



19TH CENTURY EUROPEAN ART

South Kensington 16 March 2017

CHRISTIE'S





INTERNATIONAL 19TH CENTURY EUROPEAN AND ORIENTALIST ART DEPARTMENT

WORLDWIDE SPECIALISTS

INTERNATIONAL HEAD OF DEPARTMENT

Peter Brown
Tel: +44 (0)20 7389 2435

AMSTERDAM

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

LONDON KING STREET

Arne Everwijn
Martina Fusari
Clare McKeon
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

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

GLOBAL MANAGING DIRECTOR

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

REGIONAL MANAGING DIRECTOR

Armelle de Laubier-Rhally
Tel: +44 (0)20 7389 2447

BUSINESS DIRECTOR PRIVATE SALES

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

EMAIL

First initial followed by last name @christies.com
(eg. Arne Everwijn = aeverwijn@christies.com.)
For general enquiries about this auction,
email should be addressed to the sale coordinator.

AUCTION CALENDAR 2017

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

11 MAY

19TH CENTURY EUROPEAN ART
NEW YORK

13 JUNE

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

27 JUNE

**19TH CENTURY ART
AND DUTCH IMPRESSIONISM**
AMSTERDAM

18 SEPTEMBER

TABLEAUX 1400-1900
PARIS

27 SEPTEMBER

**19TH CENTURY EUROPEAN
& ORIENTALIST ART**
LONDON, SOUTH KENSINGTON

23 OCTOBER

19TH CENTURY EUROPEAN ART
NEW YORK

21-22 NOVEMBER

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

14 DECEMBER

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

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27/01/17 Subject to change.



Alastair Plumb
aplumb@christies.com
Specialist



Lottie Gammie
lgammie@christies.com
Sale Co-ordinator



Peter Brown
*International Head
of Department
19th Century European
Art and Victorian,
Pre-Raphaelite and
British Impressionist Art*



Arne Everwijn
Director

19TH CENTURY EUROPEAN ART

THURSDAY 16 MARCH

AUCTION

Thursday 16 March 2017
at 1.00 pm Lots 1–133
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 **TANSY-14415**

VIEWING

Saturday	11 March	12.00 noon – 5.00 pm
Sunday	12 March	11.00 am – 5.00 pm
Monday	13 March	9.00 am – 7.30 pm
Tuesday	14 March	9.00 am – 5.00 pm
Wednesday	15 March	9.00 am – 5.00 pm

AUCTIONEER

Arne Everwijn

SPECIALISTS

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

SALE CO-ORDINATOR
Lottie Gammie
Tel: +44 (0)20 7389 5151
Fax: +44 (0)20 7581 1403

HEAD OF SALE MANAGEMENT
Harriet West
Tel: +44 (0)20 7389 2541
Fax: +44 (0)20 7389 2209

EMAIL

First initial followed by last name
@christies.com (eg. Alastair Plumb =
aplumb@christies.com.)
For general enquiries about this auction,
email should be addressed to the
auction administrator.

Front cover: Lot 118 (detail)
Inside front cover: Lot 73 (detail)
Inside back cover: Lot 65 (detail)
Back cover: Lot 90 (detail)

Please note Christie's has a financial interest
in lots 73, 74, 75, 77 and 99. Please see the
Conditions of Sale at the back of the catalogue
for further information

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TELEPHONE BIDS
Tel: +44 (0)20 7752 3225
Fax: +44 (0)20 7591 0987

CLIENT LIAISON
Aina Truyols
Tel: +44 (0)20 7752 3179

CLIENT SERVICES
Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES

Toby Weatherall
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +44 (0)20 7752 3200
Email: PostSaleUK@christies.com

CONDITIONS OF SALE

This auction is subject to
Important Notices,
Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process,
see the Buying at Christie's section.

[15]
christies.com



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  LIVE

Bid live in Christie's salerooms worldwide
register at christies.com

STORAGE AND COLLECTION

Please refer to the important notice on page
133. Please note all lots (sold and unsold) not
collected from Christie's by 5.00pm on the day
of the sale will be moved to Cadogan Tate Ltd.
Cadogan Tate's opening hours are Monday to
Friday 9am to 5pm, and lots transferred to their
warehouse are not available for collection at
weekends.

View catalogues and leave bids online
at christies.com

CHRISTIE'S





1
ADRIEN MOREAU
(FRENCH, 1843-1906)
The lily pond
signed 'ADRIEN.MOREAU' (lower right)
oil on canvas
12¾ x 18¼ in. (32.5 x 46.5 cm.)
£3,000-5,000

\$3,800-6,300
€3,500-5,800



12
JOHAN HENDRIK KAEMMERER (DUTCH, 1894-1979)

Melodies on the riverbank

signed 'J.H. Kaemmerer' (lower centre)

oil on canvas

14¼ x 22½ in. (36 x 56.5 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



3

ANDRÉ PLUMOT
(BELGIAN, 1829-1906)

Village de Castel

signed and dated 'André Plumot/1884' (lower right)

oil on canvas

24¼ x 42¼ in. (61.5 x 107.5 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



PROPERTY OF AN ENGLISH COLLECTOR

4

HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

Landscape at sunset

signed and dated 'harpignies/1895' (lower right)

oil on canvas

32¼ x 48 in. (82 x 122 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



VARIOUS PROPERTIES

5

FRANS VAN LEEMPUTTEN (BELGIAN, 1850-1914)

Music in the village

signed and dated 'FRANS VAN LEEMPUTTEN 1909' (lower left); and signed and dated 'FRANS VAN LEEMPUTTEN 1909' (on the reverse)

oil on canvas

38½ x 64¾ in. (98 x 164.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



6



7

6

HENRI BIVA (FRENCH, 1848-1928)

Gathering firewood

signed and dated 'H. Biva/ 98' (lower left)

oil on canvas

15½ x 21¼ in. (38 x 55 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

*7

HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

An Italian hill town on the outskirts of Rome

signed 'h. harpignies' (lower left) and inscribed and dated

'Rome.1851' (lower right); and signed, inscribed and dated 'Mon

souvenir à Rome janvier 1851/h. Harpignies' (on the reverse).

oil on canvas

8⅞ x 13 in. (22.5 x 33.2 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 27 October 1988, lot 176.

Acquired at the above sale by the present owner.



8
ACHILLE VARIN
(FRENCH, 1863-1942)
A classical idyll
signed 'A. Varin' (lower right)
oil on canvas
32 x 45¾ in. (81.5 x 116 cm.)
£3,000-5,000

\$3,800-6,300
€3,500-5,800



9
GASTON LA TOUCHE (FRENCH, 1854-1913)

The water fountain

signed 'G. la Touche' (lower right)

oil on canvas

15 x 18½ in. (38 x 46 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100

We are grateful to Roy Brindley and Selina Baring MacLennan for their assistance in cataloguing this lot, which is to be included in the forthcoming catalogue raisonné, which is currently in preparation.

10 No Lot



G. la Touche





11
JOHANN MICHAEL WITTMER THE
YOUNGER (GERMAN, 1802-1880)

The Flight into Egypt

signed, indistinctly inscribed and dated
'M WITTMER T/ ... 1841' (lower centre)
oil on canvas

28½ x 41 in. (72.5 x 104 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, London,
22 November 1978, lot 157.



12

ALESSANDRO CASTELLI
(ITALIAN, 1809-1902)

A fortified town in the Roman countryside

signed, inscribed and dated 'Assdro Castelli in Roma/1857' (lower left)

oil on canvas

39 $\frac{7}{8}$ x 64 $\frac{3}{8}$ in. (101.2 x 163.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000





13

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

Preparing the cannon

signed 'P. Grolleron' (lower right)

oil on canvas

15½ x 24 in. (39.3 x 60.5 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100



14
PIERRE EMMANUEL EUGÈNE DAMOYE (FRENCH, 1847-1916)

Cattle in a landscape

signed and dated 'E. DAMOYE.88.'

(lower left)

oil on panel

12¾ x 23⅝ in. (32.5 x 60 cm.)

£2,500-3,500

\$3,150-4,400

€2,900-4,050



15

ALFRED SMITH (FRENCH, 1853-1932)

The weaver

inscribed, signed and dated
'Bx b Alf Smith 85' (lower right)
oil on canvas
30¼ x 36½ in. (76.5 x 93 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



16
HENRI BIVA (FRENCH, 1848-1928)

A woodland lake

signed 'Henri Biva' (lower left)

oil on canvas

25¾ x 32 in. (65,5 x 81,5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



117

JULES VAN BIESBROECK
(BELGIAN, 1873-1965)

Forest music

signed 'J. Van Biesbroeck.' (lower right)

oil on canvas

54½ x 28 in. (138 x 71 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

Anonymous sale; Sotheby's, London,
4 July 1988, lot 136.

18

CHARLES AMABLE LENOIR (FRENCH, 1861-1940)

The shepherdess

signed 'c.a. Lenoir' (lower right)

oil on canvas

21 $\frac{5}{8}$ x 18 $\frac{1}{2}$ in. (55 x 46.5 cm.)

€5,000-7,000

\$6,300-8,800

€5,900-8,100

PROVENANCE:

Acquired by R. Graham Stewart at the *Salon*, Paris, 1912.

EXHIBITED:

Paris, *Salon*, 1912.



18

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

19

JEAN BÉRAUD (FRENCH, 1849-1936)

Dame assise à l'ombrelle

signed 'Jean Béraud' (upper left)

oil on panel

9 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (24.8 x 19 cm.)

€6,000-8,000

\$7,600-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 1974, lot 213.

Anonymous sale; Christie's, London, 27 March 1975, lot 2.

LITERATURE:

P. Offenstadt, *Jean Béraud 1849-1935, The Belle Epoque: A Dream of Times Gone By, Catalogue Raisonné*, Cologne, 1999, p. 286, no. 388 (illustrated).



19



VARIOUS PROPERTIES

***20**

CHARLES CHAPLIN (FRENCH, 1825-1891)

The quill

signed 'Ch. Chaplin' (lower right)

oil on canvas

29 x 22½ in. (73.5 x 57 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000

PROVENANCE:

Heinrich Zuppiger, Basel (1962).

Private collection, Switzerland.





PROPERTY OF A LADY

21

LOUIS HENRI HIPPOLYTE POTERLET (FRENCH, 1803-1835)

The Death of Sardanapalus (after Delacroix)

oil on canvas

18¼ x 22 in. (46 x 56 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300

PROVENANCE:

Gavin Astor, 2nd Baron Astor of Hever,
And thence by descent to the present owner.

The attribution has been confirmed by Dr. Lee Johnson in 1981.



VARIOUS PROPERTIES

22

GUSTAVE LÉONHARD DE JONGHE (BELGIAN, 1829-1893)

A model and her dog

inscribed and signed 'A mon Ami Jose/

G. De Jonghe' (upper right)

oil on panel

18¼ x 24¼ in. (46.5 x 61.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



23
NARCISSE-VIRGILE DIAZ DE LA PENA (FRENCH, 1807-1876)

Venus with cupids

signed 'N. Diaz' (lower left)

oil on panel

8¾ x 6¼ in. (22 x 16 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



PROPERTY FROM A PRIVATE FAMILY COLLECTION

***24**

CHARLES CHAPLIN (FRENCH, 1825-1891)

A girl with roses

signed 'Ch. Chaplin' (lower right)

oil on canvas

16 x 11½ in. (41 x 29 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



VARIOUS PROPERTIES

25

**GABRIEL CORNELIUS VON MAX
(CZECH, 1840-1915)**

Lost in thought

signed 'G v Max' (upper right)

oil on canvas

14½ x 11¾ in. (29 x 16.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



26

JEAN FRANÇOIS PORTAËLS (BELGIAN, 1818-1895)

A classical maiden

signed 'J. Portaëls' (lower left)

oil on panel

14½ x 12¾ in. (36 x 32.5 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100





27
EDUARD VEITH (GERMAN, 1856-1925)

Portrait of a girl

signed 'E. VEITH' (upper right)

oil on panel

13¾ x 9½ in. (35 x 24 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



28



29

28
FRIEDRICH JOHANN VOLTZ (GERMAN, 1817-1886)

Cattle drinking from the river

signed and dated 'Fr Voltz 1873'

(lower left)

oil on panel

15½ x 40¼ in. (38.5 x 102 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

29
ALEXANDRE JACOB
(FRENCH, 1876-1972)

A shepherd and their sheepdog

signed 'A. Jacob' (lower right)

oil on board

7¼ x 11¼ in. (18.5 x 30 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



Δ30

FRANZ RICHARD UNTERBERGER
(AUSTRIAN, 1838-1902)

Figures on the side of a mountain lake

signed 'FRUnterberger' (lower left)

oil on canvas, unframed

24 x 37¾ in. (61 x 96 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



31
ARVID JOHANSSON (SWEDISH, 1862-1923)

Sunset over calm waters

signed 'Ac Johansson' (lower left)

oil on canvas

27¾ x 41 in. (70 x 105.5 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600





32
PEDER MORK MØNSTED
(DANISH, 1859-1941)

A snow covered track in Lillehammer

signed, inscribed and dated 'P Mønsted. Lillehammer 1918.' (lower left)

oil on canvas

30 x 22 $\frac{3}{4}$ in. (76.5 x 57 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



33

HENRI BIVA (FRENCH, 1848-1928)

A woodland lake

signed 'Henri Biva' (lower left)

oil on canvas

32¼ x 26¼ in. (82.5 x 66.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

with Galeria Jorge, Rio de Janeiro.



34

ALEXANDRE JACOB
(FRENCH, 1876-1972)

Pecher

signed 'A. Jacob' (lower right) and inscribed 'No 4731 Reitlinger/A. Jacob á Asnières
(Seine)/3 Rue Retrou/No 2. Paysage/Tempera' (on the reverse)

tempera on board

10¼ x 13¾ in. (26.7 x 35 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

There is a sketch by the same hand on the reverse.



PROPERTY OF A GENTLEMAN

35

HERMANN SEEGER
(GERMANY, 1857-1920)

Music in the dunes

signed 'Seeger' (lower right)

oil on canvas

33¾ x 47½ in. (85.5 x 120.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with Oscar and Peter Johnson Ltd., London.



36



37

VARIOUS PROPERTIES

λ36

EDOUARD-LEON CORTES (FRENCH, 1882-1969)

Brittany family at dinner

signed 'Ed. Cortes' (lower left)

oil on canvas

21¼ x 25¾ in. (54 x 65 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

37

RUDOLPH LEHMANN (FRENCH, 1814-1882)

The confessional

signed and dated 'RUDOLF.LEHMANN.1872' (lower left)

oil on canvas laid down on board

43¾ x 56½ in. (111 x 142.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, London, 3 April 1969, lot 158.



38

ADOLF HEINRICH CLAUS HANSEN (DANISH, 1859-1925)

A lady at a dressing table

signed 'ad Hein...Hanse' (lower right)

oil on canvas

19¾ x 25½ in. (50 x 65 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



39
HENRI PIERRE PICOU (FRENCH, 1824-1895)

Story time

signed and dated 'Henry Picou 1885.' (lower left)
 oil on canvas
 32 x 24 in. (81.5 x 61 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100



40
LEON COMÉLÉRAN (SPANISH, 1830-CIRCA 1885)

Bubbles

signed 'L. Coméléran' (lower left)
 oil on canvas
 26¼ x 20¼ in. (66.5 x 51.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



41

CHARLES-EMILE-AUGUSTE CAROLUS-DURAN (FRENCH, 1838-1917)

Madame Lafourcade née Cortira à la Havane

signed, inscribed and dated 'Carolus-Duran/ Rome 1907'

(lower right)

oil on canvas

27½ x 21 in. (69 x 53.5 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



42
DELPHIN ENJOLRAS (FRENCH, 1857-1945)

An engaging story

signed 'D. Enjolras' (lower left)

oil on canvas

21¾ x 15¼ in. (55.5 x 38.2 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100



43
DELPHIN ENJOLRAS (FRENCH, 1857-1945)

Contemplation by lamplight

signed 'D.Enjolras' (lower left)

pastel on canvas

28¾ x 21¼ in. (73 x 54 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



λ44

OCTAVE DENIS VICTOR GUILLONNET
(FRENCH, 1872-1967)

Tranquilité au jardin

inscribed and signed 'En Hommage a Monsieur/Fernand

David/ O.D.V.Guillonnet' (lower right)

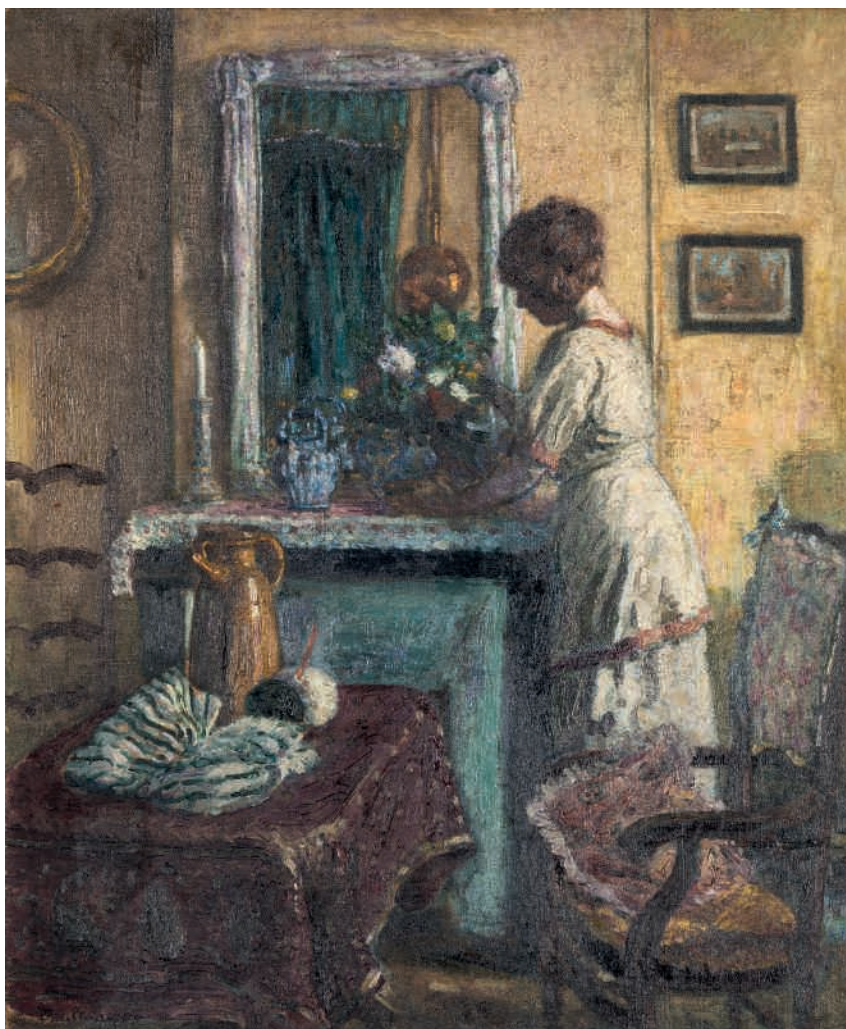
oil on canvas

29 x 24 in. (73.5 x 60.5 cm.)

£3,500-4,500

\$4,400-5,600

€4,100-5,200



45
DAVID OSIPOVICH WIDHOPFF (UKRAINIAN, 1867-1933)

Arranging the flowers

signed and dated 'D.O. Widhopff/1914' (lower left)

oil on canvas

28 $\frac{7}{8}$ x 24 in. (73.5 x 60.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



46
LÉON HERBO (BELGIAN, 1850-1907)

Reclining nude

signed and inscribed 'Léon Herbo/Bruxelles' (lower left)

oil on canvas

29¾ x 35¾ in. (75.5 x 91 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



47
CHARLES CHAPLIN (FRENCH, 1825-1891)

Venus and Cupid

signed 'Ch. Chaplin' (lower left)

oil on canvas

12¾ x 16½ in. (32.5 x 40 cm.)

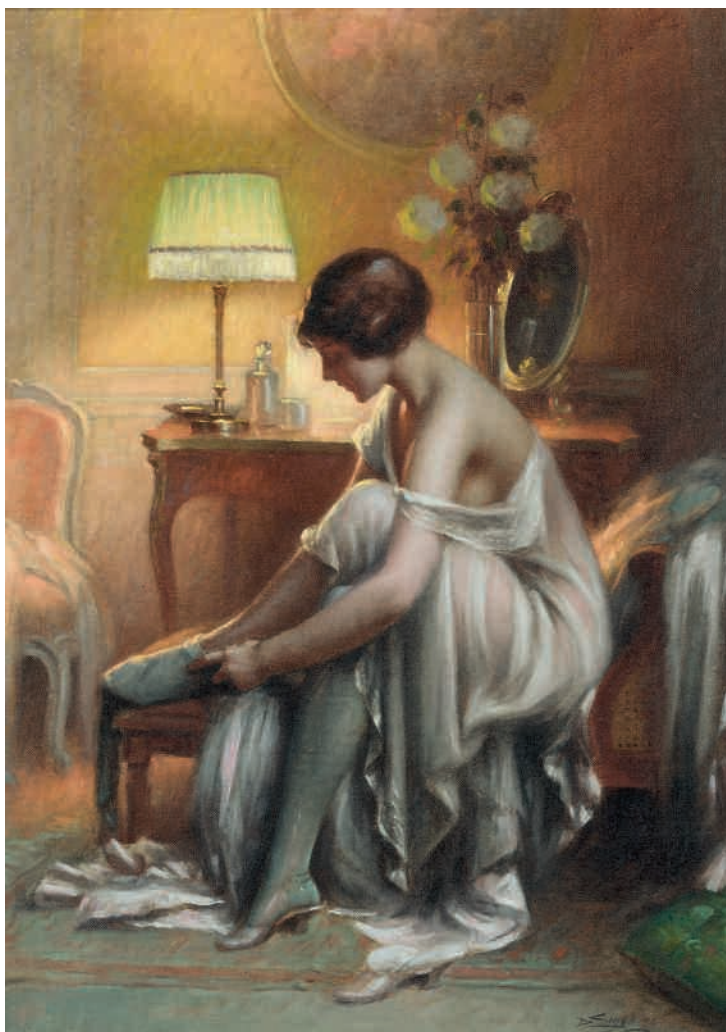
£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with Galerie Bruno Meissner, Zürich.



48
DELPHIN ENJOLRAS (FRENCH, 1857-1945)

Evening preparations

signed 'D. Enjolras' (lower right)

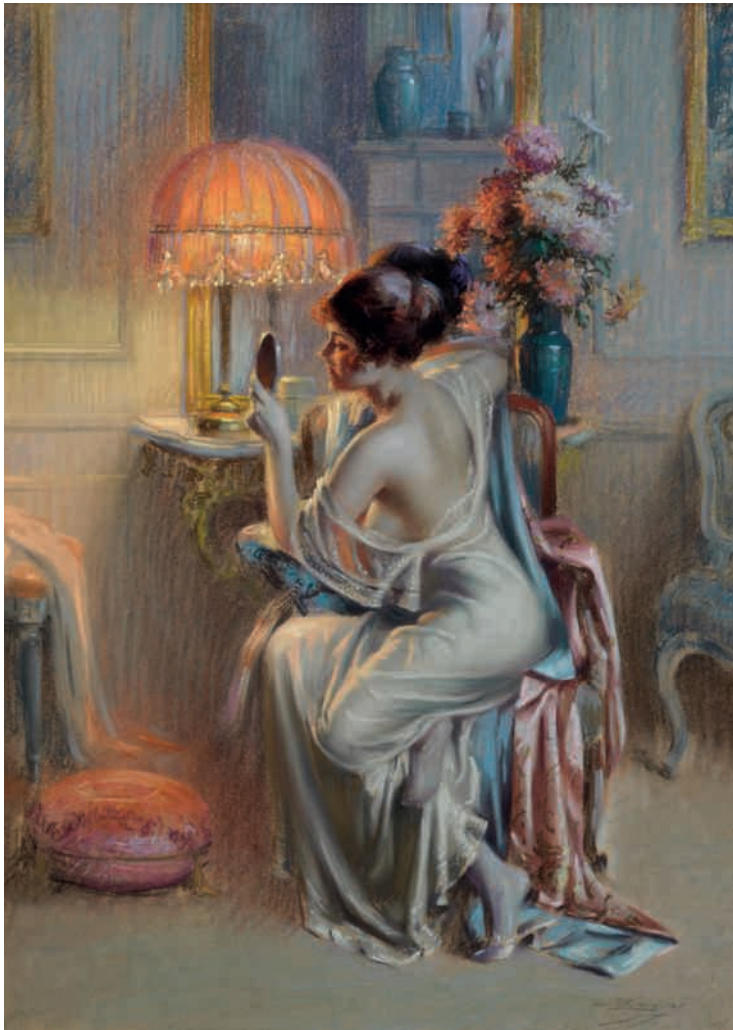
oil on canvas

18 x 13¼ in. (46.2 x 33.6 cm.)

£7,000-10,000

\$8,800-13,000

€8,200-12,000



49
DELPHIN ENJOLRAS (FRENCH, 1857-1945)

The looking glass

signed 'D Enjolras' (lower right)

pastel on paper

27¾ x 20½ in. (71 x 52 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



50
HENRIETTE RONNER-KNIP
(DUTCH, 1821-1909)

Kittens at play

signed 'Henriette Ronner' (lower right) and inscribed 'je certifie que ce tableau est peint par/ Madame Henriette Ronner/ Emma Ronner.' (on the reverse)

oil on paper laid down on board

18 x 25½ in. (46.3 x 65 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

with Roelofs Kunsthandels, Amsterdam.

Private collection, Italy.



51

GAETANO BELLEI
(ITALIAN, 1857-1922)

The favourite

signed twice 'Bellei.G' (upper right)

oil on canvas

16 x 12 in. (40 x 30.5 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000



52
ADOLF EBERLE
(GERMAN, 1843-1914)

The proud dachshund

signed and inscribed 'Adolf Eberle/München' (lower left)

oil on panel

12½ x 15¾ in. (32 x 40 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



53
GUSTAVE-JEAN-LOUIS MOHLER (FRENCH, 1836-1920)

Pierre

signed, inscribed and dated 'G. MOHLER / NEVERS / 1882' (centre right) and
inscribed 'FOX / (dit PIERRE)'

(upper right) and inscribed 'E. Minot'
(on the collar)

oil on canvas

33 x 45¾ in. (84 x 116.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



54
GEORGES CROEGAERT (BELGIAN, 1848-1923)

A light refreshment

signed and inscribed 'GEORGES CROEGAERT PARIS'

(lower right)

oil on panel

10½ x 8½ in. (27 x 22 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



55

GEORGES CROEGAERT (BELGIAN, 1848-1923)

An epistle

signed and inscribed 'GEORGES CROEGAERT PARIS'

(lower right)

oil on panel

10½ x 8½ in. (27 x 22 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



56
JOSEPH CARAUD (FRENCH, 1821-1905)

The royal court

signed and dated 'J. Caraud 1860.' (lower left)

oil on canvas

33¾ x 28 in. (85.5 x 71 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

Galerie Sedelmeyer, Paris (according to a wax seal on reverse).

The subject of this work has been traditionally identified as King Louis XV in the boudoir of Madame du Barry, mistress of the King.



***57**

**FRANÇOIS GABRIEL GUILLAUME LÉPAULLE
(FRENCH, 1804-1886)**

Le Départ pour la Chasse

signed and dated 'G Lepaulle 1834' (lower right)

oil on canvas

16¼ x 12¾ in. (41.2 x 32.4 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100

PROVENANCE:

Anonymous sale; Lilla Bukowskis, Stockholm, 28 September 2004, lot 887.

ENGRAVED:

Georges Maile, 1830, as: *Le Départ pour la Chasse*.



158

RAYMOND LOUIS CHARMAISON (FRENCH, 1876-1955)

Les Jardins de Château Bagatelle

signed and dated 'R Charmaison/1908' (lower left)

oil on canvas

26 x 32 in. (66 x 81.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



59
CARLO BOSSOLI
(ITALIAN, 1815-1884) AND STUDIO

An aristocratic estate

signed with initials 'C B' (lower centre)
watercolour and bodycolour on paper
19 x 26¾ in. (48 x 68 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000

It has been suggested that the present lot depicts the summer residence of Nicola II of Russia, Livadija Palace in Crimea.

We are grateful to Dott.ssa Arabella Cifani for their assistance in cataloguing this lot.



60
NARCISSE-VIRGILE DIAZ DE LA PENA (FRENCH, 1807-1876)

Flowers in a woodland glade

signed 'N. Diaz.' (lower left)

oil on canvas

16½ x 22 in. (42 x 56 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100

PROVENANCE:

Mr. C.E. Newton Robinson, London.

with French Gallery, London, 1939.

with E.J. van Wisselingh & Co., Amsterdam, 1939.

Acquired from the above in 1939 by Dr. H. J. de Lange.

with E.J. van Wisselingh & Co., Amsterdam.

Acquired from the above by the present owner.



61



62

61
JUAN PABLO SALINAS
(SPANISH, 1871-1946)

The dinner date

signed and inscribed 'Pablo Salinas-ROMA' (lower left)

oil on panel

9¾ x 15¾ in. (25 x 40 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROPERTY OF A GENTLEMAN

62
GEORGES JEANNIN
(FRENCH, 1841-1925)

Flowers and fruit

signed 'G. Jeannin' (lower left)

oil on canvas

16¼ x 34¾ in. (41 x 87.5 cm.)

£2,000-4,000

\$2,600-5,000

€2,400-4,600



63 (a pair)



63 (a pair)



64

VARIOUS PROPERTIES

63

**FRANZ RICHARD UNTERBERGER
(AUSTRIAN, 1837-1902)**

A stall on the shore, the Bay of Naples; and On the grand tour, Pompeii

both signed 'F.R. UNTERBERGER' (lower right), the first inscribed 'Veduta presa di chiaja./...golo' (on the reverse), the second 'Entrata del tempio d'E.../al foro Triagalare a Pompeii' (on the reverse)

oil on panel

7 x 10¼ in. (17.8 x 26 cm.)

(2) a pair

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 10 July 2008, lot 135.

Acquired at the above sale by the present owner.

64

**CONSALVO CARELLI
(ITALIAN, 1818-1900)**

Gathering in Naples, Vesuvius beyond

signed and inscribed 'Consalvo Carelli/ NAPOLI' (lower left)

pencil and watercolour on paper

18 x 21 in. (45.5 x 53 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

65

**HERMANN DAVID SOLOMON
CORRODI (ITALIAN, 1844-1905)**

The fruit sellers

signed and inscribed 'H. Corrodi. Roma' (lower left)

oil on canvas

37¼ x 25½ in. (94 x 64.5 cm.)

£7,000-10,000

\$8,800-13,000

€8,200-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 April 1988, lot 78.





66
PEDER MORK MØNSTED (DANISH, 1859-1941)
The washerwomen

signed, inscribed and dated 'PMønsted.San Remo.1906'
(lower right)
oil on canvas
18¼ x 12¾ in. (46.5 x 32.7 cm.)

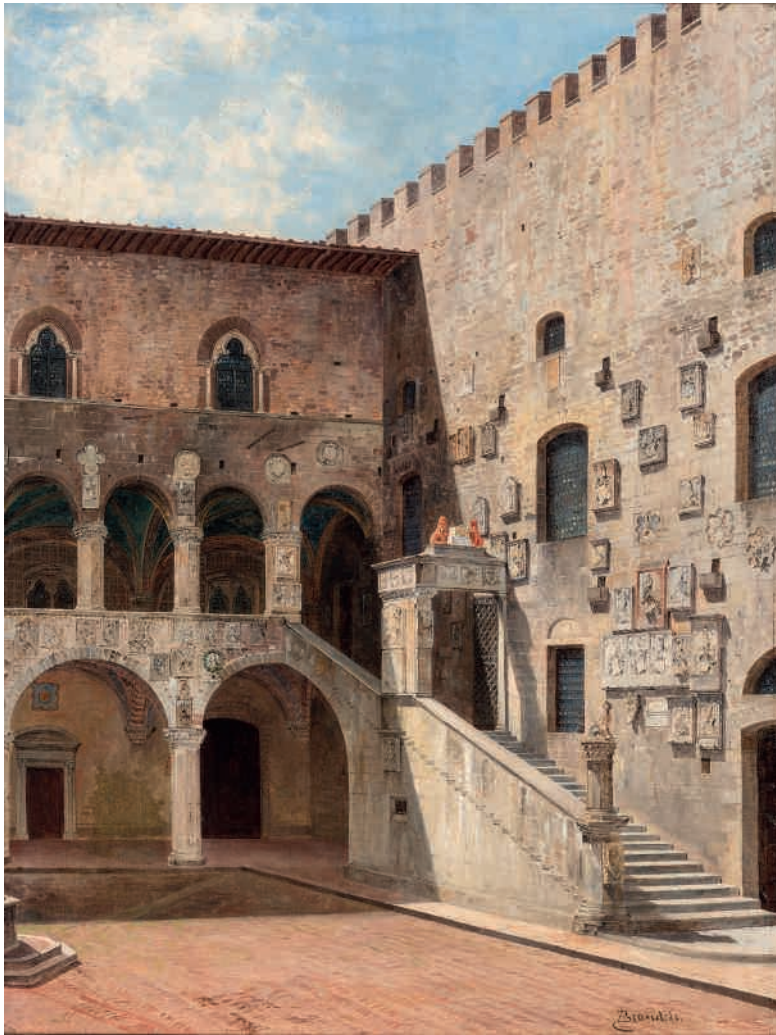
£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 February 1990, lot 371.
Acquired at the above sale by the present owner.



67

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

The courtyard at the Palazzo del Bargello, Florence

signed 'ABrandeis' (lower right)

oil on canvas

25 x 17¾ in. (60 x 45 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000



68

PÉTER RÁTZ (HUNGARIAN, 1879-1945)

A dwelling in classical ruins

signed 'Pe Ratz' (lower left)

oil on canvas

63¼ x 118½ in. (160.5 x 301.5 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



69

FRANCESCO LOJAONO (ITALIAN, 1841-1915)

The Bay of Palermo, Monte Pellegrino beyond

signed 'F. Lojacono.' (lower right)

oil on canvas

17¾ x 31½ in. (45 x 80 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



70



71



72

70
CHARLES CLÉMENT CALDERON
(FRENCH, 1870-1906)
Sunset over the Grand Canal, Venice
 signed 'C. Calderon' (lower right)
 oil on canvas
 21¾ x 32 in. (54.5 x 81 cm.)
 £5,000-7,000 \$6,300-8,800
 €5,900-8,100

λ71
NOEL GEORGES BOUVARD
(FRENCH, 1912-1975)
A gondola on a Venetian backwater
 signed 'Bouvard' (lower right)
 oil on canvas
 21½ x 31 in. (45.5 x 79 cm.)
 £4,000-6,000 \$5,100-7,500
 €4,700-7,000

λ72
BOUVARD (FRENCH, 20TH CENTURY)
A Venetian backwater
 signed with pseudonym 'Marc Aldine' (lower right)
 oil on canvas
 18¾ x 21¾ in. (46 x 55 cm.)
 £4,000-6,000 \$5,100-7,500
 €4,700-7,000

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



73

RAFAEL SENET (SPANISH, 1856-1926)

View towards St. Mark's Square with Santa Maria della Salute in the distance

signed 'RSenet.' (lower left)

oil on canvas

19 $\frac{1}{8}$ x 30 $\frac{3}{4}$ in. (48.5 x 78 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 14 November 2007, lot 229.

Acquired at the above sale by the present owner.



74



75

74

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

The Doge's Palace, Venice

signed 'A. Brandeis' (lower right)

oil on board

6¾ x 9½ in. (17.1 x 23.2 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 January 2008, lot 117.

Acquired at the above sale by the present owner.

75

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

St. Mark's Square, Venice

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

oil on board

6¾ x 9½ in. (17.1 x 23.2 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 January 2008, lot 117.

Acquired at the above sale by the present owner.



76
CARLO GRUBAS (ITALY, 1810-1870)

The Doge's Palace, Venice

signed 'C. Grubas' (lower right)

oil on canvas

8 x 10¾ in. (20.5 x 27 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



77
ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

Piazza San Marco, Venice; and On the Lagoon before Piazza San Marco, Venice

both signed 'A. Brandeis.' (lower left)

oil on panel

4% x 8% in. (12 x 21.5 cm.)

£7,000-10,000

(2) a pair

\$8,800-13,000

€8,200-12,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 January 2008, lot 116.

Acquired at the above sale by the present owner.



78

LOUIS CLAUDE MOUCHOT (FRENCH, 1830-1891)

On a Venetian canal

signed and dated 'L. Mouchot 1876' (lower right)

oil on canvas

21 x 35½ in. (53.5 x 90.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



λ79

**ANTOINE BOUVARD
(FRENCH, 1870-1956)**

A Venetian backwater

signed with pseudonym 'Marc Aldine' (lower right)

oil on canvas

21½ x 32 in. (54.5 x 82 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



180

ANTOINE BOUVARD (FRENCH, 1870-1956)

A gondola on a Venetian backwater, St Mark's Tower beyond

signed 'Bouvard' (lower right)

oil on canvas

21 x 31¼ in. (53.5 x 79 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100



λ81

ANTOINE BOUVARD (FRENCH, 1870-1956)

A gondola on a Venetian backwater

signed 'Bouvard' (lower right)

oil on canvas

19¾ x 25½ in. (50 x 65 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



λ82

**ANTOINE BOUVARD
(FRENCH, 1870-1956)**

A Venetian backwater

signed 'Bouvard' (lower right)

oil on canvas

25½ x 36¼ in. (65 x 92.5 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000



83

CHARLES EUPHRASIE KUWASSEG (FRENCH, 1838-1904)

Conversations at the waters edge

signed and dated 'C. Kuwasseg fils/ 1868' (lower right)

oil on canvas

25 x 36¼ in. (63.5 x 92.5 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100



84
EUGENE GALIEN-LALOUE (FRENCH, 1854-1941)

A bustling street before the Pantheon, Paris

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

gouache on paper

7½ x 12 in. (19 x 30.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



85
EUGENE GALIEN-LALOUE (FRENCH, 1854-1941)

At the side of the Seine

signed 'E. Galien Laloue' (lower left)
pencil, watercolour and bodycolour on paper
7¼ x 12¾ in. (19.5 x 32 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000



86

GEORGES STEIN (FRENCH, 1855-1930)

Théâtre du Châtelet, Paris

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

oil on canvas

15 x 21¼ in. (38 x 55 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



87
HENRI GASTON DARIEN (FRENCH, 1864-1926)

Evening on the Seine

signed and inscribed 'H Darien/Paris' (lower right)

oil on canvas, unframed

24 x 39³/₈ in. (61 x 100 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



88
CIRCLE OF ALBERT GUILLAUME (FRENCH, 1873-1942)
In a hurry with a hatbox

oil on canvas laid down on board
 53½ x 26¾ in. (136 x 68 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

89
CIRCLE OF ALBERT GUILLAUME (FRENCH, 1873-1942)
The umbrella

oil on canvas laid down on board
 53½ x 26¾ in. (136 x 68 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



PROPERTY FROM A PRIVATE FAMILY COLLECTION

***90**

JOSÉ GARCÍA Y RAMOS (SPANISH, 1852-1912)

Matadors at rest

signed 'García y Ramos' (lower right)

oil on panel

11¼ x 7¼ in. (28.7 x 18.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



VARIOUS PROPERTIES

91

PAOLO SALA (ITALIAN, 1859-1929)

Westminster Abbey

signed 'Paolo Sala' (lower right)

oil on panel

8½ x 12 in. (21.6 x 30.5 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

PROVENANCE:

By descent through the artist's family.

Anonymous sale; Bonhams, Knightsbridge, 25 November 2014, lot 478.

Acquired at the above sale by the present owner.



92

LUDWIG HANS FISCHER
(GERMAN, 1848-1915)

London from the Thames

signed 'Ludwig Hans Fischer'
(lower right)

watercolour and ink on paper
34½ x 53½ in. (88 x 136.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

with Artaria & Co., Vienna.



PROPERTY OF A GENTLEMAN

93

KASPARUS KARSEN
(DUTCH, 1810-1896)

A calm waterway

signed and dated 'K Karsen 1855' (lower right)

oil on canvas

23¼ x 33 in. (59 x 83.5 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



VARIOUS PROPERTIES

94

JACQUES FRANCOIS CARABAIN (BELGIAN, 1834-1933)

Route de Disentis, Valle de Medels

signed 'J. Carabain' (lower right); and signed, inscribed and dated 'Je .../vue dans la
Vallee de Medels Route de Disentis á/Airolo. est peint par moi, et original -/Bruxelles 5
fevrier 1887,/54 Rue Vifquin. J. Carabain.' (on a label attached to the reverse)
oil on canvas

24 x 16¼ in. (61 x 41 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



95

95

JAN HENDRICK VERHEYEN (DUTCH, 1778-1846)

A conversation on the footpath

signed and dated 'Verheyen 1833'

(centre right on the doorframe)

oil on panel

12 x 10½ in. (30.5 x 26 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with Rayner MacConnal, London.

96

**EUGÈNE JOSEPH VERBOECKHOVEN
(BELGIAN, 1798-1881)**

A sunlit passage

signed with initials and dated 'E.V.1842..R..' (lower left)

oil on canvas

17¾ x 14¾ in. (45.4 x 36.5 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



96

PROPERTY OF A GENTLEMAN

97

**CHARLES HENRI JOSEPH LEICKERT
(BELGIAN, 1818-1907)**

Skaters on a frozen waterway

signed, inscribed and dated 'Ch. Leickert f 82.' (lower right)

oil on canvas

32 x 47½ in. (81.5 x 120.5 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000

PROVENANCE:

with W.H. Patterson, London.

VARIOUS PROPERTIES

98

SALOMON LEONARDUS VERVEER (DUTCH, 1813-1876)

Skaters on a frozen canal

signed and dated 'SL Verveer 1865' (lower left)

oil on panel

12¾ x 15¾ in. (31.5 x 40.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with Gainsborough Gallery, London.



97



98



99

**HANS MAKART
(AUSTRIAN, 1840-1884)**

Leda and the Swan

oil on canvas
40½ x 53 in. (103 x 135 cm.)

£8,000-12,000

\$11,000-15,000

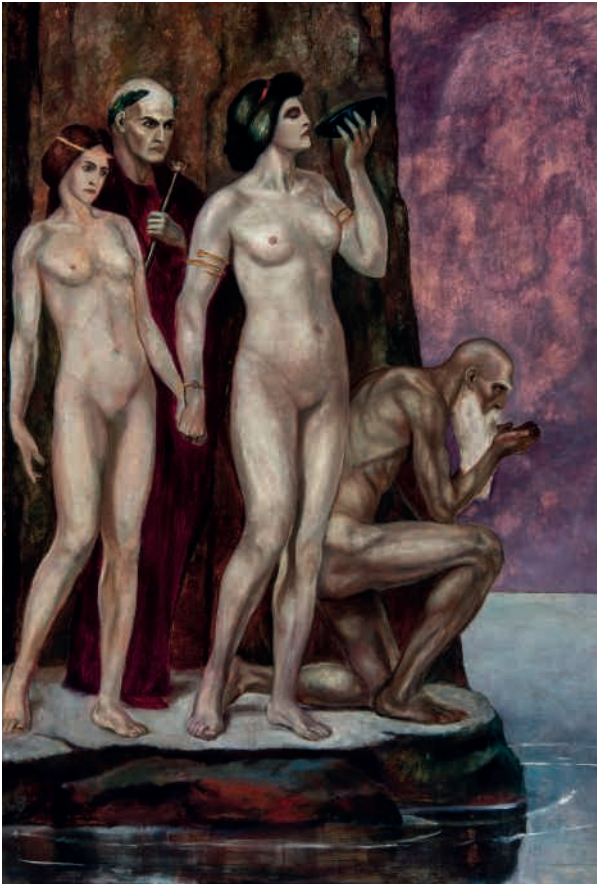
€9,300-14,000

PROVENANCE:

Private Austrian collection,
Anonymous sale; Christie's, London,
8 July 2009, lot 201.
Acquired at the above sale by the present
owner.

LITERATURE:

Zeitschrift für bildende Künste, VI, 1871,
p. 310.
F. Pecht, 'Hans Makart' in *Über Land und
Meer*, 27, Year 14, no. 2, Stuttgart, 1871,
p. 3.
C. von Lützow, Hans Makart. Ein Beitrag
zu seiner Charakteristik, in *Zeitschrift für
bildende Kunst*, XXI, 1886, p. 190.
A. Rosenberg, *Geschichte der
modernen Kunst*, Leipzig, 1889, p. 40.
T. von Frimmel, *Lexicon der Wiener
Gemäldesammlungen*, II, Munich, 1914,
p. 456.
G. Frodl, *Hans Makart Monographie und
Werksverzeichnis*, Salzburg, 1974, p. 304,
no. 104 (illustrated).



100

**ARNOLD FRÉDÉRIC RECHBERG
(GERMAN, 1879-1947)**

Die Läuterung

oil on panel
58 x 39¾ in. (147.5 x 101 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with Galerie Georges Petit, Paris.

EXHIBITED:

Exposition Arnold Rechberg, Galerie
George Petit, 1-15 November, 1906, Paris,
p. 14, no. 16 as 'Léthé'; *Peinture, réplique
agrandie et modifiée d'un tableau
appartenant au Dr Sp. (1905 - 1906)*
Arnold Rechberg (1879 - 1947), Zwischen
Kunst und Politik Museum der Stadt Bad
Hersfeld, 17 July - 12 September 1993,
illustrated in the catalogue as no. G3.

LITERATURE:

Un statuaire philosophe, Arnold Rechberg,
by L. Roger-Milès, Le Figaro, 1906, a 6
page article with 20 works by the artist
illustrated.



101



102

101
EVARISTE VITAL LUMINAIS (FRENCH, 1822-1896)
Mermaid

signed 'v Luminais' (lower left)
 oil on canvas
 11¾ x 21¼ in. (29 x 54 cm.)

£3,000-5,000

\$3,800-6,300
 €3,500-5,800

102
THEODOR BAIERL (GERMAN, 1881-1932)
Chasing Fortune

each signed 'Th Baierl' (the central section lower left; the side sections lower right)
 charcoal and coloured chalk on paper
 central section 25% x 25% in. (65 x 65 cm.); two side sections
 25% x 13% in. (65 x 34.5 cm.)
 three divided scenes in one overall composition

£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 5 April 2001, lot 13.



1103

OCTAVE DENIS VICTOR GUILLONNET (FRENCH, 1872-1967)

Astrology

signed 'OEDV- Guillonnet' (lower right)

oil on canvas, unframed

80¼ x 70¾ in. (204.5 x 179.5 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



104
GIUSEPPE MAZZEI (ITALIAN, 1867-1944)
Melpomene and Thalia

signed with monogram (lower right) and inscribed 'Melpomene Thalia' (lower centre)
 oil on canvas, unframed
 84 x 42¾ in. (213 x 108.5 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



105
GIUSEPPE MAZZEI (ITALIAN, 1867-1944)
Urania

signed with monogram (lower right) and inscribed 'Urania' (lower centre)
 oil on canvas, unframed
 84 x 42¾ in. (213 x 108.5 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



106

CIRCLE OF FREDERICK GOODALL (BRITISH, 1822-1904)

Sixteen impressions of the Orient

oil on paper laid down on canvas
51 x 50 $\frac{3}{8}$ in. (102.5 x 129.5 cm.) framed size

£7,000-10,000

\$8,800-13,000

€8,200-12,000





107
FREDERICK ARTHUR BRIDGMAN
(AMERICAN, 1847-1928)

A caravan in the desert

signed 'F.A. Bridgman' (lower left)

oil on canvas

20½ x 31 in. (52 x 78.8 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

108

**GEORGES ANTOINE ROCHEGROSSE
(FRENCH, 1859-1938)**

Oriental beauty

signed and dated 'G. Rochegrosse/ 1920' (lower right)

oil on canvas

29 x 24 in. (73.5 x 61 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000



108

109

**GEORGES ANTOINE ROCHEGROSSE
(FRENCH, 1859-1938)**

A harem performance

signed 'G Rochegrosse' (lower right) and inscribed 'a Petit

Antoinette' (on the reverse)

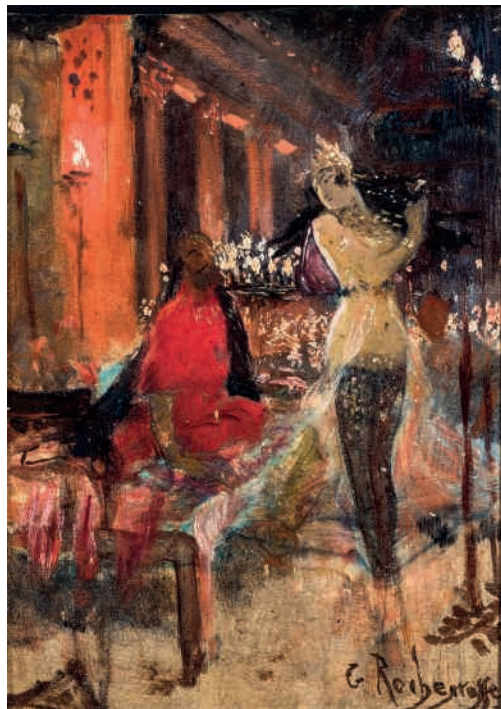
oil on panel

9 x 6½ in. (22.5 x 16 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



109



110
JEAN JOSEPH BENJAMIN CONSTANT
(FRENCH, 1845-1902)

A Janissary

inscribed, signed and dated 'E. Lecomte de Easle/ Benj-Constant 1882.' (lower centre)

oil on panel

18 3/8 x 12 in. (46 x 32 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



***111**

**JEAN JOSEPH BENJAMIN CONSTANT
(FRENCH, 1845-1902)**

The grief of the Pasha (The Dead Tiger)

signed 'Benjamin Constant' (lower right)

oil on canvas

35¾ x 29¾ in. (90.8 x 74.5 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300



112
WILLIAM GALE (BRITISH, 1823-1909)

An Algerian interior

signed with monogram (lower right)

oil on paper laid down on canvas

10¼ x 14¾ in. (26 x 36.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

EXHIBITED:

Probably Glasgow Institute of Fine Arts, 1887 no. 623.

Gale began painting in the Pre-Raphaelite manner, but after travelling to the Middle East in 1862 and again in 1867 he settled into the Arab and Moorish subjects that dominated his work for the remainder of his life. This picture, painted on paper, was probably done on the spot during one of those trips, and was probably exhibited towards the end of his career in 1887 at the Glasgow Institute of Fine Arts.



113
H WARD (BRITISH, 19TH CENTURY) AFTER THOMAS ALLOM

Smyrna

signed and dated 'H Ward/1878'

(lower left)

oil on canvas

30½ x 60½ in. (60.5 x 76.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

After a drawing by Thomas Allom
(1804-1872) which was engraved by
J.B. Allen, published c. 1850.



114

JEAN RAYMOND HIPPOLYTE LAZERGES (FRENCH, 1817-1887)

A smoke in the harem

signed 'hipote Lazerges' (lower right)

oil on panel

18½ x 25¾ in. (47.2 x 65 cm.)

£5,000-7,000

\$6,300-8,800

€5,900-8,100



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

115

ATTRIBUTED TO WILLIAM JAMES MÜLLER (BRITISH, 1812-1845)

Five figures

oil on canvas

19¾ x 27 in. (50 x 69 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

with Spink & Son Ltd., London.



116
WILLIAM JAMES MÜLLER (BRITISH, 1812-1845)

Haggling in the bazaar

signed 'WMuller' (lower left)

oil on canvas

25¾ x 21¼ in. (66 x 54 cm.)

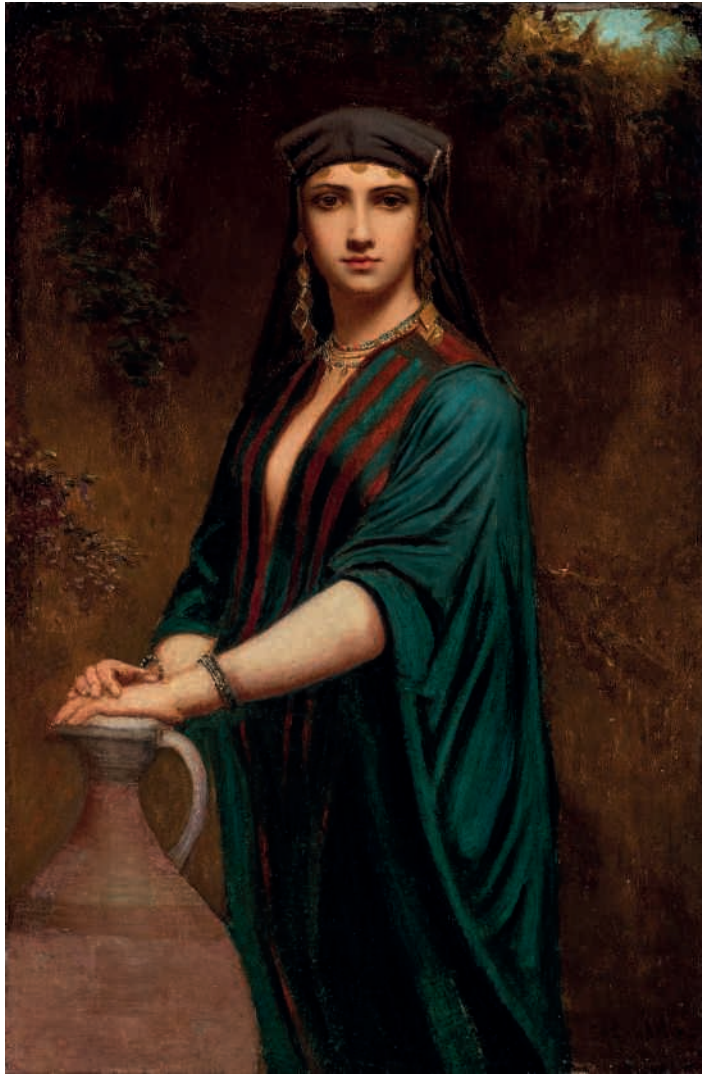
£2,000-4,000

\$2,600-5,000

€2,400-4,600

PROVENANCE:

with Spink & Son Ltd., London.



VARIOUS PROPERTIES

117

CHARLES LANDELLE (FRENCH, 1821-1908)

The Egyptian girl

signed 'Ch. Landelle' (lower right)

oil on canvas

17 $\frac{5}{8}$ x 11 $\frac{1}{2}$ in. (44.5 x 29.3 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

EXHIBITED:

Boston Art Club, according to a label on the reverse.





118

GEORGES ANTOINE ROCHEGROSSE (FRENCH, 1859-1938)

Reclining model

signed 'G. Rochegrosse' (lower left)

oil on canvas

14 x 21¾ in. (35.2 x 55.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000



119

OTTO PILNY (SWISS, 1866-1936)

A dance in the desert

signed and dated 'OTTO PILNY 1989' (lower right)

oil on canvas

31½ x 47½ in. (80 x 120.5 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-21,000



120
VICTOR PIERRE HUGUET
(FRENCH, 1835-1902)

Collecting water

signed 'V. Huguét' (lower right)

oil on canvas

13¾ x 19¼ in. (35 x 48.4 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



121

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

The camel train

signed and dated 'F.A. Bridgman/ 1922' (lower right)

oil on panel

9¼ x 13 in. (24 x 33 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-7,000



***122**

HERMANN-DAVID-SALOMON CORRODI (ITALIAN, 1844-1905)

Faloukas on the Nile

signed and inscribed 'H. Corrodi Cairo.' (lower right)

oil on canvas

19 $\frac{7}{8}$ x 40 $\frac{1}{8}$ in. (50.5 x 101.9 cm.)

£10,000-20,000

\$13,000-25,000

€12,000-23,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

123

WILLIAM JAMES MÜLLER (BRITISH, 1812-1845)

Figures on the Nile

signed and dated 'W. Müller 1845.' (lower right)

oil on canvas

28 x 35¾ in. (71 x 91 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with Spink & Son Ltd., London.



VARIOUS PROPERTIES

124

**EDWARD ALFRED ANGELO GOODALL
(BRITISH, 1819-1908)**

Mosque of Sultan Hassan, Cairo

signed and inscribed 'E A Goodall/RWS' (lower left)

pencil and watercolour on paper

13½ x 20¾ in. (34 x 53 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

125

WILLIAM JAMES MÜLLER (BRITISH, 1812-1845)

On the Quay at an Oriental port

signed "W. Müller" (lower left)

oil on canvas

17¾ x 24½ in. (45 x 62.5 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with Spink & Son Ltd., London.



VARIOUS PROPERTIES

126

GODEFROY DE HAGEMANN (FRENCH, 1820-1877)

Gathering outside the citadel

signed and dated 'G. De. hagemann 74' (lower left)

oil on canvas

12¾ x 18 in. (32.5 x 46 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, New York, 5 February 2002, lot 148.



127



128

127
PHILIPPE-JACQUES VAN BREE (DUTCH, 1786-1871)

Odalisque

signed, inscribed and dated 'P. van Bree/Roma 68' (upper right)

oil on canvas

30¾ x 37¼ in. (77.2 x 94.6 cm.)

£6,000-8,000

\$7,600-10,000

€7,000-9,300

128

BERNARD BOUTET DE MONVEL (FRENCH, 1881-1949)

The procession

with monogram (lower right)

pencil and pastel on panel

31½ x 55½ in. (80 x 140 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

The present lot is thought to be a study for a later model by the artist.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

129

WILLIAM JAMES MÜLLER
(BRITISH, 1812-1845)

Figures in Thebes

inscribed, with initials and dated 'Thebes/ WM 1841' (lower left)

oil on panel

11 x 15¾ in. (28 x 39.5 cm.)

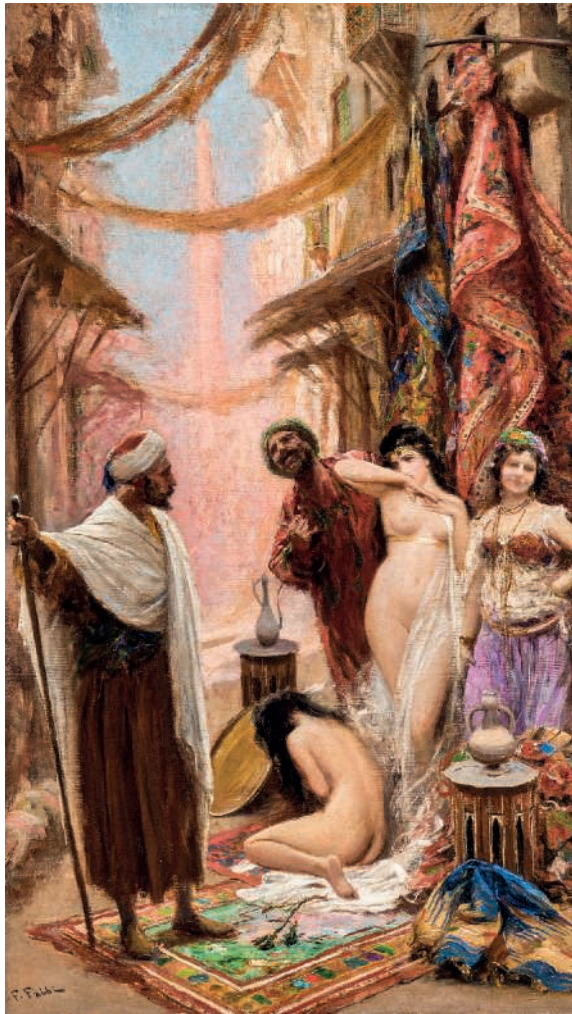
£3,000-5,000

\$3,800-6,300

€3,500-5,800

PROVENANCE:

with The Fine Art Society, London.



VARIOUS PROPERTIES

130

FABIO FABBI (ITALIAN, 1861-1946)

The slave market

signed 'F. Fabbio' (lower left)

oil on canvas

27 $\frac{3}{4}$ x 15 $\frac{7}{8}$ in. (70.3 x 40 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000





131

131
AUGUSTUS OSBORNE LAMPLOUGH
(BRITISH, 1877-1930)

Feluccas on the Nile

signed and dated 'a.Lamplough/ 1909'
 (lower left)

watercolour on paper
 14½ x 19 in. (37 x 48 cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800



132 (a pair)

132
AUGUSTUS OSBORNE LAMPLOUGH
(BRITISH, 1877-1930)

The lonely desert; and Philae

the first signed and inscribed
 'A.LamploughR.W.S.' (lower left) and
 inscribed 'The Lonely Desert'
 (lower right);

the second signed 'A.Lamplough'
 (lower left) and inscribed 'Doomed Philae'
 (lower right)

watercolour on paper
 the first 9 x 24 in. (23 x 61 cm.); the second
 9¾ x 24½ in. (24.5 x 63 cm.)

two in the lot

£3,000-5,000

\$3,800-6,300

€3,500-5,800



133 (a pair)

133
HERMANN DAVID SALOMON
CORRODI (ITALIAN, 1844-1905)

*Pilgrims journeying to the Mount of
 Olives, Jerusalem beyond*

signed and inscribed 'H. Corrodi.Roma'
 (lower left)

oil on canvas
 63¾ x 32¾ in. (162 x 83.5 cm.)

£10,000-20,000

\$13,000-25,000

€12,000-23,000

END OF SALE



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** (▲ 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 below next to certain catalogue entries under the section of the catalogue called Symbols Used in the 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** is our opinion and should 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 clients 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 **lot** 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 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 carry out any work which 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(g).

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 year 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 documents) 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

(a) As **authorised bidder**. 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.

(b) As **agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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 write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when 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 highest amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **X** 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 F(i)(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, **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:

- It will be honourable 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**.

- 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 another buyer.

(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 content 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.

(k) 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.

(l) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(i) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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:

- 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: LLOYGB33
LLOYDS BANK LTD, International bank account number: G881 LLOYD 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 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 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

You must cash subject to a maximum of £5,000 per buyer per year on 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 6GT.

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

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we 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 30th 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 in writing.

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 to set out 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; if 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;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- we can 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
- 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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(v) shall apply.

(d) 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.

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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashier on +44 (0)20 7839 9060.
- (c) If you do not collect any lot promptly following the auction or can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse,
- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- we will charge you storage costs from that date.
 - we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

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

(i) 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 details. 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 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: 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.

(e) Gold

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

(f) 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.

(g) 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) 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, 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 conversion 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 the 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

authenticity warranty: 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 lot 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. **Movement within the EU must be within 3 months from the date of sale.** 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'.

o

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.

?, *, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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

△ Property Owned in part or in full by Christie's

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Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

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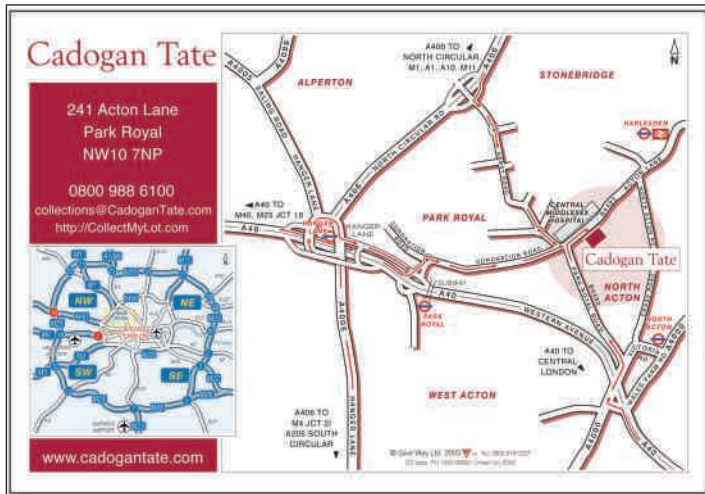
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