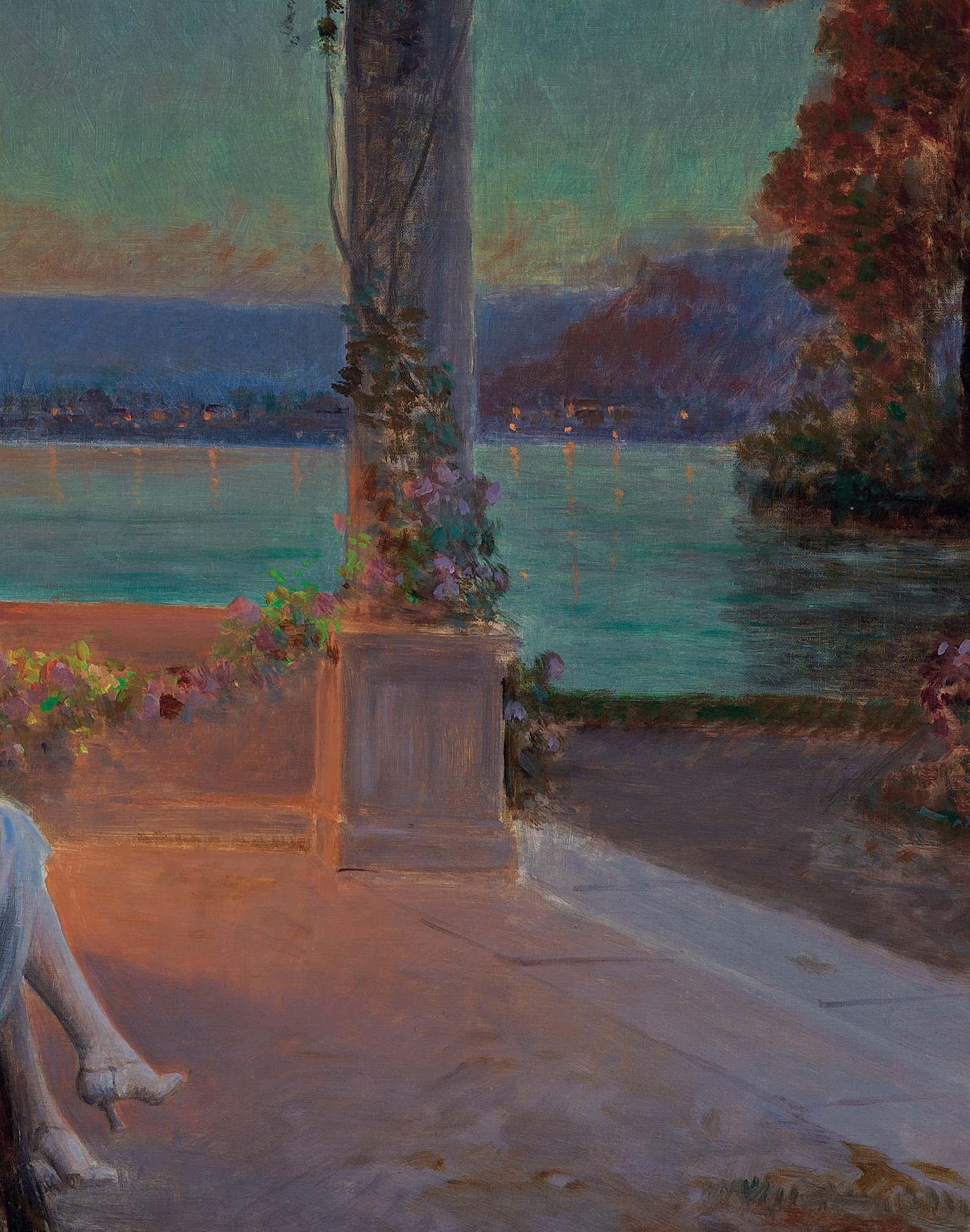


19TH CENTURY
EUROPEAN ART
SOUTH KENSINGTON, 20 JANUARY 2016

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Nicholas H. J. Hall
Tel: +1 212 636 2122

GLOBAL MANAGING DIRECTOR

Karl Hermanns
Tel: +44 (0)20 7389 2425

WORLDWIDE SPECIALISTS

INTERNATIONAL HEAD OF DEPARTMENT

Alexandra McMorro
Tel: +44 (0)20 7389 2538

AMSTERDAM

Sarah de Clercq
Sophie Bremers
Tel: +31 20 575 59 66

LONDON KING STREET

Sebastian Goetz
Arne Everwijn
Martina Fusari
Tel: +44 (0)20 7389 2256

LONDON SOUTH

KENSINGTON
Alastair Plumb
Tel: +44 (0)20 7752 3298

NEW YORK

Deborah Coy
James Hastie
Laura Mathis
Tel: +1 212 636 2509

PARIS

Elvire de Maintenant
Olivier Lefeuvre
Tel: +33 1 40 76 83 57

BUSINESS DIRECTORS

PRIVATE SALES

Alexandra Baker
Tel: +44 (0)20 7389 2521

LONDON KING STREET

Romilly Collins
Tel: +44 (0)20 7389 2503

BUSINESS MANAGER

**LONDON SOUTH
KENSINGTON**
Nigel Shorthouse
Tel: +44 (0)207 752 3221

ASSOCIATE

BUSINESS MANAGER

NEW YORK
Chl e Waddington
Tel: +1 212 974 4469

05/11/15

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7 APRIL

19TH CENTURY EUROPEAN ART
LONDON, SOUTH KENSINGTON

25 APRIL

19TH CENTURY EUROPEAN ART
NEW YORK

24-25 MAY

**OLD MASTER, 19TH CENTURY ART
AND DUTCH IMPRESSIONISM**
AMSTERDAM

14 JUNE

**19TH CENTURY EUROPEAN
& ORIENTALIST ART**
LONDON, KING STREET

8 SEPTEMBER

19TH CENTURY EUROPEAN ART
LONDON, SOUTH KENSINGTON

24 OCTOBER

19TH CENTURY EUROPEAN ART
NEW YORK

22-23 NOVEMBER

**OLD MASTER, 19TH CENTURY ART
AND DUTCH IMPRESSIONISM**
AMSTERDAM

13 DECEMBER

**19TH CENTURY EUROPEAN
& ORIENTALIST ART**
LONDON, KING STREET

Subject to change.

05/11/15

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19TH CENTURY EUROPEAN ART

Wednesday 20 January 2016



Alastair Plumb
Specialist
aplumb@christies.com



Lottie Gammie
Administrator
lgammie@christies.com



Alexandra McMorro
International Head
of Department
amcmorro@christies.com



Arne Everwijn
Director
aeverwijn@christies.com

AUCTION

Wednesday 20 January 2016
at 1.00 pm Lots 1-184
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TAMBO-11799**

STORAGE AND COLLECTION

Please refer to the important notice on page 101 of the printed catalogue (page 187 of the online version). Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

VIEWING

Saturday	16 January	11.00 am - 5.00 pm
Sunday	17 January	11.00 am - 5.00 pm
Monday	18 January	9.00 am - 7.30 pm
Tuesday	19 January	9.00 am - 5.00 pm

AUCTIONEERS

Alexandra McMorro and Arne Everwijn

SPECIALIST

Alastair Plumb
Tel: +44 (0)20 7752 3298

ADMINISTRATOR

Lottie Gammie
Tel: +44 (0)20 7389 5151
Fax: +44 (0)20 7581 1403

BUSINESS MANAGER

Nigel Shorthouse
Tel: +44 (0)20 7752 3221
Fax: +44 (0)20 7581 1403

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Front cover: Lot 76 (detail)
Inside front cover: Lot 84
Inside back cover: Lot 108 (detail)
Back cover: Lot 115 (detail)

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[15]

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PROPERTY OF A GENTLEMAN

*1

ALFRED SEIFERT (CZECH, 1850-1901)

Picking flowers

signed 'A.Seifert.' (lower right)

oil on panel

12½ x 9½ in. (32 x 24 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



VARIOUS PROPERTIES

2

JOSEPH BAIL (FRENCH, 1862-1921)

Guiding a cow on a country path

signed and dated 'Bail 61.' (lower right)

oil on canvas, feigned arch

36½ x 24¼ in. (91.5 x 61.2 cm.)

£2,000-4,000

\$3,100-6,000
€2,800-5,600



λ3

GEORGES ROBIN (FRENCH, 1903-2003)

A bridge over a river

signed 'Georges Robyn' (lower right)

oil on canvas
22¾ x 19¼ in. (58 x 49 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200



λ4

JULES GIRARDET (FRENCH, 1856-1946)

La Roseraie à Parc de Bagatelle

signed 'Jules Girardet' (lower left)

oil on canvas

15¼ x 18¼ in. (39 x 46.5 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600



5



5

λ5

PAUL EMILE LECOMTE (FRENCH, 1877-1950)

A house on the river

signed 'Paul Emile Lecomte' (lower right)

oil on canvas, unframed
25½ x 36¼ in. (65 x 92 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200

λ6

GEORGES ROBIN (FRENCH, 1903-2003)

A watermill on the river

signed 'Georges Robin' (lower right)

oil on canvas
15 x 25¼ in. (38 x 55 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200



7
CHARLES DE VAUX (SWISS, 1810-1860)

Martigny, Switzerland

signed and dated 'Ch. de Vaux' (lower right)

oil on canvas

15 x 22 in. (38.5 x 56 cm.)

£2,000-4,000

\$3,100-6,000
€2,800-5,600



8



9

8
EUGÈNE MODESTE EDMOND LE POITEVIN
(FRENCH, 1806-1870)

Boats on the shore

signed 'LE POITEVIN' (lower left)

oil on canvas

11½ x 16 in. (28.5 x 40.2 cm.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

PROVENANCE:

with Gammon & Vaughan, London.

9
LOUIS BENTABOLE (FRENCH, 1820-1880)

Fishing boats at dusk

signed 'L. Bentabole' (lower left)

oil on panel

10¼ x 15¾ in. (20 x 46 cm.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800







10

ALFRED DE DREUX (FRENCH, 1810-1860)

The stag hunt

signed 'alfred D.D.' (scratched out, lower left)

oil on canvas

15¼ x 25½ in. (39 x 65 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

***11**

**JEAN LOUIS ERNEST MEISSONIER
(FRENCH, 1815-1891)**

Marshal Jean-Baptiste Bessières (1768-1813)

oil on panel

signed with monogram (lower right)

8¾ x 6¼ in. (21.8 x 15.8 cm.)

together with two arm studies by the same artist

(3)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



11 (part)

12

**PAUL-LOUIS-NARCISSE GROLLERON
(FRENCH, 1848-1901)**

A soldier making a campfire

inscribed, signed and dated 'A ME HENRI COULON/
P.Grolleron 85' (lower left)

oil on panel

10¾ x 7¾ in. (27 x 19.5 cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,900

Paul Louis-Narcisse Grolleron, a pupil of Léon Bonnat, received considerable public acclaim during his lifetime for his sincere and highly finished battle scenes. He exhibited at the Salon de Paris from 1873.



12



13

JOSEPH BEAUME (FRENCH, 1796-1885)

Cavalry charge

signed and inscribed 'J.Beaume/étude inachevée' (lower left)

oil on canvas, unframed

34¼ x 54¾ in. (87 x 138.3 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000



14

ANTON MAUVE (DUTCH, 1838-1888)

The horse fair

signed and inscribed 'A Mauve F' (lower right)

oil on canvas laid down on board

16 x 24¼ in. (40.5 x 61.5 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600

LITERATURE:

De Bodt, S. and Plomp, M. (2009). *Mauve 1838-1888*, Catalogue Teylers Museum and Museum Singer Laren.





PROPERTY OF A GENTLEMAN

■15

AFTER ANNE-LOUIS GIRODET DE ROUCY-TRIOSON
(FRENCH, 1767-1824)

The Sleep of Endymion

signed 'C. Duval' (centre right)

oil on canvas, unframed

51 x 64 in. (129.5 X 162.6 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600

After the work in the Louvre, Paris, painted in 1791.



VARIOUS PROPERTIES

***16**

JOSEPH BAIL (FRENCH, 1862-1921)

A silver jug and bowl on a wooden ledge

signed and dated 'Bail Joseph 86' (lower right)

oil on canvas, unframed
25 $\frac{7}{8}$ x 18 $\frac{3}{8}$ in. (66 x 46.5 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900

Joseph Bail was a pupil of Jean Léon Gérôme and Carolus-Durand. Bail regularly submitted to the Salons and towards the end of his career was 'hors concours', or exempt from having to submit his works for jury approval. Bail received many awards during his lifetime and won a gold medal in the 1900 Exposition Universelle Chevalier, the same year that he was named a Legion d' Honneur.



■17

ANTOINE VOLLON (FRENCH, 1833-1900)

A jug with oranges and a silver salver

signed 'Vollon.' (lower left)

oil on canvas

41 x 28¼ in. (104 x 72 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700



18

ETIENNE ADOLPHE PIOT (FRENCH, 1850-1910)

The letter

signed with initials 'A P' (lower right)

oil on canvas

32½ x 24¾ in. (83 x 62 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900

Etienne Adolphe Piot studied at the Ecole des Beaux-Arts in Paris, and became a pupil of Léon Cogniet from 1870, where he developed his preferred subject; portraits of fashionable ladies of Parisian society. A member of the salon from 1883, Piot uses dark backgrounds to highlight the faces of his models and their knowing expression. In the present lot Piot uses a note, the contents of which are hidden from the viewer, to bring intrigue and narrative to the portrait.



■19

ENNEMOND PAYEN (FRENCH, d.1896)

The convent kitchen

signed and dated 'E. Payen/1878.' (lower left)

oil on canvas

32 x 39½ in. (81.5 x 101 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900



20

CHARLES CHAPLIN (FRENCH, 1825-1891)

The game of Lotto

signed 'Ch. Chaplin' (lower left)

oil on canvas

7¼ x 5¾ in. (18 x 14.5 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

PROVENANCE:

with Moirinaît, Paris.

A similar composition by the artist is in Musée des Beaux-Arts, Rouen, France (oil on canvas, 116 x 97 cm.).



21
GUSTAVE FRANÇOIS LASELLAZ
(FRENCH, 1848-1910)

A pensive moment

signed 'G. Lasellaz' (lower left)

oil on canvas

26 x 20 in. (66 x 50.5 cm.)

£2,500-3,500

\$3,800-5,300
€3,500-4,900

22 No Lot



23

J. JAUNBERSIN (FRENCH, 19TH CENTURY)

The interior of Fra et Frank slot

signed 'J. Jaunbersin' (lower left)

oil on canvas

30½ x 22¾ in. (77 x 57.5 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900



24

GEORGES DEVY (FRENCH, 19TH/20TH CENTURY)

The secret letter

signed and dated 'Georges Devy. 82' (lower left)

oil on canvas

29¼ x 36¾ in. (74.5 x 93.3 cm.)

£2,500–3,500

\$3,800–5,300
€3,500–4,900



25

SERAFÍN MARTÍNEZ DEL RINCÓN Y TRIVES (SPANISH, 1840-1892)

A clumsy entrance

signed and dated 'SMdelRincon 1877' (lower right)

oil on panel

16¼ x 23 in. (41.5 x 58.5 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900



PROPERTY FROM AN ITALIAN COLLECTION

26

PAUL LÉON JAZET (FRENCH, 1848-1918)

Le Billet de Logement

signed and dated 'P. Jazet. 1879.' (lower left)

oil on panel

15 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (39 x 55 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

Paul Jazet made his debut in the Paris salon in 1869, becoming a member 1886. He would return to the theme of 'Le billet de Logement' - a letter of lodging - throughout his career. The present lot is imbued with a particular humour as the tension in the perturbed recipient's face is exaggerated while the female figure steals a glance of the note with curious interest.



VARIOUS PROPERTIES

■ 27

LLUIS (LUIS) MUNTANÉ MUNS (SPANISH, 1899-1987)

Fête champêtre

signed 'Muntané Muns' (lower right)

oil on canvas

43 x 94¼ in. (110 x 239 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700





■28

MANUEL RODRIGUEZ DE GUZMAN (SPANISH, 1818-1867)

Village fiesta

signed, indistinctly inscribed and dated 'M Rodriguez p.../1843' (lower left)

oil on canvas

32½ x 37½ in. (82.5 x 94.5 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



29

CLAUDE LOUIS MARIE REVOL (FRENCH, 1815-1872)

A bouquet of dahlias, larkspur and roses

signed 'CL REVOL' (lower right)

oil on canvas

30¾ x 24¾ in. (78 x 63 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000



■30

A. VERLAT (FRENCH, 19TH/20TH CENTURY)

Fishbowl with grapes, blooms and butterflies on a ledge

signed 'A.Verlat' (lower right)

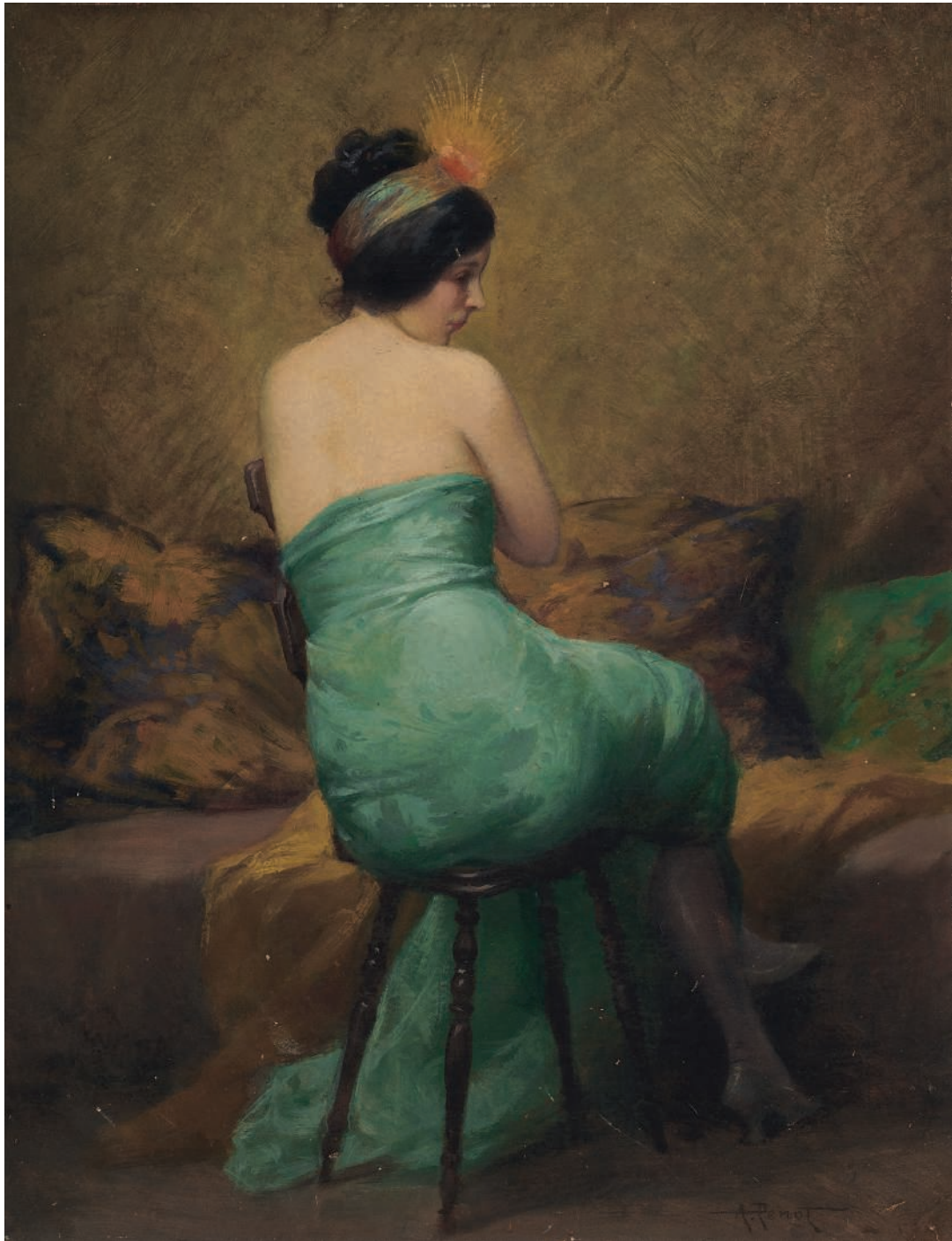
oil on canvas

43½ x 31¾ in. (110.3 x 81 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



31

ALBERT JOSEPH PENOT (FRENCH, 1862-1930)

The feathered headband

signed 'A. Penot' (lower right)

oil on board

18½ x 14½ in. (46 x 37 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200



32

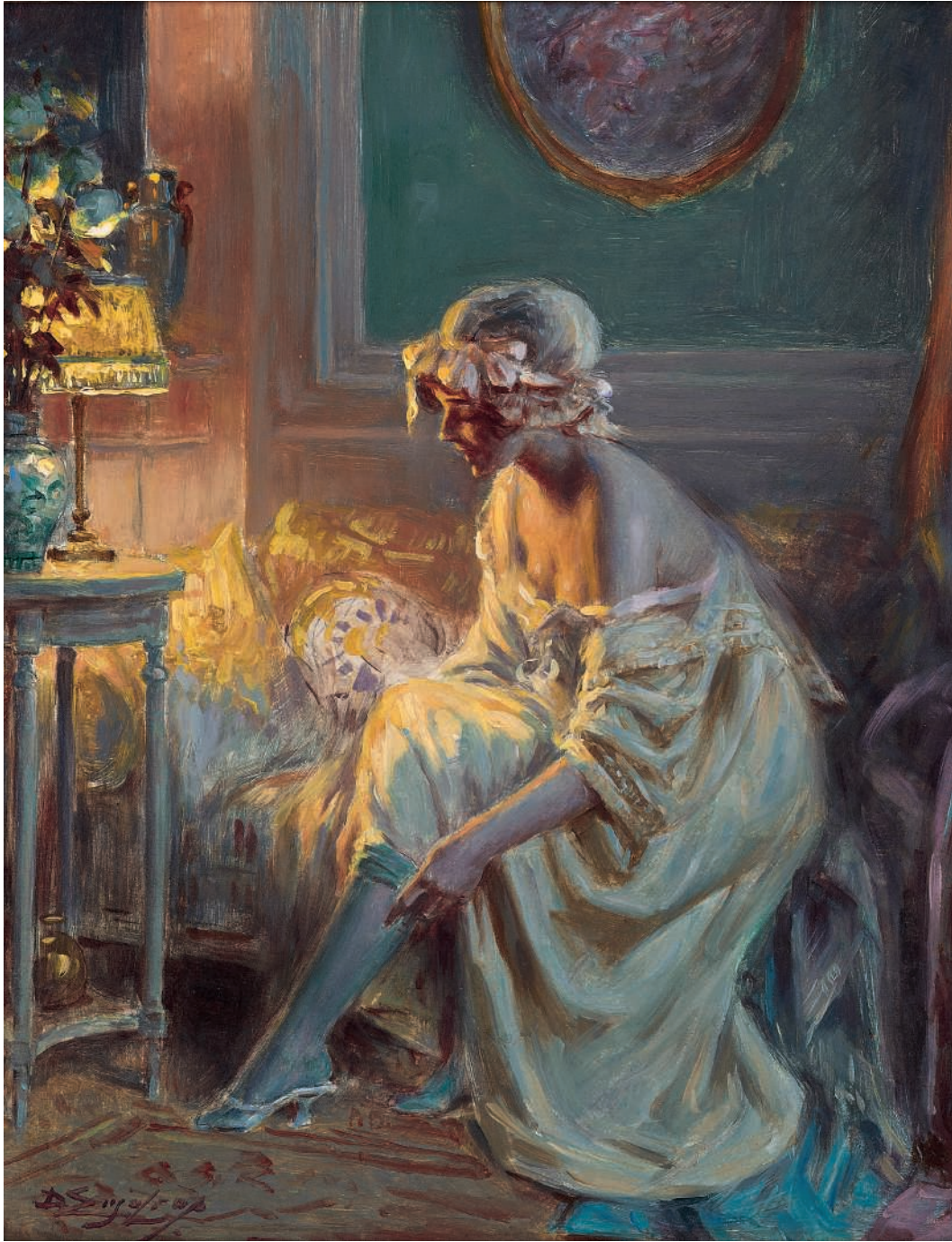
FRENCH SCHOOL, 19TH CENTURY

The butterfly

oil on canvas, oval
25¼ x 21½ in. (65 x 54 cm.)

£1,500–2,000

\$2,300–3,000
€2,100–2,800



33

DELPHIN ENJOLRAS (FRENCH, 1857-1945)

The stocking

signed 'D. Enjolras' (lower left)

oil on panel

9½ x 7¾ in. (24 x 18.5 cm)

£2,500-3,500

\$3,800-5,300
€3,500-4,900

PROVENANCE:

with A 'Arc-en-Ciel, Paris.



34

PAUL GUILLAUME SEIGNAC (FRENCH, 1826-1904)

The lost tooth

signed 'Seignac.' (lower left)

oil on canvas

25 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in. (65.3 x 50.7 cm.)

£2,000-4,000

\$3,100-6,000
€2,800-5,600



35

EDOUARD CABANE (FRENCH, b. 1857)

Petit ange

signed and dated 'EDOUARD CABANE/1920' (lower left)

oil on board

18¼ x 14 in. (46.5 x 37.5 cm.)

£2,500–3,500

\$3,800–5,300

€3,500–4,900



36

**ATTRIBUTED TO CHARLES CHAPLIN
(FRENCH, 1825-1891)**

Rêverie

with signature 'Ch. Chaplin' (lower left)

oil on canvas

28½ x 20¾ in (73 x 52.5 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 13 April 2011, lot 340.







37

EDOUARD BISSON
(FRENCH, 1856-1939)

The dance of the nymphs

signed 'Edouard Bisson.' (lower right)

oil on canvas

24 x 32 in. (60.5 x 81.5 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300

Edouard Bisson was a student of Jean-Léon Gérôme and exhibited at the Salon until 1939. He gained popularity for his works from around 1900 which reflected the beauty of women in La Belle Epoque. In the present work, Bisson has used his favoured soft palette to show light shimmering through ethereal clouds and opaque dresses. Nymphs weightlessly dance whilst a disporting Cupid adds humour and movement to this large composition. He gained many awards, including a bronze medal at the Exposition Universelle in 1900, and was made Chevalier de la Légion d'Honneur in 1908.



38

GEORGES CROEGAERT (BELGIAN, 1848-1923)

Tuning the string

signed and inscribed 'GEORGES CROEGAERT PARIS' (lower left)

oil on panel

13 x 9½ in. (33 x 23.5 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



39

GEORGES CROEGAERT (BELGIAN, 1848-1923)

In the library

signed and inscribed 'GEORGES CROEGAERT PARIS' (lower left)

oil on panel

14 x 10¾ in. (35 x 27 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

PROVENANCE:

British Painting Corporation sale; Christie's, London,
28 July 1966, lot 24.

with Frost & Reed, London, inv. no. 43523.



40

GEORGES CROEGAERT (BELGIAN, 1848-1923)

Deep in thought

signed and inscribed 'GEORGES CROEGAERT PARIS' (lower right)

oil on panel

10 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (27 x 35.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

PROVENANCE:

with Cooling Galleries, London.

Anonymous sale; Sotheby's, London, 7 April 2000, lot 184.

with Burlington Paintings, London, inv. no. S2949,

where acquired by the present owner.



41

BLANCHE PAYMAL-AMOUROUX (FRENCH, 19TH CENTURY)

A nymph

signed 'PAYMAL-AMOUROUX' (lower right)

oil on canvas

21 $\frac{1}{8}$ x 25 $\frac{3}{4}$ in. (54.5 x 65.5 cm.)

£4,000–6,000

\$6,100–9,100

€5,600–8,300

Blanche Paymal-Amouroux was a pupil of Benjamin-Constant, Jules Lefebvre and Albert Maignan. She became a member of the Paris Salon in 1896, where she was awarded an honourable mention in 1898.



42

ADOLPHE WEISZ (FRENCH, 1838-1900)

Reflections

signed 'A. Weisz.' (lower right)

oil on canvas

29¾ x 18¾ in. (75 x 46.5 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



■43

MARCEL-AMABLE CAPY (FRENCH, d.1930)

The young gardener

signed 'Marcel Capy' (upper right)

oil on canvas

52 x 35¼ in. (131.2 x 89.5 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300

Marcel Capy was best known as an illustrator, capturing the noise and movement of Parisian streets, theatres and restaurants. He set his present work in a more relaxing environment where a young gardener tends to blossoming flowers. Capy exhibited at the Paris Salon des Humoristes and at the Salon de la Société Nationale des Beaux-Arts, receiving an honourable mention in 1884.



44

PIERRE PAUL LÉON GLAIZE
(FRENCH, 1842-1932)

The awakening of spring

signed and dated 'P. Glaize / 1875' (lower
right)

oil on canvas

35½ x 17¾ in. (90 x 45 cm.)

£3,000-4,000

\$4,600-6,000
€4,200-5,600



45

JULES LARCHER (FRENCH, 1849-1920)

Lobster for dinner

signed and dated 'Larcher.Xbre 77' (upper right)

oil on canvas

25¼ x 31¾ in. (65.5 x 81 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



46

CHARLES HERMANN-LÉON (FRENCH, 1838-1908)

Disagreement between a monkey and a cockatoo

signed and dated 'HERMANN-LÉON/ 1866'

(lower right)

oil on panel

32½ x 24¼ in. (81.5 x 61.5 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900



47

PAUL SEIGNAC (FRENCH, 1826-1904)

One too many

signed 'Seignac-' (lower right)

oil on panel

13 x 16 $\frac{3}{8}$ in. (33 x 41.5 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200



48



49

48
HERMANN KERN (HUNGARIAN, 1839-1912)

The blacksmith

signed and dated 'H./Kern/1898' (lower left)

oil on canvas
 16¾ x 21 in. (42 x 53.5 cm.)

£2,000-4,000

49
PIERRE EMMANUEL EUGÈNE DAMOYE
(FRENCH, 1847-1916)

A painter at his easel in a landscape

signed and dated 'P E Damoye 98'

oil on canvas
 18¼ x 28¾ in. (46.5 x 73 cm.)

£2,500-3,500

\$3,800-5,300
 €3,500-4,900



50



51

■ 50

LÉON-GERMAIN PELOUSE (FRENCH, 1838-1891)

Making a fire in a forest clearing

signed 'G.Pelouse' (lower right)

oil on canvas

25 $\frac{7}{8}$ x 36 $\frac{1}{2}$ in. (66 x 92 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

51

LOUIS-AUGUSTE LAPITO (FRENCH, 1803-1874)

A village in the mountains

signed 'La Lapito.' (lower right)

oil on canvas

12 x 17 in. (29.5 x 43 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600



52

HENRI BIVA (FRENCH, 1848-1928)

A tranquil river

signed 'Henri Biva' (lower left)

oil on canvas

25 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in. (66 x 54.5 cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,900



■ 53

ALEXANDRE-LOUIS JACOB (FRENCH, 1876-1972)

A house on the river bank

indistinctly signed 'A. Jacob' (lower right)

oil on canvas

51½ x 77½ in. (131 x 197 cm)

£4,000-6,000

\$6,100-9,100
€5,600-8,300



54

HENRI BIVA (FRENCH, 1848-1928)

A bridge over the river

signed 'Henri Biva' (lower left)

oil on canvas

25 $\frac{5}{8}$ x 32 $\frac{1}{4}$ in. (65 x 81.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

λ55

RENÉ CHARLES EDMOND HIS
(FRENCH, 1877-1960)

Peaceful summer's day

signed 'E. René-His' (lower left)

oil on canvas

18¼ x 24¼ in. (46.5 x 61.5) cm.

£1,200-1,800

\$1,900-2,700

€1,700-2,500

PROVENANCE:

with Frost and Reed, London. inv. no. 37367.

with E. Stacy-Marks Ltd., Eastbourne.



λ56

RENÉ CHARLES EDMOND HIS
(FRENCH, 1877-1960)

October on the river Yonne

signed 'E. René-His' (lower right)

oil on canvas

24½ x 32 in. (61 x 82 cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500

PROVENANCE:

with E. Stacy-Marks Ltd., Eastbourne.





57 (part)



57 (part)

λ57

ALEXANDRE JACOB (FRENCH, 1876-1972)

Cows grazing in a field; and Blossoming tree before a village
with atelier stamp (on the reverse)

oil on panel

9⅞ x 10¼ in. (23 x 26 cm.)

a pair

£2,000-4,000

\$3,100-6,000
€2,800-5,600

λ58

RENÉ CHARLES EDMOND HIS (FRENCH, 1877-1960)

A river in the hills; and Bords de L'Eure

both signed 'E René-His' (lower left)

oil on canvas

19¾ x 25½ in. (50.3 x 64.8 cm.);

and 18¾ x 21¾ in. (47.7 x 55.3 cm.)

two in the lot

£2,000-3,000

\$3,100-4,500
€2,800-4,200



58 (part)



58 (part)



59

JOHANN GEORG MEYER VON BREMEN
(GERMAN, 1813-1886)

Betrayed

signed, inscribed and dated 'Meyer von Bremen Berlin 1875'

(lower centre)

oil on canvas

25 x 19¼ in. (63.5 x 48.9 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

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.



60

PIETER-WILLEM SEBES (DUTCH, 1830-1906)

Admiring the folio

signed 'PWSebes' (lower right)

oil on panel

18¾ x 15½ in. (47.7 x 39 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900



61

DAVID EMIL JOSEPH DE NOTER (BELGIAN, 1825-1875)

The sumptuous room

signed 'David de Noter' (lower left)

oil on canvas

31½ x 26 in. (79.5 x 66 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700





62 (part)

62

CHARLES EUPHRASIE KUWASSEG (FRENCH, 1838-1904)

Preparing the boat at the water's edge; and Washing clothes at the river

the first signed, inscribed and dated 'C. Kuwassegfils. 65.' (lower right); the second signed, inscribed and dated 'C. Kuwassegfils/66.' (lower left)

oil on canvas

16 x 12¾ in. (41 x 32.5 cm.)

£4,000-6,000

a pair

\$6,100-9,100

€5,600-8,300



63

ADRIANUS EVERSEN (DUTCH, 1818-1897)

Figures conversing in a Dutch street

signed and dated 'A. Eversen 62' (lower left)

oil on canvas

18 x 15 in. (46 x 38 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900

64

JACQUES FRANCOIS CARABAIN
(BELGIAN, 1834-1933)

A family in a sunlit street

signed 'J.Carabain' (lower left)

oil on panel

10¾ x 8⅝ in. (27.3 x 21.8 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 8 October 1998, lot 67.



65

JACQUES FRANCOIS CARABAIN
(BELGIAN, 1834-1933)

Via Marocconi Riva, near Lake Debeuzano, Austria

signed 'J. Carabain' (lower left) and indistinctly inscribed, dated and

signed '... Bruxelles Jan 5 1883...J. Carabain'

(on a label on the reverse)

oil on panel

13⅞ x 7¾ in. (33.5 x 19 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 31 May 1995, lot 38.





66



67

λ66

RENÉ CHARLES EDMOND HIS (FRENCH, 1877-1960)

On the riverbank

signed 'E. Rene-His' (lower right)

oil on canvas

15 x 18¼ in. (38 x 46.5 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500

PROVENANCE:

with Frost & Reed, London, inv. no. 29697.

66

λ67

GEORGES ROBIN (FRENCH, 1903-2003)

A rowing boat moored at the river bank

signed 'Georges Robin' (lower right)

oil on board

21¼ x 28¾ in. (54 x 72.5 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300



λ68

RENÉ CHARLES EDMOND HIS (FRENCH, 1877-1960)

Stepping stones on the river

signed 'E. Rene-His' (lower left)

oil on canvas

20 x 25¾ in. (51 x 65.5 cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



■λ69

GEORGES PICARD (FRENCH, 1857-1946)

A nymph and forest fairies

signed 'G.Picard' (lower left)

oil on canvas

45¾ x 32 in. (117 x 81.2 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300



λ70

ALEXANDRE-LOUIS JACOB (FRENCH, 1876-1972)

Printemps sur la rivière, Montevrain

signed 'A. Jacob' (lower right) and inscribed 'PRINTEMPS/ LE RU à MONTEVRAIN' (in pencil on the reverse)

oil on board
16 x 13 in. (40.5 x 33 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900



71



72

λ71

ALEXANDRE-LOUIS JACOB (FRENCH, 1876-1972)

Soir sur le marais

signed 'A. Jacob' (lower left)

oil on board
12 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. (33 x 41 cm.)

£2,500-3,500

\$3,800-5,300
€3,500-4,900

72

KARL PIERRE DAUBIGNY (FRENCH, 1846-1886)

Paysage à la barque

signed and dated 'Karl Daubigny 1885' (lower left)

oil on panel
13 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (35 x 57.5 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300

PROVENANCE:

with Julian Simon Fine Art, London.



73

ADRIEN MOREAU (FRENCH, 1843-1906)

Contemplation on the riverbank

inscribed and signed 'A MON AMI SMITH-HALD/ADRIEN-MOREAU' (lower left) and
inscribed and signed 'à mon ami Smith-Hald/ADRIEN-MOREAU' (lower right)

oil on canvas
20¼ x 25¾ in. (51.5 x 65.5 cm.)

£2,500-3,500

\$3,800-5,300
€3,500-4,900



■74

THÉODORE FRÉDÉRIC DE SALMON (FRENCH, 1811-1876)

A young girl herding turkeys

signed 'Th. Salmon' (lower right)

oil on canvas

29 x 36 $\frac{5}{8}$ in. (73.2 x 92 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900



■ 75

PAUL SIEFFERT (FRENCH, 1874-1957)

Reclining nude

signed 'P.Sieffert.' (lower right)

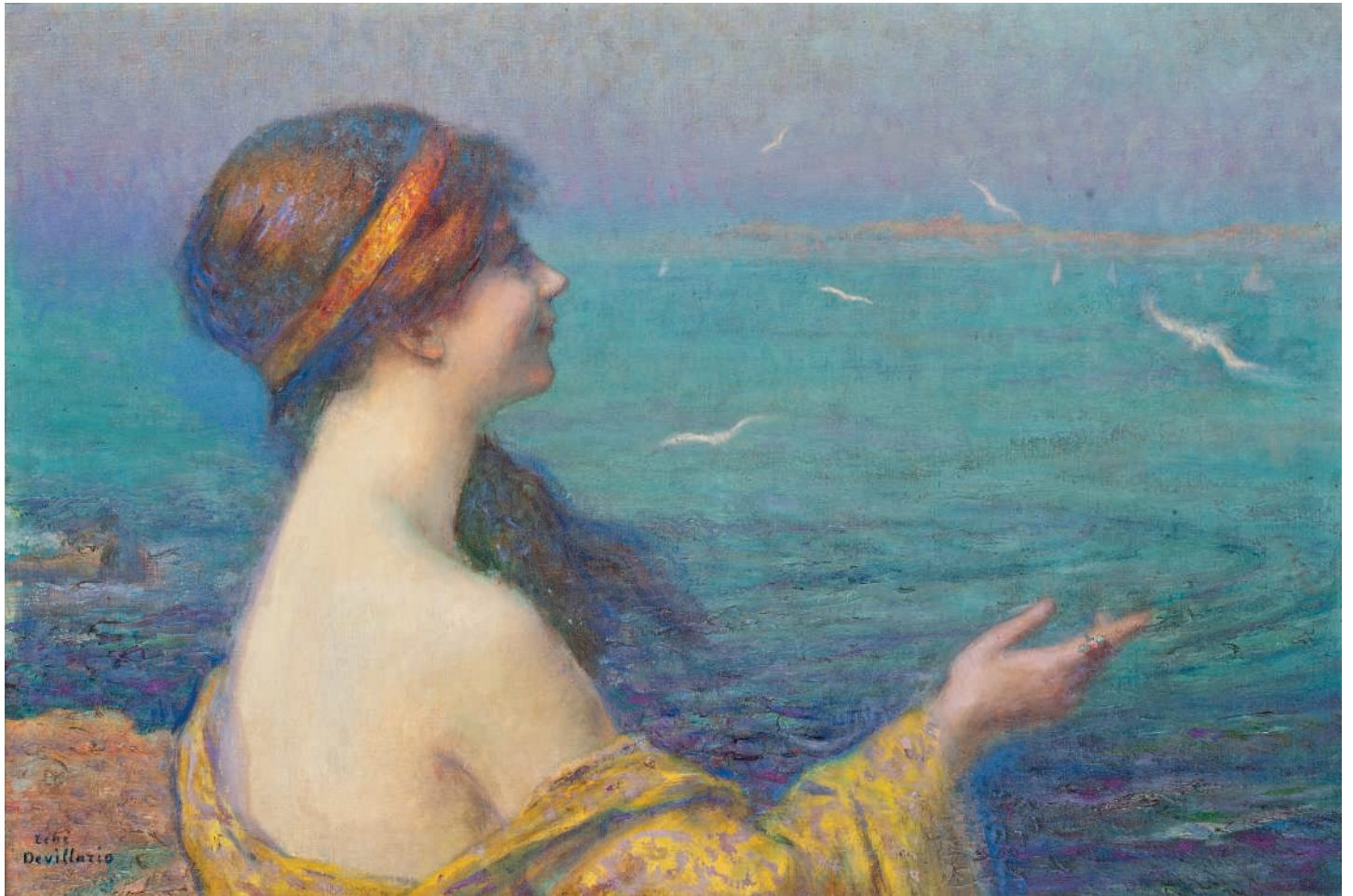
oil on canvas

38¼ x 51½ in. (97 x 130.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000



76

RENÉ MAIRE LÉON DEVILLARIO (FRENCH, 1874-1942)

A maiden on the shore

signed 'Rene/Devillario' (lower left)

oil on canvas

19¾ x 28¾ in. (50 x 73 cm.)

£2,000-4,000

\$3,100-6,000
€2,800-5,600



λ77

PAUL SIEFFERT (FRENCH, 1874-1957)

Reclining nude

signed 'P.Sieffert.' (lower left)

oil on canvas

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

£4,500-5,500

\$6,800-8,300

€6,300-7,600



■78

RENÉ PEYROL (FRENCH, 1860-1899)

Bathers in the forest

signed and dated 'R.Peyrol 87' (lower right)

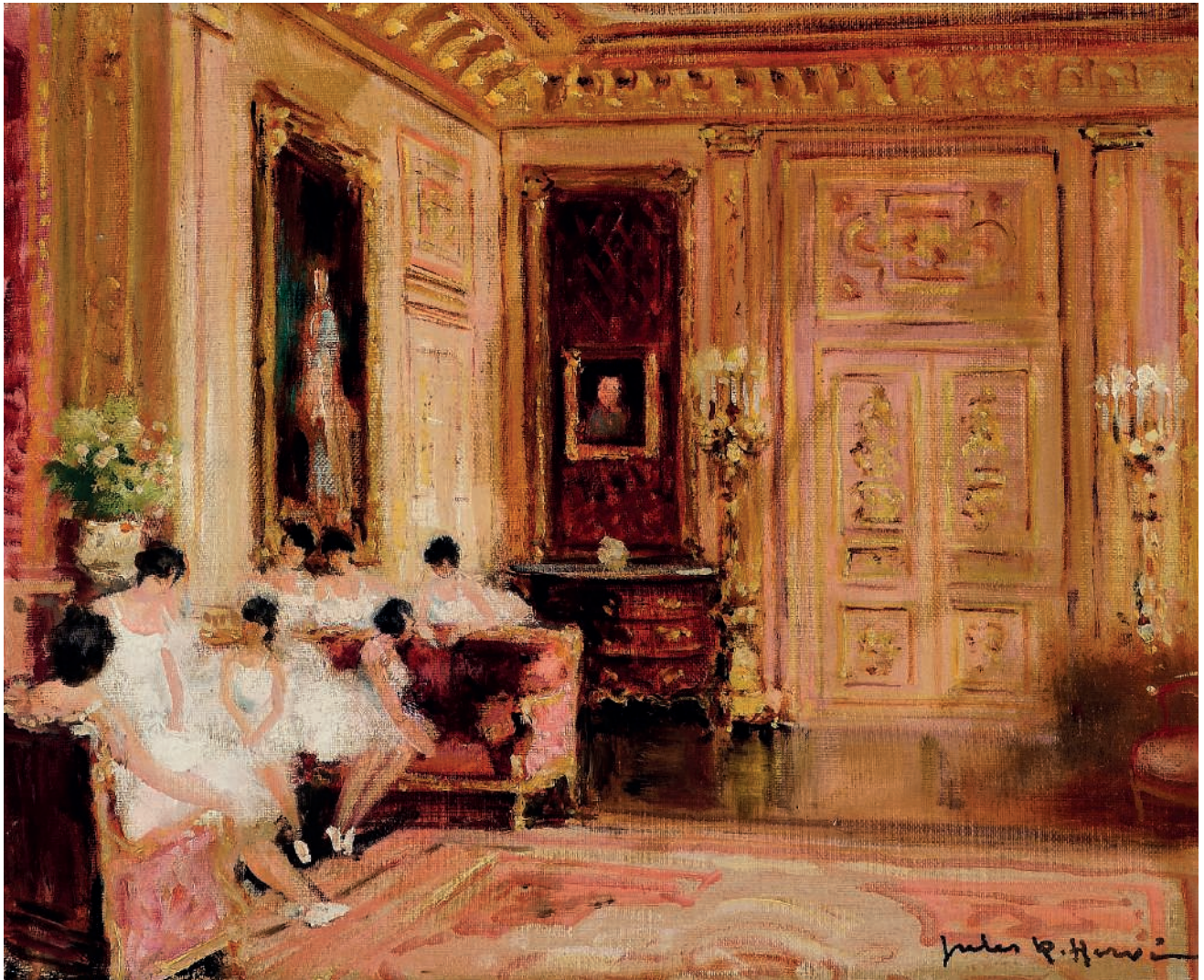
oil on canvas

24 x 32¼ in. (60.5 x 82 cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,600



λ79

JULES RENÉ HERVÉ (FRENCH, 1887-1981)

Ballerinas

signed 'Jules R. Hervé' (lower right); and signed 'Jules R. Hervé'
(on the reverse)

oil on canvas
15 x 18¼ in. (38 x 46.3 cm.)

£3,000–5,000

\$4,600–7,600
€4,200–6,900



■80

MARIUS MICHEL (FRENCH, b. 1853)

Venus and Cupid

signed and dated 'Marius Michel/1903' (lower right)

oil on canvas, octagonal, unframed

74 x 74 in. (188 x 188 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000



■81

PIERRE CARRIER-BELLEUSE (FRENCH, 1851-1932)

Ballerina

signed 'Pierre Carrier-Belleuse.' (lower right)

pastel on canvas

33¾ x 45¼ in. (86 x 115 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 29 Nov 1984, lot 818.

Pierre Carrier-Belleuse was one of four artists born to Albert-Ernest Carrier-Belleuse (1824-1887), a thriving sculptor. Pierre studied at the l'École des Beaux-Arts, Paris, under Alexandre Cabanel (1824-1881) and Pierre Victor Galland (1822-1892). The influence of their soft palates and classical style can be seen in the present lot. He exhibited in the Salon de Paris from 1875, receiving an honourable mention in 1887 and a silver medal at the Universalle Exposition in 1889.

He flourished in his depictions of Ballerinas, where his favoured medium of pastel allowed him to capture the movement of their dance.

Carrier-Belleuse enjoyed working on a large scale. Between 1914 and 1916, Carrier-Belleuse and Auguste François-Marie Gorguet proposed, planned and co-created what was considered world's largest painting: *Panthéon de la Guerre* (45 ft. high and 402 ft. in circumference) containing almost 6,000 portraits, painted mostly from life.



■82

**GEORGES BERTIN SCOTT, CALLED
SCOTT DE PLAGNOLLES (FRENCH, 1873-1942)**

La belle Parisienne

signed and dated 'Georges Scott/1930' (lower right)

oil on canvas

82¼ x 35½ in. (209 x 90.5 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

Georges Bertin Scott (called Scott de Plagnolles) was taught by Edouard Detaille and initially practised his skill as a war artist during World War I. He was a member of the Salon des Artistes Français, and landmarks in his career included being awarded Chevalier of the Légion d'Honneur in 1912 and an Officier in 1928. Two years later he completed the present work – a large canvas depicting an elegant lady whose fashionable dress shimmers like the fashionable jewellery which she admires.





83

MANUEL CUSI Y FERRET (SPANISH, 1857-1922)

Revellers at the theatre

signed 'M. Cusi' (lower left)

oil on canvas

32⁵/₈ x 23¹/₂ in. (83 x 60 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700





84

DELPHIN ENJOLRAS (FRENCH, 1857-1945)

Éléantes sur la terrasse

signed 'D Enjolras' (lower left)

oil on canvas

19 $\frac{3}{8}$ x 24 $\frac{1}{8}$ in. (50.5 x 61.2 cm.)

£8,000–12,000

\$13,000–18,000

€12,000–17,000

Delphin Enjolras studied under Jean-Léon Gérôme at the Ecole des Beaux-Arts, Paris. He soon realised that he excelled at painting female figures in calm, contemporary affluent interiors, imbued with a soft light. In the present lot his characteristic muted lighting is balanced between the warm lamplight of the terrace in the foreground and the dusk which falls in the surrounding landscape.



THE PROPERTY OF A PRIVATE SWISS COLLECTOR

***85**

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

La Comtesse Greffulhe, circa 1891

with studio stamp (lower right)

pencil on paper

23¾ x 16¼ in. (60.2 x 41.5 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph. The present work is registered in the archives of the *Association Les Amis de Paul-César Helleu* as DE-832.



VARIOUS PROPERTIES

86

PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

A seated lady

signed 'Helleu' (lower right)

red chalk, white chalk, black crayon and pencil on paper

18½ x 11⅝ in. (46.4 x 30 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900

The authenticity of this work has been confirmed by Frédérique de Watrigant on the basis of a photograph. The present work is registered in the archives of the *Association Les Amis de Paul-César Helleu* as DE-6068.



■ 87

JOSEPH HÉMARD (FRENCH, 1880-1961)

The arrival of dawn

signed 'Joseph Hémard' (lower right)

oil on canvas

51 $\frac{1}{2}$ x 38 $\frac{1}{4}$ in. (130.5 x 97 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600





88

GEORGES STEIN (FRENCH, 1855-1930)

Westminster Bridge, London

signed and inscribed 'GEORGES STEIN LONDON.
WESTMINSTER BRIDGE'

(lower centre)

watercolour on paper

33½ x 23¾ in. (85.5 x 60 cm.)

£5,000-7,000

PROVENANCE:

with A. Stahl, Paris.

Anonymous sale; Sotheby's, New York, 24 October 1996, lot 186.

\$7,600-11,000

€7,000-9,700



89

HENRI VICTOR LESUR (FRENCH, 1863-1900)

A stroll by the Seine, Paris

signed 'V. HENRY LESUR' (lower left)

oil on panel

14 x 11 in. (36 x 28 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900



■ 90

VICTOR GUERRIER (FRENCH, 1893-1968)

Le menu

signed 'V. Guerrier' (lower right)

oil on canvas

29 x 39½ in. (73 x 100.5 cm.)

£3,500-4,500

\$5,300-6,800
€4,900-6,200



91
FAUSTO GIUSTO (ITALIAN, 1867-1941)

Place de la Concorde, Paris

signed 'F.Giusto' (lower right)

oil on board

16 x 25¾ in. (41 x 66 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

PROVENANCE:

with G.M. Lotinga, London.





■ 92

VICTOR GUERRIER (FRENCH, 1893-1968)

Promenade on the Champs-Élysées, the Arc de Triomphe beyond

signed 'V. Guerrier' (lower right)

oil on canvas

29 x 39½ in. (73.5 x 100.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700



λ93

EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Boulevard St. Denis, Paris

signed 'EDOUARD CORTÈS' (lower left)

oil on panel

6¼ x 8¾ in. (16 x 22 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700

PROVENANCE:

with Burlington Paintings, London. inv. no. S290/1,
where acquired by the present owner

This painting will be included in Volume III of the *Catalogue raisonné* on the artist currently in preparation by Nicole Verdier.



λ94

EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Place de la République, Paris

signed 'EDOUARD CORTÈS.' (lower right)

oil on panel

6¼ x 8½ in. (16 x 21.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

PROVENANCE:

with Burlington Paintings, London. inv. no. S2910/1,
where acquired by the present owner.

This painting will be included in Volume III of the *Catalogue raisonné* on the artist currently in preparation by Nicole Verdier.



95



96

95
EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

*The statue of Étienne Marcel, outside the
 Hôtel de Ville, Paris*

signed 'E.Galien-Laloue' (lower left)

gouache on paper
 7½ x 12½ in. (18.5 x 30.5 cm.)

£5,000–7,000

\$7,600–11,000
 €7,000–9,700

96
AMÉDÉE MARCEL-CLÉMENT (FRENCH, b. 1873)

L'Arc de l'Etoile, Paris

signed and dated 'Marcel-Clément/ 1919' (lower left)

oil on panel
 11½ x 13 in. (29 x 33 cm.)

£1,500–2,500

\$2,300–3,800
 €2,100–3,500



97



98

197

ANTOINE BLANCHARD (FRENCH, 1910-1988)

A busy market, Paris

signed 'Antoine. Blanchard.' (lower right); and signed and inscribed 'A. Blanchard/PARIS' (on the reverse)

oil on canvas

24 x 30 in. (61 x 76 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

98

FAUSTO GIUSTO (ITALIAN, 1867-1941)

Parisian Boulevard

signed 'F. Giusto' (lower right)

oil on board

11¼ x 16 in. (28.5 x 40 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

PROVENANCE:

with Havard Frères, Paris.



99

WILFRID CONSTANT BEAUQUESNE (FRENCH, 1847-1913)

Les Dragons Royaux à Rezonville

signed 'W. Beauquesne' (lower right)

oil on canvas

24½ x 29 in. (61.5 x 73.7 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900



λ100

VICTOR GUERRIER (FRENCH, 1893-1968)

The flower market

signed 'V. Guerrier' (lower left)

oil on canvas, unframed
28¾ x 39¼ in. (73 x 100 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900



■101

TIHAMÉR VON MARGITAY (HUNGARIAN, 1859-1922)

Courting in the countryside

signed and dated 'Margitay 1886' (lower left)

oil on canvas

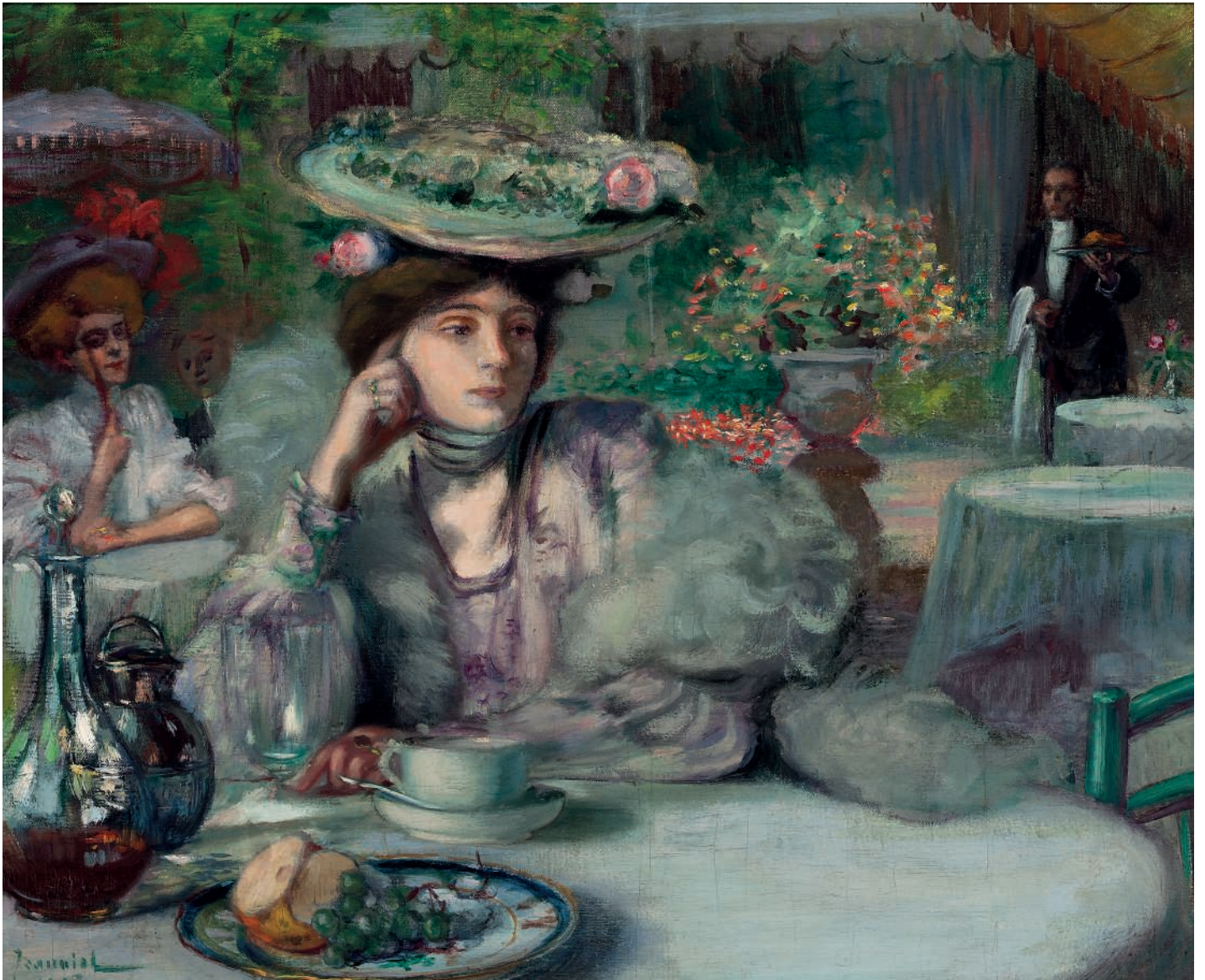
30 x 47¼ in. (76.5 x 122 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000





102

PIERRE-GEORGES JEANNIOT (FRENCH, 1848-1934)

Une élégante au café

signed and dated 'Jeanniot/1883' (lower left)

oil on canvas

20 x 24 $\frac{1}{8}$ in. (50.5 x 61.5 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



103

ÉMILE FUCHS (AMERICAN, 1866-1929)

The flower garland

signed and dated 'ÉFuchs/1901' (lower right)

oil on panel

11½ x 9¼ in. (29 x 23.5 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200



104

CHARLES EDOUARD BOUTIBONNE (FRENCH, 1816-1897)

Une élégante au chien

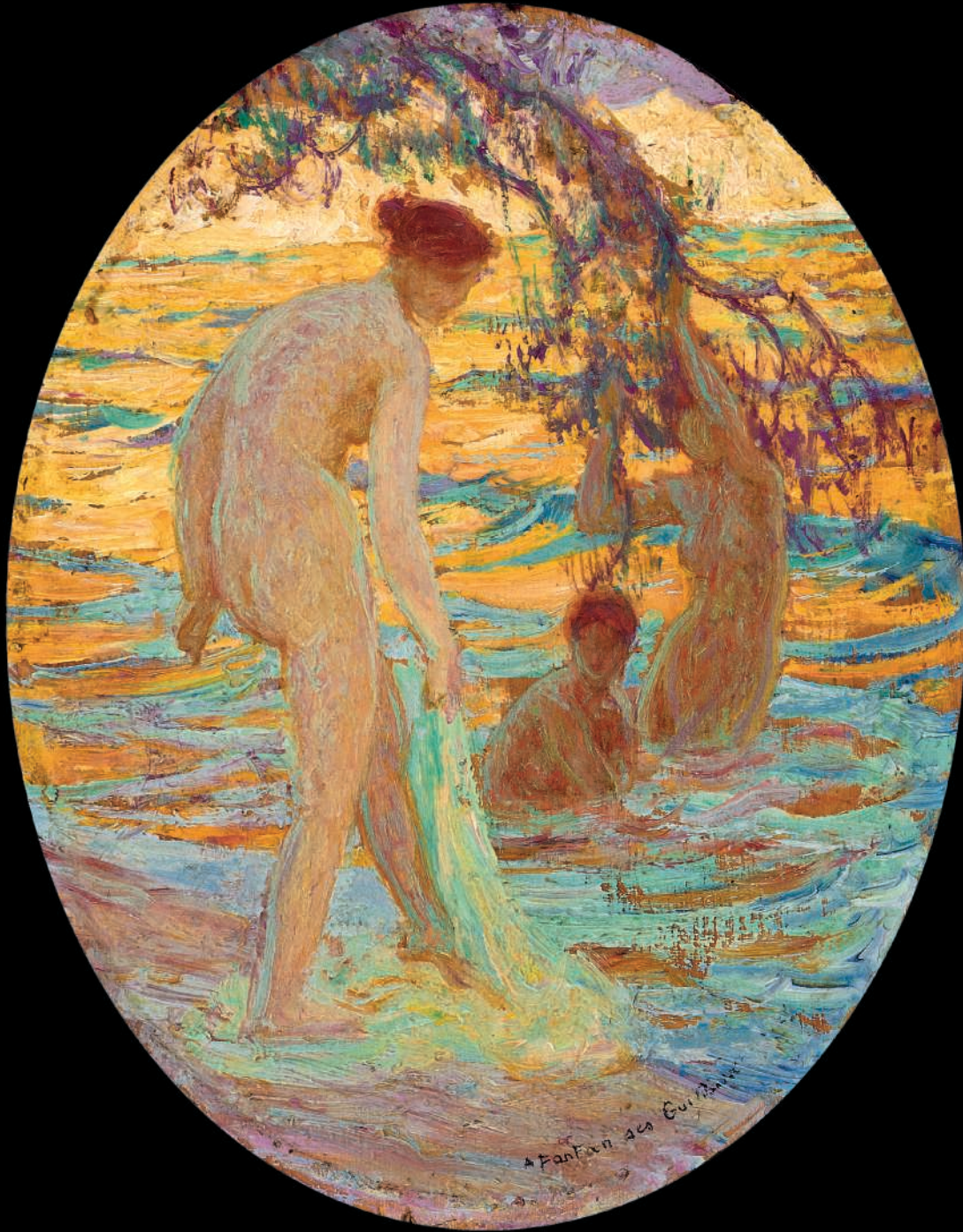
signed and dated "Edu. Boutibonne/1880." (lower left)

oil on canvas

13½ x 17½ in. (77.5 x 43.4 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200



λ105

EMILE-OCTAVE-DENIS-VICTOR GUILLONNET (FRENCH, 1872-1967)

Bathers at sunset

inscribed and signed 'A Fanfan des Guillonnet' (lower right)

oil on board, oval
7 x 5½ in. (18 x 14 cm.)

£2,000-4,000

\$3,100-6,000
€2,800-5,600



106

LÉON FRANÇOIS COMERRE (FRENCH, 1850-1916)

Feeding a swan

signed 'Léon Comerre.' (lower centre)

oil on canvas, feigned oval

15 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in. (38.5 x 47.8 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600





PROPERTY OF A GENTLEMAN

■107

FRANZ MÜLLER-MÜNSTER
(GERMAN, 1867-1936)

The rearing horse

signed 'FMüller-Munster' (lower left)

oil on canvas laid down on board

59¼ x 74¾ in. (150.5 x 189.9 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900



VARIOUS PROPERTIES

■λ108

PAUL EMILE LECOMTE (FRENCH, 1877-1950)

Sur la plage

signed 'Paul Emile Lecomte' (lower left)

oil on canvas

27½ x 55 in. (70 x 140 cm.)

£6,000-8,000

\$9,100-12,000
€8,400-11,000

It has been suggested that this view depicts St. Malus beach, France.







109

ADELSTEEN NORMANN (NORWEGIAN, 1848-1918)

A steam boat on Norwegian fjord

signed 'A Normann' (lower right)

oil on panel

25¼ x 21¼ in. (65.5 x 53.5 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900



110
EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

A ship at the harbour wall

signed with pseudonym 'J. Lievin' (lower left)

oil on canvas

13 x 18½ in. (32.8 x 46 cm.)

£2,500-3,500

\$3,800-5,300
€3,500-4,900



111

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

A boat at the river bank

signed with pseudonym 'E. Galiany' (lower left)

oil on canvas

18½ x 22 in. (46.5 x 55.5 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600

112 No Lot



113

ALFRED STEVENS (BELGIAN, 1823-1906)

Sailing boats in the moonlight

signed 'AStevens' (lower left); and inscribed and indistinctly signed 'VUE du HAVRE/ AS...'
(on the reverse)

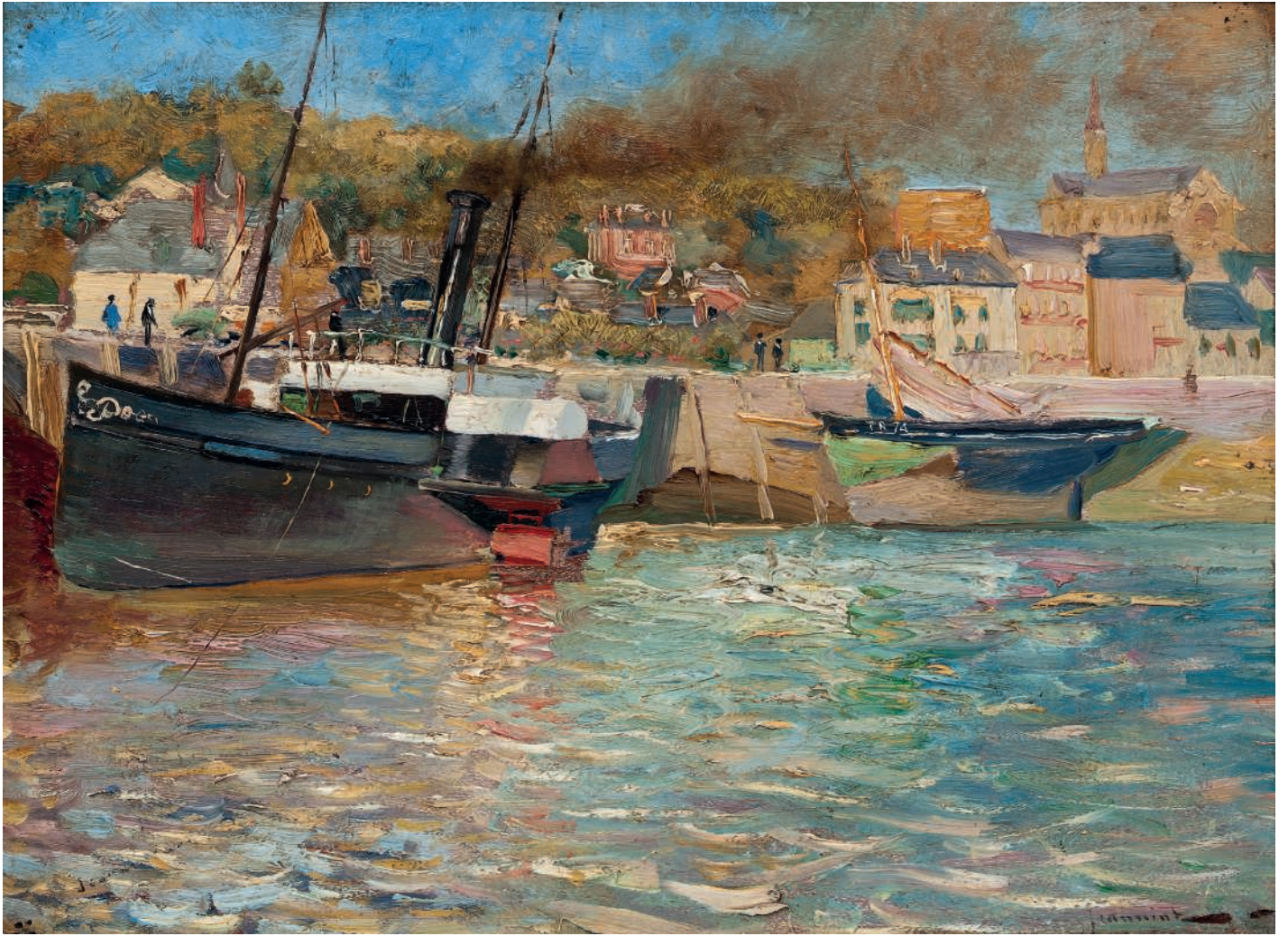
oil on panel

12⁷/₈ x 16¹/₈ in. (32.5 x 41 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



114

PIERRE-GEORGES JEANNIOT (FRENCH, 1848-1934)

Bateaux à quai, Trouville, France

signed 'Jeanniot' (lower right)

oil on panel

9 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in. (23.8 x 32.5 cm.)

£1,500–2,500

\$2,300–3,800

€2,100–3,500





115

FERNAND MARIE EUGÈNE LEGOUT-GÉRARD
(FRENCH, 1856-1924)

Boats at dusk, possibly Concarneau

signed and dated 'F. Lègout Gèrard. 95' (lower right)

oil on panel

18½ x 22 in. (46 x 56 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000



116

λ116

WILLEM GEORGE FREDERIK JANSEN (DUTCH, 1871-1949)

Ploughing the fields

signed 'WGFJansen' (lower right)

oil on canvas

17¾ x 29¾ in. (45.5 x 75.7 cm.)

£2,500-3,500

\$3,800-5,300

€3,500-4,900

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam,
4 September 2007, lot 156.



117

λ117

ALEXANDRE-LOUIS JACOB (FRENCH, 1876-1972)

Hollyhocks

inscribed and signed 'bien affectueusement/A. Jacob' (lower right)

oil on board

28½ x 9¾ in. (72.3 x 25 cm.)

£1,500-2,500

\$2,300-3,800

€2,100-3,500



•118

JOHAN FREDERIK CORNELIS SCHERREWITZ (DUTCH, 1868-1951)

Guiding a horse through the dunes

signed 'JScherrewitz' (lower right)

oil on panel

6 $\frac{5}{8}$ x 9 $\frac{3}{8}$ in. (17 x 23.5 cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500



λ119

JOHANN JAN ZOETELIEF TROMP (DUTCH, 1872-1947)

Returning with the catch; and The flower pickers

signed 'J. ZOETELIEF TROMP' (lower right and lower left)

pencil and watercolour on paper

5½ x 7½ in. (14 x 19 cm.)

£5,000-7,000

a pair

\$7,600-11,000

€7,000-9,700

PROVENANCE:

with Robertson & Bruce Ltd., Dundee.



λ120

JOHANN JAN ZOETELIEF TROMP (DUTCH, 1872-1947)

Coming home from the field

signed 'J. ZOETELIEF TROMP' (lower left)

pencil and watercolour on paper

9¼ x 13 in. (23.2 x 33 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900





121

PIETER CORNELIS DOMMENSEN
(DUTCH, 1834-1908)

*Zonnenberg on the Old Rhine, Near
Utrecht, Holland*

signed and dated 'P.C. Dommersen/1883'
(lower left) and with artist's seal on reverse
oil on panel
25 x 37 in. (63 x 94 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300

PROVENANCE:

with Frost and Reed, inv. no. 45024.
Anonymous sale; Christie's, London, 22
October 1971, lot 94.



122

***122**

**ABRAHAM HULK
(DUTCH, 1813-1897)**

Boats on rough waters

signed 'A.Hulk' (lower right)

oil on panel

6 $\frac{7}{8}$ x 10 in. (17 x 25.5 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200



123

123

**HEINRICH HERMANNS
(GERMAN, 1862-1942)**

Market day in Dordrecht

signed 'HEINRICH HERMANNS' (lower left)

oil on canvas

22 $\frac{1}{2}$ x 32 in. (57.4 x 81 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam,
4 September 2007, lot 200.



124

JAN EVERT MOREL THE YOUNGER (DUTCH, 1835-1905)

Figures approaching a cottage, a town beyond

signed 'J E Morel H' (lower right)

oil on panel

6½ x 7½ in. (15.5 x 19 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200



125

CONRAD KIESEL (GERMAN, 1846-1921)

Springtime Reverie

signed and inscribed 'Conrad Kiesel pxt.' (lower left)

oil on panel

17 x 13⁷/₈ in. (43.5 x 35 cm.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, New York, 30 October 1985, lot 107.
with Cooling Galleries, London.

Anonymous sale; Christie's, New York, 29 October 1987, lot 331.



126



127

λ126

GEORGES PICARD (FRENCH, 1857-1946)

Innocence

signed 'G Picard' (lower left)

oil on canvas

47¼ x 23 in. (120.5 x 58 cm.)

£2,000-4,000

\$3,100-6,000

€2,800-5,600

●λ127

CHARLES CLEMENT FRANCIS PERRON
(FRENCH, 1893-1958)

Convolvulus

signed 'Perron' (lower right)

oil on board

9½ x 7⅞ in. (24 x 19 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

128

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 x 18½ in. (54.5 x 47 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300





129

FOLLOWER OF ISADOR KAUFFMAN

A Rabbi reading the Talmud

oil on panel

6 x 7½ in. (15 x 19 cm.)

£1,500–2,000

\$2,300–3,000

€2,100–2,800

The original version of this work is in a private collection.



λ130

OTTO EICHINGER (AUSTRIAN, 1922-2004)

A Rabbi with a scroll

signed 'O.Eichinger' (upper right)

oil on board

11 x 8¼ in. (27 x 21 cm.)

£1,200-1,800

\$1,900-2,700

€1,700-2,500

PROVENANCE:

with Cooling Galleries Ltd., London.



131

ADOLF BAUMGARTNER-STOILOFF
(AUSTRIAN, 1850-1924)

The gold escort

signed 'C. Stoiloff' (lower right)

oil on canvas

39¾ x 29¼ in. (101 x 74.4 cm.)

£4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 31 January 2009,
lot 188.

\$6,100-9,100

€5,600-8,300



132

ANTONIO PIOTROWSKI (POLISH, 1853-1924)

Une tempête de neige

signed, dated and inscribed 'A. Piotrowski. 1883./paris/ une tempête/
de neige' (lower right)

oil on panel

12½ x 16¼ in. (32 x 41 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Anonymous sale; Christie's, New York, 8 April 2008, lot 87.



133

VINCENZO CAPRILE (ITALIAN, 1856-1936)

A fisherman on a boat close to the Neapolitan coast

signed 'V. Caprile' (lower left)

oil on canvas

21 x 17 $\frac{3}{4}$ in. (53.3 x 45 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000



134

ATTRIBUTED TO GIOACCHINO LAPIRA (ITALIAN, 1839-1870)

*Fishing boats on the Bay of Naples, Vomero with the Cortes di San Martino
beyond*

gouache on paper
16 x 24 $\frac{1}{8}$ in. (40.5 x 61.5 cm.)

£1,500–2,500

\$2,300–3,800
€2,100–3,500

■135

PIETRO GABRINI (ITALIAN, 1856-1926)

Sailing in the Bay of Naples

signed 'P.Gabrini' (lower centre)

oil on canvas

53 x 39½ in. (134.5 x 100.5 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000





136

VENETIAN SCHOOL, 19TH CENTURY

Figure studies

the first with inscription '16' (lower right)
 oil on canvas; oil on board and oil on board
 The three figures: 10½ x 37½ in. (26.5 x 96.5 cm.)
 The monk: 14¼ x 9¼ in. (36 x 23.3 cm.)
 The lady: 12½ x 10⅞ in. (30.5 x 25.5 cm.)

£3,000–5,000

PROVENANCE:

The first: with Fraser & Son, Dundee.

three in the lot

\$4,600–7,600
 €4,200–6,900



PROPERTY OF A LADY

137

ALBERTO PASINI (ITALIAN, 1826-1899)

Chostro di Giovanna la pazza

signed and dated 'A Pasini 1883'

(lower right)

oil on canvas

11 x 14 in. (28 x 35.5 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300

EXHIBITED:

Galleria Pasini, 1° Catalogo, no. 197.

Galleria Pasini, 2° Catalogo, no. 107.

Milan, Galleria Centrale d'Arte, 1917, no. 109.

LITERATURE:

V. Botteri Cardoso, *Pasini*, Genoa, 1991, p. 347, no. 737.

The present lot depicts the cloister of the Real Monasterio de Santa Clara in Tordesillas where Juana la Loca was imprisoned.



VARIOUS PROPERTIES

138

LUIGI CROSIO (ITALIAN, 1835-1915)

The dream

signed 'L. Crosio' (lower right)

oil on canvas

21 x 30¼ in. (53.2 x 77.2 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900

It has been suggested that the present lot depicts a scene from Verdi's *Aida*.



PROPERTY OF A PRIVATE COLLECTOR

139

LUIS ALVAREZ CATALÁ (SPANISH, 1836-1901)

Cardinal's promenade at the Pincio, Rome

signed, inscribed and dated 'L Alvarez/ROMA 1894' (lower left)

oil on canvas

12½ x 22¾ in. (31.7 x 57.5 cm.)

£6,000–8,000

\$9,100–12,000

€8,400–11,000

PROVENANCE:

Anonymous sale; Alcalá Subastas, Madrid, 15 December 1999, lot 97.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

■140

ETTORE TITO (ITALIAN, 1859-1941)

I Giochi: The games

signed 'E. TITO' (lower right)

oil on canvas

35½ x 47¼ in. (90.2 x 120 cm.)

£12,000–18,000

\$19,000–27,000

€17,000–25,000

PROVENANCE:

Enrico Pini, Genoa.

EXHIBITED:

Milan, Galleria Pesaro, *Ettore Tito*, 1919.

LITERATURE:

L. Giovanola, *La mostra individuale di Ettore Tito alla Galleria di Pesaro a Milano*, in 'Emporium', vol. 49, no. 10, Bergamo, 1919, p. 140 (illustrated).

For more information on this lot please see www.christies.com.



141

VARIOUS PROPERTIES

141

D. LOAGA (ITALIAN, 19TH CENTURY)

Children feeding pigeons

signed and inscribed 'D Loaga/Venezia' (lower left)

oil on panel

13 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in. (34 x 24.5 cm.)

£2,000–3,000

\$3,100–4,500

€2,800–4,200

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 October 1994, lot 215.



142

142

EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)

Harmonious kitchen

signed 'EZampighi' (lower right)

watercolour on paper

20 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (53 x 35 cm.)

£1,500–2,500

\$2,300–3,800

€2,100–3,500



143

TITO CONTI (ITALIAN, 1842-1924)

The musician

signed 'Tito Conti' (lower right)

oil on panel

13½ x 10 in. (34.3 x 25.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

PROVENANCE:

Anonymous sale; Bonhams, London, 8 April 2004, lot 467. (£12,337)



144

AURELIO TIRATELLI (ITALIAN, 1842-1900)

Conversation in an alleyway

signed and inscribed 'A. Tiratelli Roma' (lower left)

oil on panel

11¾ x 8½ in. (29.5 x 20.5 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200

PROVENANCE:

with Gladwell & Company, inv. no. 7463.





■ 145

GIUSEPPE MAGNI
(ITALIAN, 1869-1956)

The happy family

signed and inscribed 'G. Magni/Firenze'
(lower left)

oil on canvas
28¼ x 41½ in. (71.5 x 105.5 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

Giuseppe Magni studied in Florence at the Accademia di Belle Arti. Like his contemporaries Giovanni Torriglia and Eugenio Zampighi (see lot 142), Magni painted peasant scenes from around the countryside. The present work in particular is a large composition, centred around the happiness of a small child. The jovial scene takes place in a well-lit barn, where the figure's clean clothing appears luxuriant against the surroundings. Each character's smile adds to the overall joyousness of the scene.



146

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

The Tiber at the Castel Sant'Angelo; and Fishermen cooking on a boat, possibly on the Venetian Lagoon

both signed with pseudonym 'A. Brandeis' (lower right)

oil on board

both 7 x 9 $\frac{1}{2}$ in. (17.5 x 24.5 cm.)

£6,000-8,000

two in the lot

\$9,100-12,000

€8,400-11,000



147

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

The Ponte Vecchio, Florence

signed 'A. Brandeis.' (lower right)

oil on board

6 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (17 x 23.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700



148

ANTONIO PAOLETTI (ITALIAN, 1834-1912)

A shellfish meal, Venice

signed and inscribed 'Antonio Paoletti di Giov./Venezia' (lower left)

oil on panel

7 x 11½ in. (18 x 28 cm.)

£3,000–5,000

\$4,600–7,600

€4,200–6,900

PROVENANCE:

with N.R. Omell, London.

Private collection, London.



149



150

149

J. GUIARD (ITALIAN, 19TH CENTURY)

Riva degli Schiavone, Venice

signed and dated 'J. Guiard 1835' (lower left)

oil on canvas

24¼ x 36⅞ in. (61.5 x 93.5 cm.)

£2,000–3,000

\$3,100–4,500
€2,800–4,200

150

AMÉDÉE ROSIER (FRENCH, 1831-1898)

A gondolier on the Grand Canal, Venice

signed 'A. Rosier' (lower right)

oil on panel

5⅞ x 11 in. (15 x 28 cm.)

£2,000–3,000

\$3,100–4,500
€2,800–4,200



151
ANTONIETTA BRANDEIS
(AUSTRIAN, 1849-1910)

Venetian barges

signed 'ABrandeis' (lower right)

oil on board

9¼ x 6¾ in. (25.5 x 15 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300

152 No Lot



153

ANTONIETTA BRANDEIS (ITALIAN, 1849-1910)

A bridge in Venice, Saint Mark's basilica in the distance

signed 'ABrandeis.' (lower right)

oil on board

6 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (17.1 x 24.7 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700

PROVENANCE:

with Cooling Galleries, Ltd., London.

Sam Wyly, Dallas, Texas.



λ154

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

A Venetian backwater, St. Mark's tower beyond

signed 'Bouvard' (lower left)

oil on canvas

19 $\frac{3}{8}$ x 25 $\frac{3}{4}$ in. (50.5 x 65.5 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300



λ155

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

A gondolier on a Venetian backwater

signed 'Bouvard' (lower right)

oil on canvas

19½ x 25 in. (49.5 x 63.5 cm.)

£4,000-6,000

\$6,100-9,100
€5,600-8,300



156

JOSEPH SAINT-GERMIER (FRENCH, 1860-1925)

La fête de l'Adriatique à Venise

signed and inscribed 'J.Saint-Germier/Venise' (lower right)

oil on canvas

20 x 24¼ in. (51 x 61 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,200

'La fête de l'Adriatique', depicted in the present lot, is a major ceremony in Venice which is still reconstructed annually on the day of Ascension. In the ceremony, the Doge performs a ritual gesture of launching a gold ring into the Adriatic, which symbolises the marriage of Venice with the sea.



157

BOUVARD (FRENCH, 20TH CENTURY)

Vessels on the Grand Canal before St Mark's Basilica, Venice

signed with pseudonym 'Marc Aldine' (lower right)

oil on canvas

10 x 18½ in. (25 x 47 cm.)

£3,000-4,000

\$4,600-6,000

€4,200-5,600

'Marc Aldine' is a pseudonym used by the Bouvard family.



158

ANTONIO MARÍA DE REYNA
MANESCAU (SPANISH, 1859-1937)

Settlements on the Venetian Lagoon

signed and inscribed 'A. Reyna/Venezia'
(lower left)

oil on canvas

13½ x 29¼ in. (34.2 x 74.5 cm.)

£6,000-8,000

\$9,100-12,000

€8,400-11,000

PROVENANCE:

with Vicars Brothers, London inv. no. 41432.

with Gainsborough Gallery Ltd., London.

with E. Stacy-Marks Ltd., Eastbourne.

Anonymous sale; Christie's, South
Kensington, 1 February 2012 (£9,000).





159

ANTONIETTA BRANDEIS (HUNGARIAN, 1849-1910)

A gondolier at the Bridge of Sighs, Venice

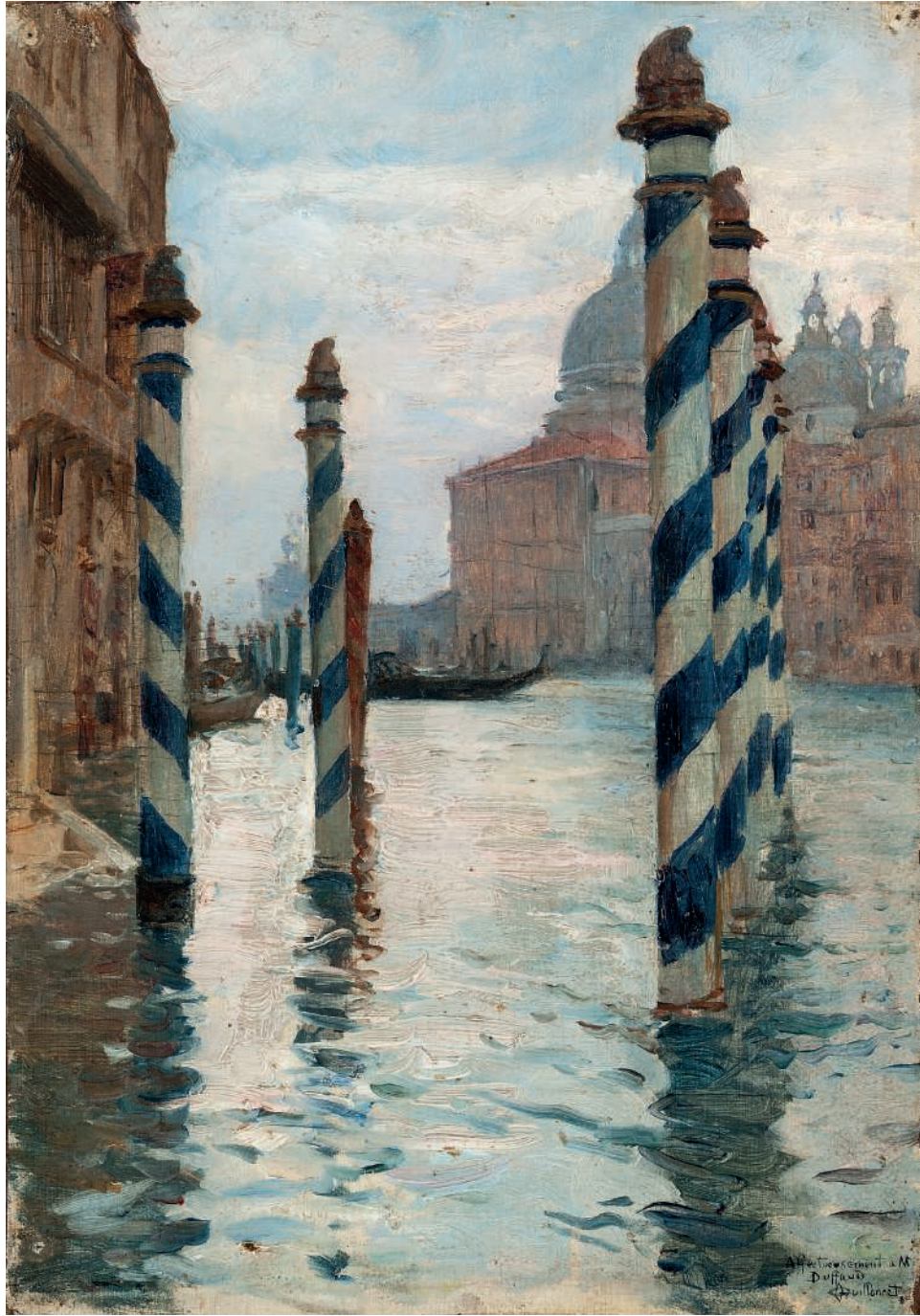
signed with initials 'AB' (lower right)

oil on panel

7 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (20 x 12.4 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900



λ160

EMILE-OCTAVE-DENIS-VICTOR GUILLONNET (FRENCH, 1872-1967)

On the Grand Canal, Santa Maria della Salute beyond

inscribed and signed 'Affectueusement a M/Duffaud/OGuillonnet' (lower right)

oil on canvas laid down on board

15 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (40 x 28.5 cm)

£3,000–5,000

\$4,600–7,600
€4,200–6,900



161

P. MELLINI (ITALIAN, 19TH CENTURY)

At the mosque door

signed 'P. Mellini' (lower left)

oil on panel

22¾ x 17¾ in. (57.9 x 44.3 cm.)

£3,500–4,500

\$5,300–6,800
€4,900–6,200



λ162

EMILE DECKERS (BELGIAN, 1885-1968)

An Algerian beauty in front of a mirror

signed, inscribed and dated 'EDeckers/alger/1956' (lower left)

oil on canvas, unframed

34¼ x 23¾ in. (87 x 60 cm.)

£3,000-5,000

\$4,600-7,600
€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 May 2007, lot 228.



■163

NIELS SIMONSEN (DANISH, 1807-1885)

Prayers in the desert

signed 'NSimonsen' (lower right)

oil on canvas

32½ x 40½ in. (82.5 x 102.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

EXHIBITED:

Copenhagen, Kunsthal Charlottenborg, *The Spring Exhibition*, 1875, no. 222.



164

FRANCISCO-JAVIER AMERIGO Y APARICI (SPANISH, 1842-1912)

In the harem

indistinctly inscribed and signed 'A mis querido/migo dtr Faus/mi afinité/Amerigo'
(lower left)

oil on canvas
15 x 18½ in. (38 x 47 cm.)

£2,500-3,500

\$3,800-5,300
€3,500-4,900



165

PEDER MORK MÖNSTED (DANISH, 1859-1941)

In an African courtyard

signed and dated 'P. Mønsted. 1886' (lower right)

oil on canvas

14 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (36 x 22.2 cm.)

£2,000–4,000

\$3,100–6,000
€2,800–5,600



166

EUGENE PAVY (FRENCH, 1840-1905)

Guarding the door

signed and dated 'E.PAVY/1884.' (lower right)

oil on paper

13¼ x 8¾ in. (33.5 x 21 cm.)

£1,500-2,500

\$2,300-3,800
€2,100-3,500

PROVENANCE:

with George Davidson Ltd., Glasgow, inv. no. B6459.



167

FREDERICK GOODALL (BRITISH, 1822-1904)

Head study of an Arab

signed with monogram 'FG' (lower right)

oil on canvas

14 x 12½ in. (35.5 x 30.7 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200

***168**

RUSSIAN SCHOOL, 19TH/20TH CENTURY

Unfinished portrait of a man

oil on canvas

31½ x 24¼ in. (80 x 61.5 cm.)

£5,000–7,000

\$7,600–11,000
€7,000–9,700



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

169

BENITO CRUZ MESA (SPANISH, 20TH CENTURY)

Striking a bargain

signed 'B. Cruz Mesa' (lower right)

oil on panel

22 x 15½ in. (55.9 x 39.4 cm.)

£2,000–3,000

\$3,100–4,500
€2,800–4,200





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

170

ADOLPHE SCHREYER (GERMAN, 1828-1899)

Arabian standard bearer

signed 'Ad. Schreyer.' (lower right)

oil on canvas

21¼ x 18¼ in. (55.2 x 46.3 cm.)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



171

GEORGES WASHINGTON (FRENCH, 1827-1910)

Rousing the troops

signed 'G. Washington' (lower right)

oil on panel

10 x 7 in. (25.4 x 17.7 cm.)

£3,000–5,000

\$4,600–7,600
€4,200–6,900



172

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

In the desert

signed and dated 'Eug. Fromentin -71-' (lower right)

oil on panel

10½ x 14 in. (26.7 x 35.5 cm.)

£5,000-7,000

\$7,600-11,000

€7,000-9,700

PROVENANCE:

Baron Louis de Rothschild, New York.

Janet and John E. Marqusee Collection, no. 698.

Anonymous sale; Christie's, London, 2 July 2008, lot 29,
where acquired by the present owner.



173



174

VARIOUS PROPERTIES

173

DAVID BATES (BRITISH, 1840-1921)

The road to the Pyramids, Cairo

signed and dated 'David Bates 1902' (lower left); and signed, dated and inscribed 'Beside the Highway to the Pyramids, Cairo/David Bates/1902' (on the reverse)

oil on canvas
14 x 18 in. (36 x 46 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,200

PROVENANCE:

Anonymous sale; Christie's, London, 15 June 2005, lot 37.

174

**HOLGER HVITFELDT JERICHAU
(DANISH, 1861-1900)**

Arab travellers on camels at an outlook

signed and dated 'Holger H. Jerichau/1894.' (lower left)

oil on canvas
14¼ x 24 in. (16 x 61 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



175



176



177

175

**AUGUSTUS OSBORNE
LAMPLOUGH (BRITISH, 1877-1930)**

Mist effect on the upper Nile

signed and dated 'a.Lamplough/1905' (lower left) and inscribed 'Mist Effect on the Upper Nile' (lower right)

watercolour on paper
9 x 23¼ in. (23 x 59.5 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500

176

**AUGUSTUS OSBORNE
LAMPLOUGH (BRITISH, 1877-1930)**

Philae

signed 'a.Lamplough' (lower left) and inscribed 'PHILAE' (lower right)

watercolour on paper
10¼ x 24¾ in. (26 x 63 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

177

**AUGUSTUS OSBORNE
LAMPLOUGH (BRITISH, 1877-1930)**

Creeping shadows

signed and inscribed 'a.Lamplough.A.R.A.' (lower left) and inscribed 'Creeping Shadows' (lower right)

watercolour on paper
8¾ x 23¼ in. (22 x 59 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500



178

NARCISSE BERCHÈRE (FRENCH, 1819-1891)

A procession in Cairo

signed 'Berchère' (lower right)

oil on canvas

24 x 16 $\frac{1}{2}$ in. (61.5 x 42.2 cm.)

£10,000-15,000

PROVENANCE:

with Mathaf Gallery, London. inv.no.D224.

\$16,000-23,000

€14,000-21,000



179

AUGUSTUS OSBORNE LAMPLOUGH (BRITISH, 1877-1930)

A camel rider in the desert; A camel train in the desert; and A desert lookout

the first and third signed and inscribed 'aLamploughR.W.S.' (lower left); the second signed and inscribed 'aLamploughARA'

(lower left)

watercolour on paper

the first and third 9¼ x 24½ in. (23.5 x 62 cm.); the second 8¾ x 23½ in. (21.8 x 59.5 cm.)

three in the lot

£3,000–5,000

\$4,600–7,600

€4,200–6,900



PROPERTY FROM THE JAMES AND ALIX STRACHEY TRUST

180

HENRY ANDREW HARPER
(BRITISH, 1835-1900)

The valley of Jordan, the Dead Sea beyond

inscribed 'The Valley of the Jordan & Dead Sea.' (lower left) and signed and dated 'Henry A Harper/ 1898' (lower right)

pencil and watercolour on paper
15¼ x 21¼ in. (38.5 x 55 cm.)

£1,500-2,500

\$2,300-3,800
€2,100-3,500

PROVENANCE:

The James and Alix Strachey Trust.



181



182

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

181

PAUL PERBOYRE (FRENCH, 1851-1929)

Fantasia

signed and dated 'Perboyre/1886' (lower left)

oil on panel

8½ x 10¾ in. (21.5 x 27.3 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

182

JULES MONGE (FRENCH, 1855-1934)

A cavalry charge

signed and dated 'Jules Monge 1905 .' (lower right) and with

remnants of the artist's seal (on the reverse)

oil on canvas

15¼ x 24 in. (38.7 x 61 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500



183



184

183

TREVOR HADDON (BRITISH, 1864-1941)

An Arab courtyard

signed 'TREVOR HADDON' (lower left)

watercolour on paper
21½ x 28 in. (54.6 x 71.1 cm.)

£800-1,200

184

TREVOR HADDON (BRITISH, 1864-1941)

Discussing the hunt

signed 'TREVOR HADDON' (lower left)

pencil and watercolour on paper
21½ x 28¼ in. (54.6 x 71.8 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

\$1,300-1,800
€1,200-1,700

PROVENANCE:
with The Connoisseur Gallery, London.

END OF SALE

Please note we are now welcoming consignments for our April 2016 auction

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 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.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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 LIVE™ 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 Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £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 reclaimers 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 λ next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or interest, 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 from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if 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 anyone else.

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- 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
- 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:

- This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- 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.

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(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 7839 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.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, 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 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- 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):

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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 us.

(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

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(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**.

(d) Lots containing material that originates 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 Ψ 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 Φ. 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**.

I OUR LIABILITY TO YOU

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

(b) (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 LIVE™,

condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if 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.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

condition: the physical condition of a **lot**.
due date: has the meaning given to it in paragraph F1(a).

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

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

Heading: has the meaning given to it in paragraph E2.

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(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 Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- 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.
- ?, *, Ω, α, #, †
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 △ 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 Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next 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 **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 <http://www.christies.com/financial-interest/> 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 artist.

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

*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.

FOR PORCELAIN AND CERAMICS

- (a) A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase")
- (b) A piece catalogued "in the style of" a period, reign or dynasty is in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style")
- (c) A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
- (d) A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- (e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com
Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com
on every business day after the day of transfer, from 9.00 am until 5.00 pm.
Lots may only be released by Cadogan Tate upon a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1 b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

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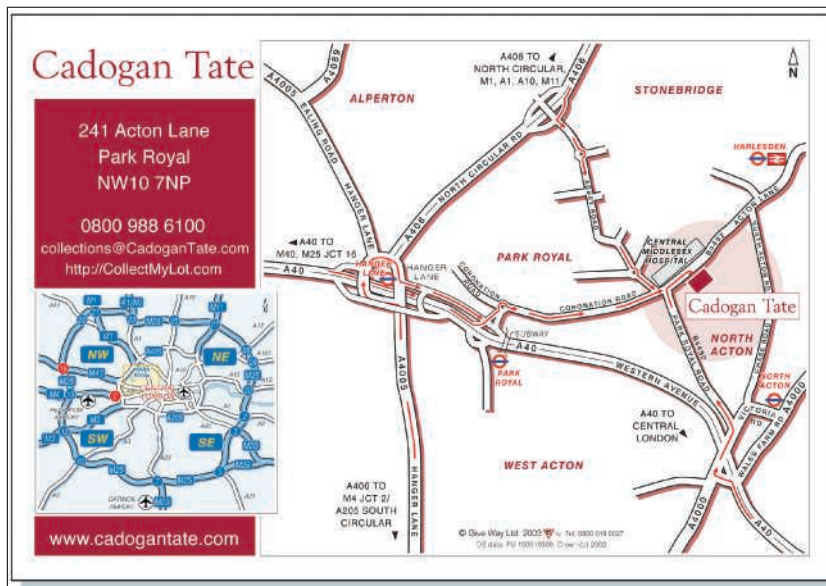
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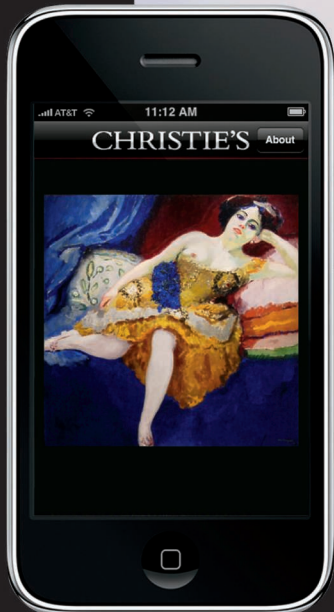
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INDEX

- A**
Alvarez Catalá, L., 139
Amerigo, F., 164
- B**
Bail, J., 2, 16
Bates, D., 173
Baumgartner-Stoiloff, A., 131
Beaume, J., 13
Beauquesne, W., 99
Bentabole, L., 9
Berchere, N., 178
Bisson, E., 37
Biva, H., 52, 54
Blanchard, A., 97
Boutibonne, C., 104
Bouvard, N., 154, 155
Bouvard, 157
Brandeis, A., 146, 147, 151, 153, 159
- C**
Cabane, E., 35
Caprile, V., 133
Capy, M., 43
Carabain, J., 64, 65
Carrier-Belleuse, P., 81
Chaplin, C., 20, 36
Comerre, L., 106
Conti, T., 143
Cortès, E., 93, 94
Croegaert, G., 38, 39, 40
Crosio, L., 138
Cusi, M., 83
- D**
Damoye, E., 49
Daubigny, K., 72
Deckers, E., 162
Devillario, R., 76
Devy, G., 24
Dommersen, P., 121
de Dreux, A., 10
Duval, C., 15
- E**
Eichinger, O., 130
Enjolras, D., 33, 84
Eversen, A., 63
- F**
Flameng, L., 22
Fromentin, E., 172
Fuchs, E., 103
- G**
Gabrini, P., 135
Galien-Laloue, E., 95, 110, 111
Girardet, J., 4
Giusto, F., 91, 98
Glaize, P., 44
Goodall, F., 167
Grolleron, P., 12
Guerrier, V., 90, 92, 100
Guiard, J., 149
Guillonnet, E., 105, 160
de Guzman, M., 28
- H**
Haddon, T., 183, 184
Harper, H., 180
Helleu, P., 85, 86
Hémard, J., 87
Hermann, L., 46
Hermanns, H., 123
Herve, J., 79
His, R., 55, 56, 58, 66, 68
Hulk, A., 122
- J**
Jacob, A., 53, 57, 70, 71, 117
Jansen, W., 116
Jaunbersin, J., 23
Jazet, P., 26
Jeannot, P., 102, 114
Jerichau, H., 174
- K**
Kern, H., 48
Kiesel, C., 125
Kuwasseg, C., 62
- L**
Lamplough, A., 175, 176, 177, 179
LaPira, G., 134
Lapito, L., 51
Larcher, J., 45
Lasellaz, G., 21
Lecomte, P., 5, 108
Legout-Gerard, F., 115
Lesur, H., 89
Loaga, D., 141
- M**
Magni, G., 145
Marcel-Clément, A., 96
Mauve, A., 14
Meissonier, J., 11
Mellini, P., 161
Mesa, B., 169
Meyer von Bremen, J., 59
Michel, M., 80
Monge, J., 182
Monsted, P., 165
- Moreau, A., 73**
Morel, J., 124
Müller-Münster, F., 107
Muns, L., 27
- N**
Normann, A., 109
de Noter, D., 61
- P**
Paoletti, A., 148
Pasini, A., 137
Pavy, E., 166
Payen, E., 19
Paymal-Amoroux, B., 41
Pelouse, L., 50
Penot, A., 31
Perboyre, P., 181
Perron, C., 127
Peyrol, R., 78
Picard, G., 69, 126
Piot, E., 18
Piotrowski, A., 132
Poitevin, E., 8
- R**
Revol, C., 29
de Reyna Manescau, A., 158
Ricon, S., 25
Robin, G., 3, 6, 67
Rosier, A., 150
- S**
Saint-Germier, J., 156
Salmon, T., 74
Scherrewitz, J., 118
Schreyer, A., 170
Scott, G., 82
Sebes, P., 60
Seifert, A., 1
Seignac, P., 34, 47
Sieffert, P., 75, 77
Simonsen, N., 163
Stein, G., 88
Stevens, A., 113
Stuck, F. von, 128
- T**
Tiratelli, A., 144
Tito, E., 140
Tromp, J., 119, 120
- V**
Vaux, C., 7
Verlat, A., 30
Vollon, A., 17
von Margitay, T., 101
- W**
Washington, G., 171
Weisz, A., 42
- Z**
Zamphigi, E., 142



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