogue with the symbol \*. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the  ${f lot}$  not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

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

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

#### Qualified Headings

In Christie's opinion a work by the artist.

\*'Attributed to ...'

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

\*'Studio of ...'/ 'Workshop of ...'

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

\*'Circle of ...'

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

\*'Follower of ...

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

\*'Manner of ...'

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

\*'After ...

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

'Signed ...'/'Dated ...'/'Inscribed ...'

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

'With signature ...'/ 'With date ...'/ 'With inscription ...'

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

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

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

#### **POST 1950 FURNITURE**

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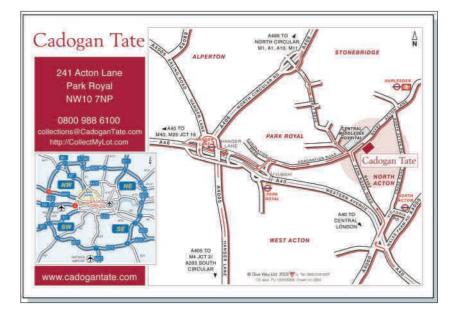
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NV.

New York, Rockefeller Plaza

PAR: Paris

SK:

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#### CORNELIS SPRINGER (AMSTERDAM 1817-1891 HILVERSUM)

L'Hotel de Ville de la Haye; a market day near the city hall, The Hague signed and dated 'C Springer 1867 Dec' (lower right) and signed again with initials and dated again (lower right, above the basket) oil on panel  $\cdot$  61.5 x 50 cm.  $\cdot$  painted in 1867  $\cdot$  300,000–500,000



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#### PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

#### NIKOLAI SVERCHKOV (1817–1898)

Returning from bear hunting signed in Cyrillic 'N Sverchkov' (lower left)  $\cdot$  oil on canvas  $\cdot$  45 x 73½ in. (114.5 x 187 cm.) £200,000–300,000



#### **Russian Art**

London, King Street • 1 June 2015



Viewing 29–31 May 8 King Street London SW1Y 6QT Contact Evelyn Heathcoat Amory eheathcoatamory@christies.com +44 (0)20 7389 2210

#### JOHN WILLIAM GODWARD (1861–1922)

A Garland Seller signed and dated 'J.W. GODWARD. 1914' (centre right) oil on canvas  $\cdot$  30½ x 30½ in. (77.5 x 77.5 cm.), feigned circle £250,000–350,000



## Victorian, Pre-Raphaelite & British Impressionist Art

London, King Street • 16 June 2015

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#### PIETER BRUEGEL THE ELDER (Breda 1525–1569 Brussels)

Landscape with a Group of Trees and a Mule pen and brown ink · 7¾ x 10% in. (19.7 x 25.8 cm.) £300,000–500,000



### **Old Master and British Drawings and Watercolours**

London, King Street • 7 July 2015

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#### PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

#### BERNARDO BELLOTTO (VENICE 1721-1780 WARSAW)

Dresden from the Right Bank of the Elbe above the Augustus Bridge oil on canvas  $\cdot$  37 5/8 x 65 1/8 in. (95.6 x 165.4 cm.) £8,000,000 - £12,000,000



## OLD MASTER & BRITISH PAINTINGS EVENING SALE

London, King Street • 9 July 2015

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UK£20,000 to UK£30,000 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,200, 35,000,

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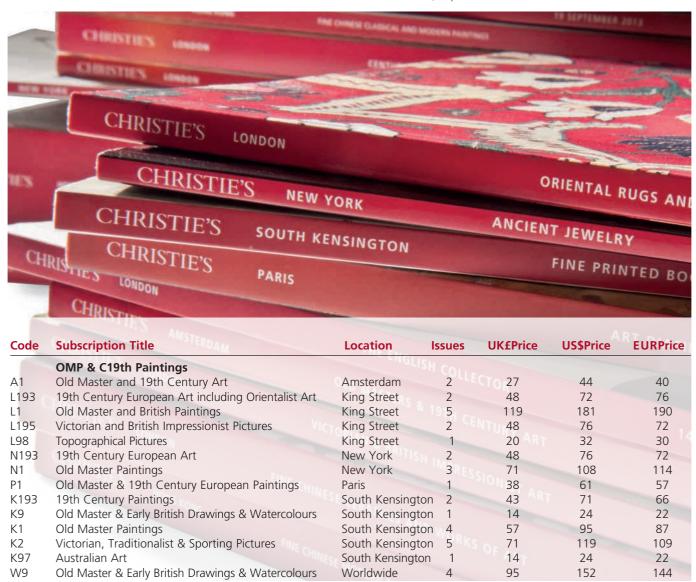
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