





INTERNATIONAL 19TH CENTURY EUROPEAN AND ORIENTALIST ART DEPARTMENT

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05/11/15

INTERNATIONAL 19TH CENTURY ART AUCTIONS

AUCTION CALENDAR 2016

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

25 APRIL

19[™] CENTURY EUROPEAN ART **NEW YORK**

17 MAY

19[™] CENTURY EUROPEAN ART LONDON, SOUTH KENSINGTON

24-25 MAY

OLD MASTER, 19TH CENTURY ART AND DUTCH IMPRESSIONISM

AMSTERDAM

14 JUNE

19TH CENTURY EUROPEAN & ORIENTALIST ART LONDON, KING STREET

8 SEPTEMBER

19[™] CENTURY EUROPEAN ART LONDON, SOUTH KENSINGTON

24 OCTOBER

19[™] CENTURY EUROPEAN ART

NEW YORK

OLD MASTER, 19[™] CENTURY ART AND DUTCH IMPRESSIONISM

AMSTERDAM

13 DECEMBER

19[™] CENTURY EUROPEAN & ORIENTALIST ART

LONDON, KING STREET

Subject to change. 11/12/15

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19TH CENTURY EUROPEAN ART

Tuesday 17 May 2016



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Arne Everwijn Director aeverwijn@christies.com

AUCTION

Tuesday 17 May 2016 at 1.00 pm Lots 1-165 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 HARLOW-11800

STORAGE AND COLLECTION

Please refer to the important notice on page 211. Please note that Cadogan Tate's opening hours are Monday to Friday gam to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

VIEWING

Friday	13 May	9.00 am - 5.00 pm
Saturday	14 May	11.00 am - 5.00 pm
Sunday	15 May	11.00 am - 5.00 pm
Monday	16 May	9.00 am - 7.30 pm

AUCTIONEERS

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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 131 Inside front cover: Lot 134 Inside back cover: Lot 141 Back cover: Lot 104

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BUYING AT CHRISTIE'S

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

[15]

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HENRI BIVA (FRENCH, 1848-1928)

A garden in blossom signed 'Henri Biva' (lower left) oil on canvas 19¾ x 24¼ in. (50.5 x 61.5 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700

It has been suggested that the surrounding landscape is Villeneuve l'Étang.



2 EDMOND MARIE PETITJEAN (FRENCH, 1844-1925)

A cottage on a country track signed 'E.Petitjean' (lower right) oil on canvas 151/8 x 22 in. (38.5 x 56 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



HENRI BIVA (FRENCH, 1848-1928)

A lake at a forest clearing

signed 'Henri Biva' (lower left) oil on canvas 21½ x 25¾ in. (54 x 65.5 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500





4

THÉRÈSE MARTHE FRANÇOISE COTARD-DUPRÉ (FRENCH, 1877-1921)

La fermière

signed 'Th. Cotard-Dupré' (lower right) oil on canvas 21% x 28% in. (54.3 x 73.3 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700

EXHIBITED

Paris, Salon de l'Union des Femmes Peintres et Sculpteurs.



■5

WILHELMINE CHARLOTTE NIELS (GERMAN, 1866-1943)

A rest in the dunes

signed, inscribed and dated 'WNEILS/HAMBURG1901' (lower left) oil on canvas $41\times59\%$ in. (104.5 $\times150.5$ cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500



LÉON RICHET (FRENCH, 1847-1907)

A figure at a woodland lake signed 'Leon Richet' (lower left) oil on canvas 29 x 36¼ in. (73 x 92 cm.)

£4,000-6,000

A nude in the forest

JEAN ACHILLE BÉNOUVILLE (FRENCH, 1815-1891)

oil on canvas

24 x 19½ in. (61 x 49.5 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400

PROVENANCE:

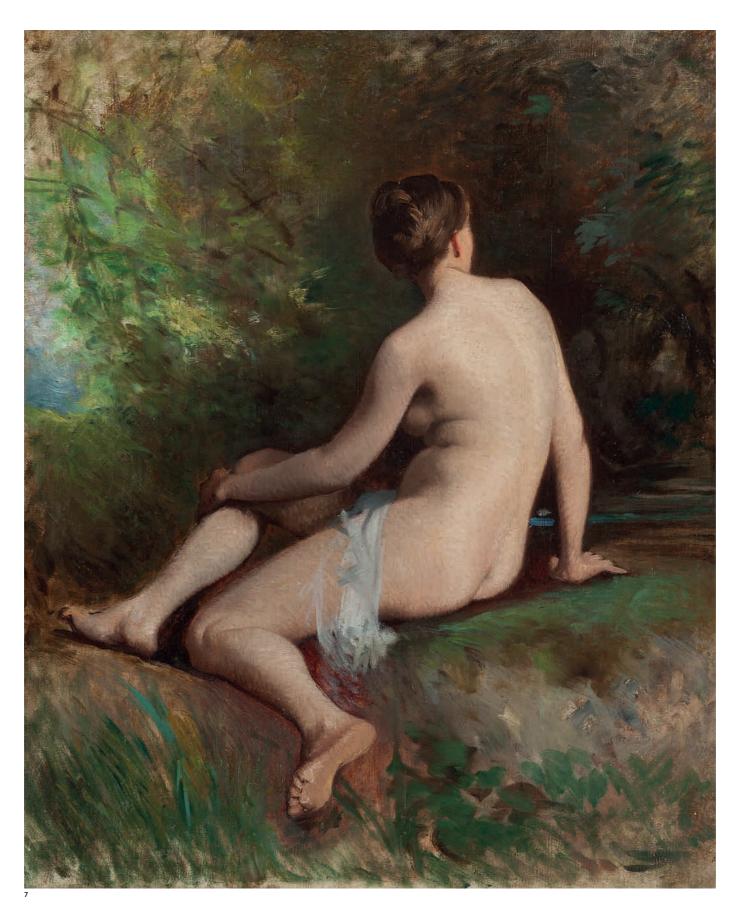
\$5,700-8,500 €5,000-7,500

The family of the artist. Private collection, Mulhouse.

LITERATURE

M. Aubrun, Achille Bénouville, Paris, 1986, p.136, no. 198 (illustrated).

10





λ8

MAURICE CHABAS (FRENCH, 1862-1947)

On the riverbank

signed and inscribed 'Maurice Chabas/en hommage respectuex à Monsieur Denvillé.' (lower right)

oil on canvas 13½ x 22¾ in. (33 x 56 cm.)

£1,500-2,500 \$2,200-3,600 €1,900-3,100

PROVENANCE:

with Lemaire Fils, Paris.



STANISLAS VICTOR EDOUARD LEPINE (FRENCH, 1835-1892)

A sailing boat on a lake with remnants of signature oil on canvas $15 \times 21\%$ in. (38 x 55 cm.)

£10,000-15,000

\$15,000-21,000 €13,000-19,000

PROVENANCE:
with Durand-Ruel, New York.
with Brossette, Paris
A Bergaud, Paris

R. Schmit and M. Schmit, *Stanislas Lépine 1835-1892. Catalogue raisonné de l'oeuvre peint*, Paris, 1993, p. 183, no. 452 (illustrated).



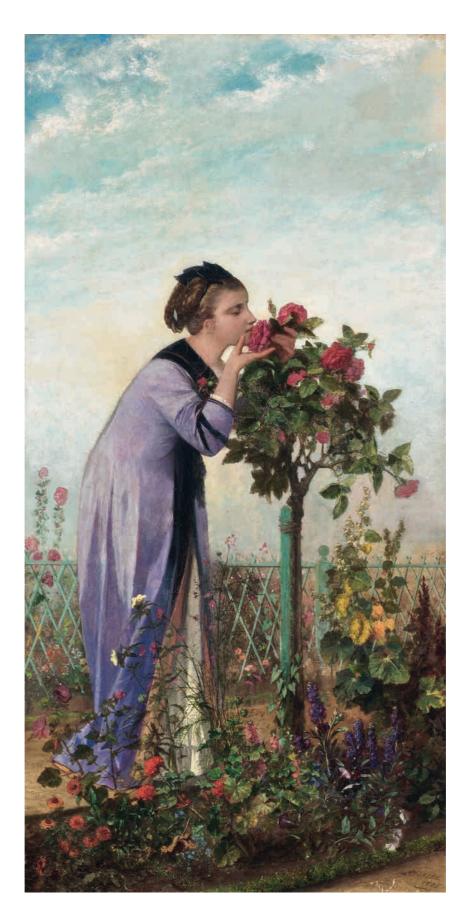
*10 LÉON RICHET (FRENCH, 1847-1907)

Sunset over a lake signed 'Léon-Richet' (lower right) oil on canvas 17½ x 25% in. (43 x 65 cm.)

£,2,000-4,000

\$2,900-5,700 €2,500-5,000





11 PIERRE PAUL LÉON GLAIZE (FRENCH, 1842-1932)

The awakening of spring signed and dated 'PGlaize/1875' (lower right) oil on canvas 35½ x 17¾ in. (90 x 45 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



12 STEFANO NOVO (ITALIAN, 1862-1927)

A songbird's melody signed 'Stefano Novo' (lower left) oil on panel 15% x 7¾ in. (40 x 19.5 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



13 ATTRIBUTED TO JULES WORMS (FRENCH, 1832-1914)

The charming visitor oil on panel 14% x 18 in. (36.5 x 45.5 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200





14 ALEXANDRE SERRES (FRENCH, B. 1850)

A serenade

signed and dated 'SerresAlexandre/1888' (lower right) oil on canvas $58\,x\,21\%$ in. (147.5 x 55 cm.)

£,2,000-4,000

\$2,900-5,700 €2,500-5,000



■15
EUGÈNE EMMANUEL AMAURY-DUVAL (PINEU) (FRENCH, 1808-1885)

La baigneuse

signed with initials and dated 'A.D. 1865' (lower right) oil on canvas $54 \frac{1}{2}\,x\,38\frac{1}{2}$ in. (138.5 x 98.3 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700



■16

ETTORE FORTI (ITALIAN, B. 1893)

The antiquarian

signed and inscribed 'EForti/Rome' (lower right) oil on canvas 23% x 39% in. (60.5 x 100 cm.)

£15,000-20,000

\$22,000-28,000 €19,000-25,000





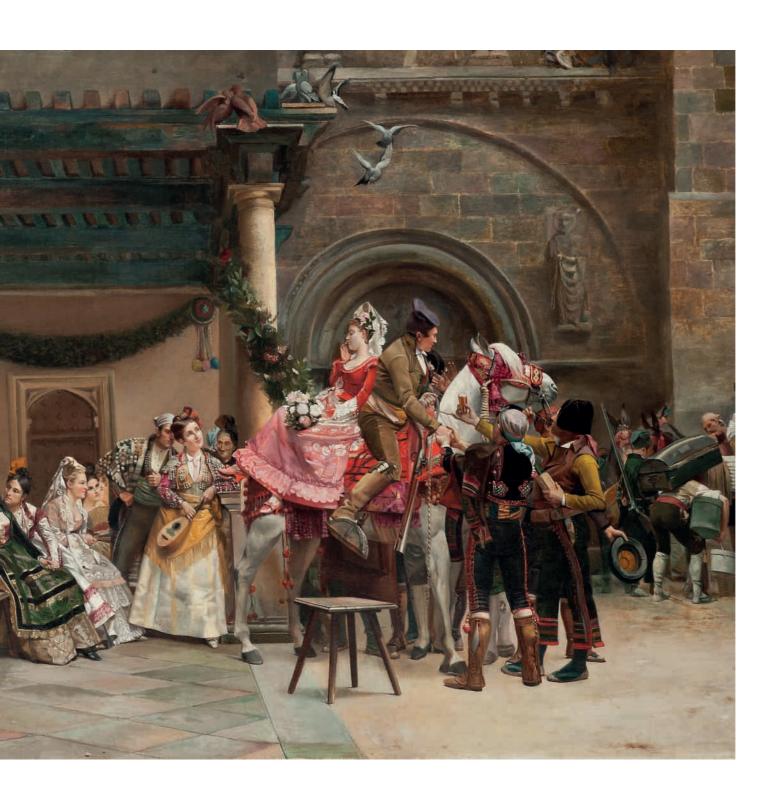
■17 AFTER JEHAN GEORGES VIBERT

Le départ des mariés, Espagne oil on canvas 27¾ x 47½ in. (70 x 121 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700

The present lot is after the painting of 1873, sold at Christie's, New York on 24 October 2007, lot 127.







*18 STEFANO BRUZZI (ITALIAN, 1835-1911)

Oxen ploughing signed and dated 'S. Bruzzi, 1872' (lower left) oil on canvas 13% x 23% in. (35 x 59.5 cm.)

£10,000-15,000

\$15,000-21,000 €13,000-19,000



Δ19 ALFREDO VACCARI (ITALIAN, 1877-1933)

Pascolo Apuano

signed and indistinctly dated 'A. Vaccari –922' (lower left); and inscribed 'Pascolo Apuano' (on the reverse) oil on canvas 25% x 33 in. (65.3 x 83.8 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



PROPERTY FROM AN ITALIAN COLLECTION

20

HERMANN DAVID SOLOMON CORRODI (ITALIAN, 1844-1905)

In the Roman Campagna

signed, inscribed and dated 'H.Corrodi.Roma.73.' (lower right) oil on canvas $21\times38\%$ in. (53.3 $\times\,98.5$ cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700

PROVENANCE:

with Galleria d'Arte Europa, Milan.

Acquired from the above in 1967 by the grandfather of the present owner.



VARIOUS PROPERTIES

21

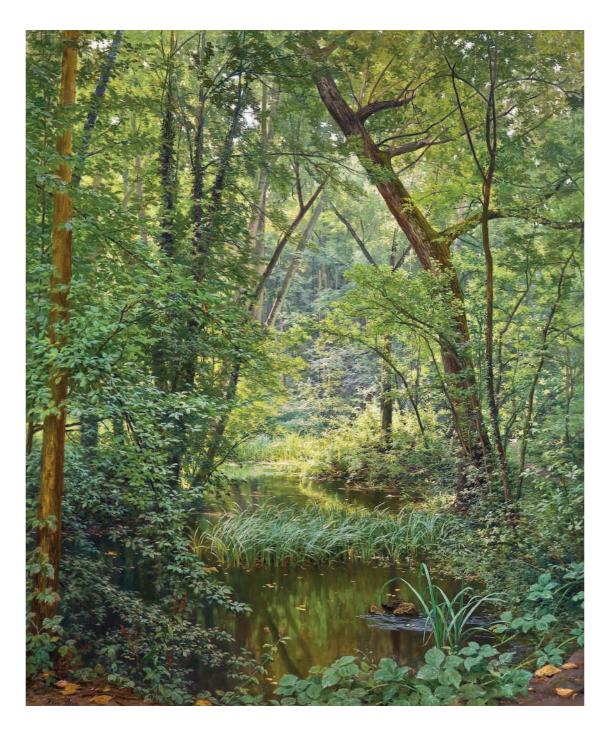
PIERRE-EMMANUEL DAMOYE (FRENCH, 1847-1916)

Cattle grazing

signed and dated 'E. DAMOYE 73' (lower right) oil on canvas $131\!\!/\,\!x\,173\!\!/\,\!i$ in. (45 x 82 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



22

HENRI BIVA (FRENCH, 1848-1928)

The woodland pool

signed 'Henri Biva' (lower left) oil on canvas $64\% \times 53\%$ in. (163.8×135.3 cm.)

£6,000-8,000

\$8,600-11,000 €7,500-10,000

PROVENANCE:

Anonymous sale, Christie's London, 16 July 1995, lot 156.

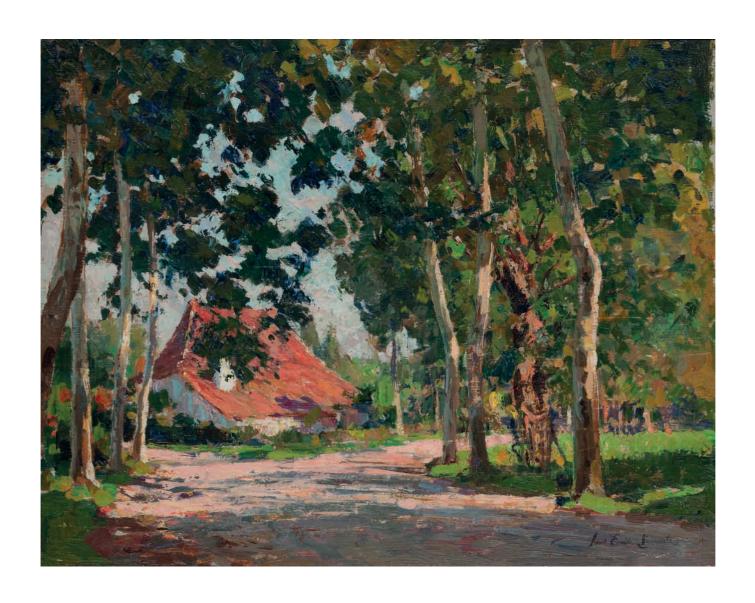


23 HENRI BIVA (FRENCH, 1848-1928)

A boat moored on a tranquil lake signed 'Henri Biva' (lower right) oil on canvas 1814 x 2414 in. (46 x 61.5 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500

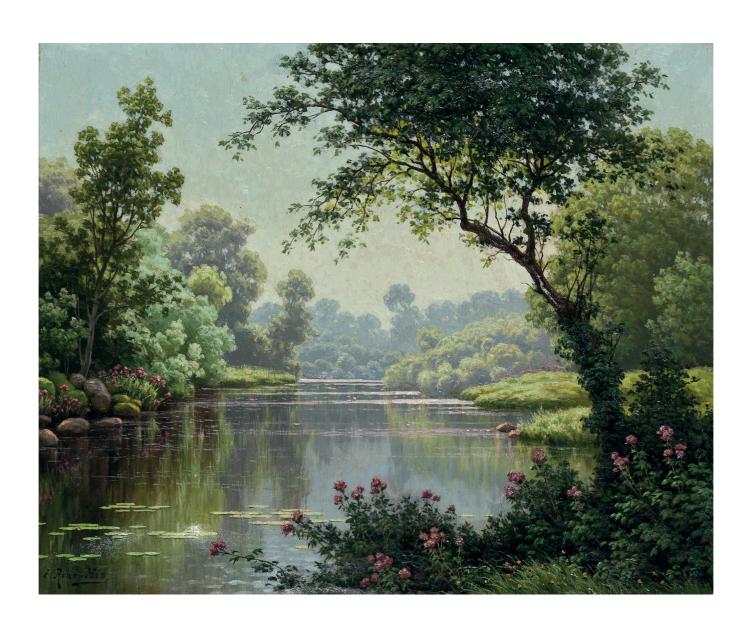


λ 24 PAUL EMILE LECOMTE (FRENCH, 1877-1950)

A cottage by a sunlit lane signed 'Paul Emile Lecomte' (lower right) oil on panel 12¾ x 16½ in. (32.5 x 41 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



λ 25 RENÉ CHARLES EDMOND HIS (FRENCH, 1877-1960)

Le trou d'eau tranquille

signed 'E. René-His' (lower left) oil on canvas 15 x 18 in. (38 x 45.9 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

PROVENANCE:

with Frost and Reed, London.

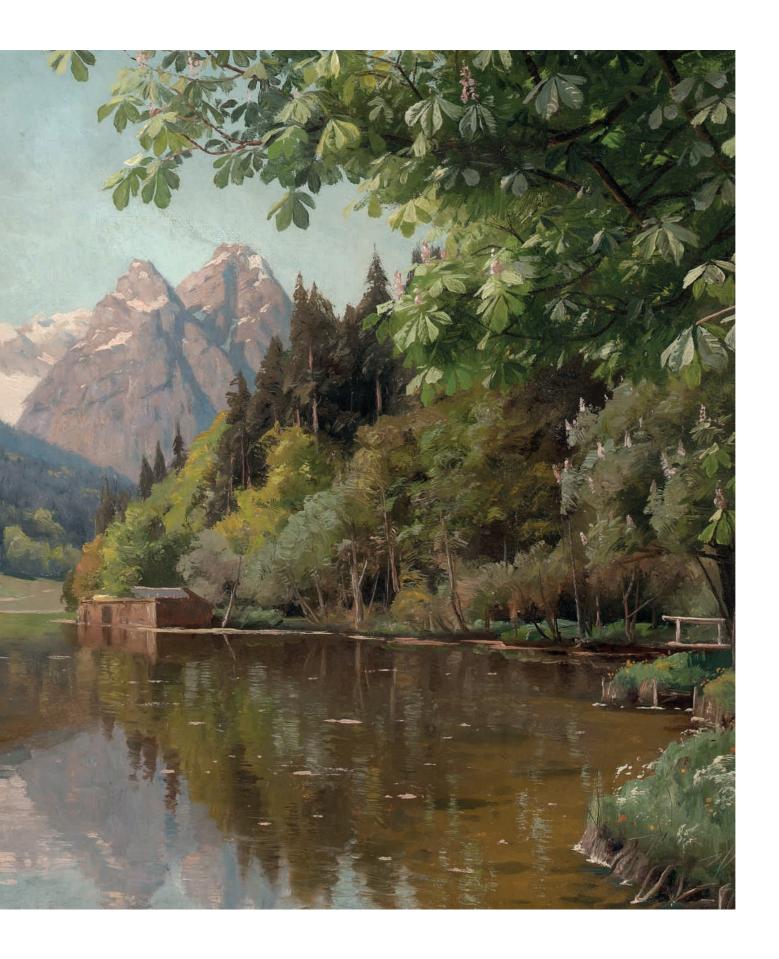




26 PEDER MORK MÖNSTED (DANISH, 1859-1941)

Rowing on a lake signed and dated 'P.Mönsted.1913.' (lower left) oil on canvas 17% x 241⁄4 in. (44 x 61.5 cm.)

£3,000-5,000





λ 27 PAUL EMILE LECOMTE (FRENCH, 1877-1950)

Feeding the chickens

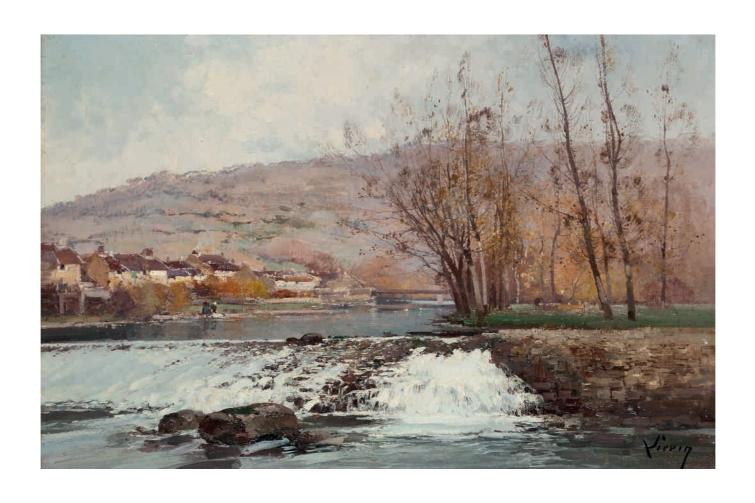
signed 'Paul Emile Lecomte' (lower right) oil on canvas $18\,\%$ x $21\,\%$ in. (46.5 x 55.4 cm.)

£1,500−2,500

\$2,200-3,600 €1,900-3,100

PROVENANCE:

with Ch. Ducher & M. Mathieu, Paris.



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

Lavandieres pres d'une cascade signed with pseudonym 'Lievin' (lower right) oil on canvas $17\% \times 25\%$ in. (43.5 x 65 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400





29 PEDER MORK MÖNSTED (DANISH, 1859-1941)

Water Lilies on a Pond

signed and dated 'PMönsted.1920' (lower right) oil on canvas $13\frac{1}{2} \times 22\frac{1}{6}$ in. (34.5 x 57 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700

PROVENANCE

Anonymous sale; Phillips, London, 20 November 2001, Lot 96.

Mönsted is known for his highly finished landscapes detailing water and the effect of light on the forest canopy. The clarity of light which highlights his scenes is reminiscent of the Golden Age of Dutch painting. He is considered the leading Danish landscape painter of the period. Mönsted was tutored by Julius Exner and Andries Fritz at the Academy of Copenhagen. Throughout Mönsted's long career, he circulated Europe, the Middle East and North Africa.



30(a pair)

*30

RAFFAELO ARMENISE (ITALIAN, 1852-1925)

Wooded landscapes

signed 'R. Armenise' (lower left and lower right respectively) oil on canvas 16% x 10% in. (42 x 27 cm.)

a pair

£1,500-2,500

\$2,200-3,600 €1,900-3,100

PROVENANCE:

Juan and Félix Bernasconi, Lugano The Bernasconi Collection, Argentina (by descent from the above)



30(a pair)

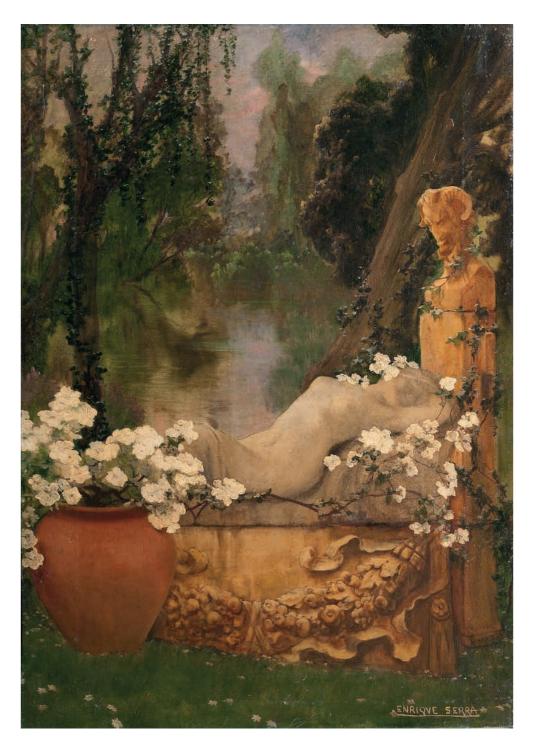


31 EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

Ducks at the water's edge signed with pseudonym 'J.Lievin' (lower left) oil on canvas 13 x 18 in. (33 x 46 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



32 ENRIQUE SERRA Y AUQUE (SPANISH, 1859-1918)

A classical garden

signed 'ENRIQUE SERRA' (lower right) oil on canvas, unframed $30\% \times 21\%$ in. (77 x 54 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500



■33

JOSEPH BAIL (FRENCH, 1862-1921)

Cleaning the copper

signed 'Bail Joseph' (lower right) oil on canvas 35¼ x 46¼ in. (89.5 x 117.5 cm.)

£6,000-8,000

\$8,600-11,000 €7,500-10,000





■34
JOSEP MIRABENT GATELL (SPANISH, 1831-1899)

Vegetables on a ledge

signed and dated 'Mirabenty/1889' (centre left) oil on canvas, in a painted oval 38% x 29% in. (98 x 75 cm.)

£3,000-5,000



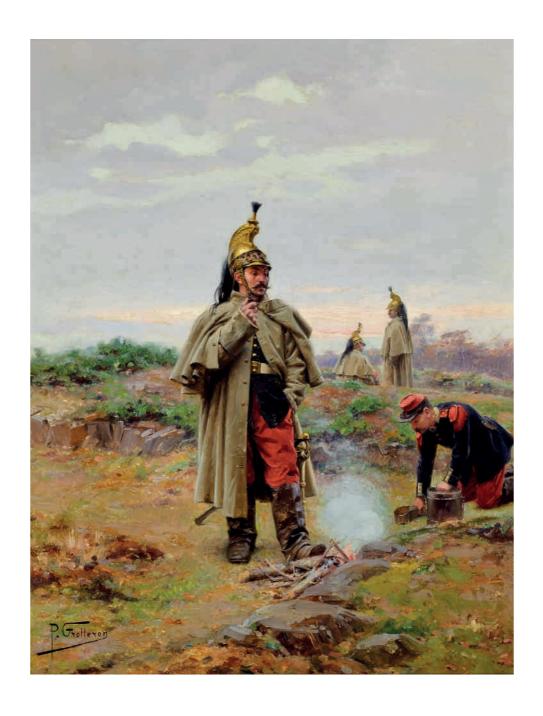
35

JOSEP MIRABENT GATELL (SPANISH, 1831-1899)

Champagne, Jelly and Oranges

signed and dated 'Mirabenty/1889' (lower left) oil on canvas, in a painted oval 38% x 29% in. (98 x 75 cm.)

£3,000-5,000



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

Dragoons breaking from battle signed 'P. Grolleron' (lower left) oil on panel 14¼ x 10% in. (36 x 27 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

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



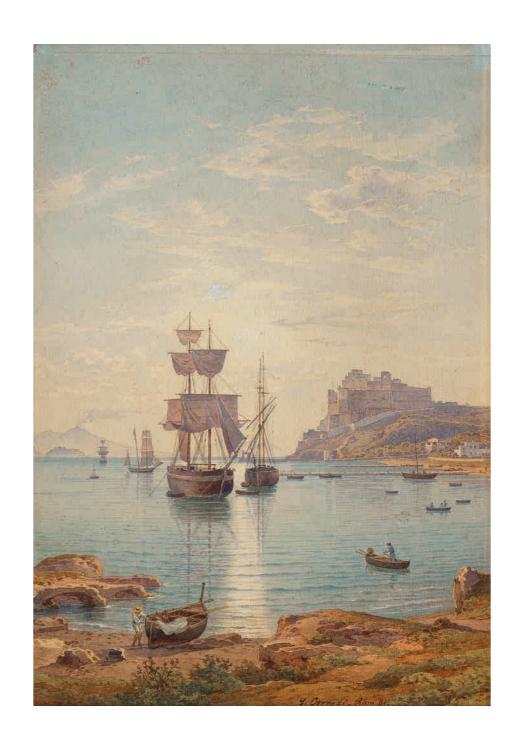
37WILFRID CONSTANT BEAUQUESNE (FRENCH, 1847-1913)

Resting soldiers

signed and dated 'W. Beauquesne/1912' (lower left) oil on panel 10% x 13% in. (27 x 35 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



38 SALOMON CORRODI (SWISS, 1810-1892)

Boats by the Castel del'Ovo with Vesuvius beyond, Naples signed, inscribed and dated 'S.Corrodi.Rom.81' (lower right) watercolour on paper 15¼ x 10½ in. (39 x 27 cm.)

£3,000-5,000



*39 POMPEO MARIANI (ITALIAN, 1857-1927)

Woman and fishermen on the beach at Bordighera gouache on paper laid on canvas $28\% \times 20\%$ in. (73 x 53 cm.)

€7,000-10,000

\$10,000-14,000 €8,800-12,000





40 AUGUST SIEGEN (GERMAN, 1820-1883)

A capriccio view of Florence signed 'Aug.Siegen' (lower right) oil on panel 21 x 161/4 in. (53.5 x 41.5 cm.)

£2,000-4,000

oil on panel

£2,000-4,000 \$2,900-5,700 €2,500-5,000

41 AUGUST SIEGEN (GERMAN, 1820-1883)

A capriccio view of Rathausplatz, Laufenburg signed 'Aug.Siegen' (lower right) 20³/₄ x 16¹/₄ in. (52.5 x 41.2 cm.)

> \$2,900-5,700 €2,500-5,000





42 AUGUST SIEGEN (GERMAN, 1820-1883)

A capriccio view of Verona signed 'Aug. Seigen' (lower right) oil on panel 21 x 161/4 in. (53.5 x 41.5 cm.)

£2,000-4,000

A capriccio view of Porta Capuana, Naples signed 'Aug.Siegen' (lower right)

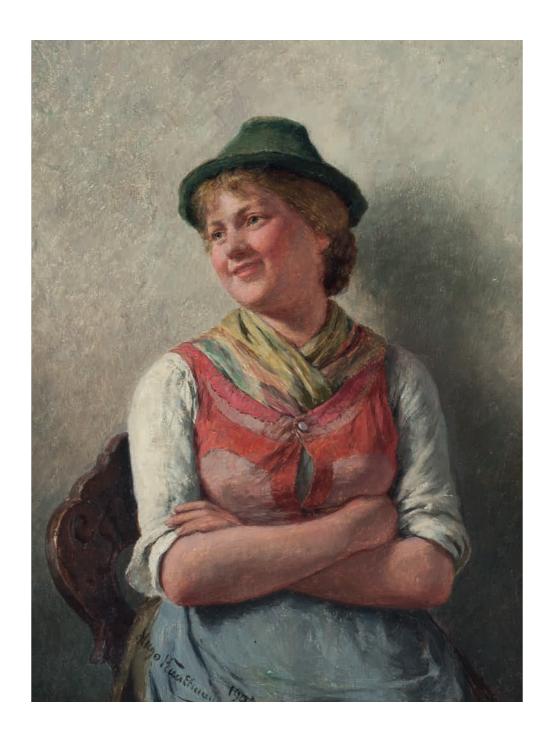
oil on panel 20³/₄ x 16¹/₄ in. (52.5 x 41.2 cm.)

AUGUST SIEGEN (GERMAN, 1820-1883)

£2,000-4,000

43

\$2,900-5,700 €2,500-5,000



44 HUGO WILHEM KAUFFMANN (GERMAN, 1844-1915)

Portrait of a girl

£1,200-1,800

\$1,800-2,600 €1,500-2,200

PROVENANCE:

with L.T. Neumann, Vienna.



45 ABRAHAM HULK (DUTCH, 1813-1897)

Setting sail

signed 'A. Hulk' (lower right) oil on canvas $11 \times 17\%$ in. (28 x 44.7 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



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

Figures by the Zuiderzee signed and dated 'Leickert 48' (lower left) oil on panel 5½ x7 in. (13.4 x 17.7 cm.)

£1,500-2,500

\$2,200-3,600 €1,900-3,100



47 ABRAHAM HULK (DUTCH, 1813-1897)

Fishing vessels on calm waters signed 'A. Hulk' (lower left) oil on panel 8 x 12 in. (20.5 x 30.6 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



48 CHARLES EUPHRASIE KUWASSEG (FRENCH, 1838-1904)

Grenoble

signed, inscribed and dated 'C.Kuwasseg fils/56' (lower left) oil on canvas, unframed 28% x 36% in. (73 x 92.5 cm.)

£15,000-20,000

\$22,000-28,000 €19,000-25,000





49 PIETER CORNELIS DOMMERSHUIJZEN (DUTCH, 1834-1908)

Fishermen on the river

signed with initials and dated 'P.C.D.83' (lower left); and with artist's stamp on reverse oil on panel

7¾ x 12 in. (20 x 30.5 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



*50 ABRAHAM HULK (DUTCH, 1813-1897)

Fishing boats on choppy waters signed 'A.Hulk.' (lower right) oil on panel 7 x 10 in. (18 x 25.5 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700





51 FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1838-1902)

Figures on the side of a mountain lake signed 'FRUnterberger' (lower left) oil on canvas, unframed 24 x 37% in. (61 x 96 cm.)

£3,000-5,000

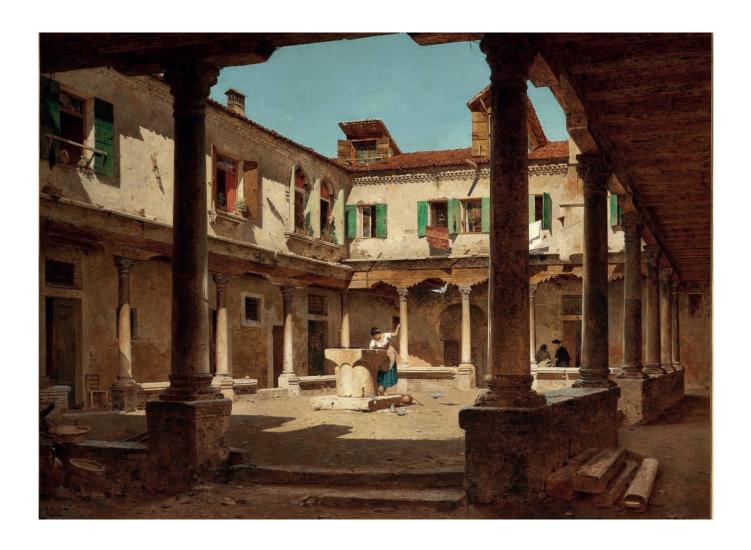




53 ITALIAN SCHOOL, 19TH CENTURY

Mergellina di Napoli oil on canvas 151/4 x 241/2 in. (38.5 x 62 cm.)

£3,000-5,000



■54

ADOLF SEEL (GERMAN, 1829-1907)

At a well in a sunlit courtyard

signed 'A. Seel' (lower left) oil on canvas 45½ x 61 in. (115 x 155 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700

PROVENANCE:

Anonymous sale; Christie's London, 20 October 1998, lot 121.

EXHIBITED

Dresden, Kunstausstellung, 1889, no. 244.



55 NEAPOLITAN SCHOOL, 19TH CENTURY

Villa Reale, Naples oil on canvas 11 x 15 in. (18 x 38.4 cm.)

£1,500-2,500

\$2,200-3,600 €1,900-3,100



56GIROLAMO GIANNI (ITALIAN, 1837-1895)

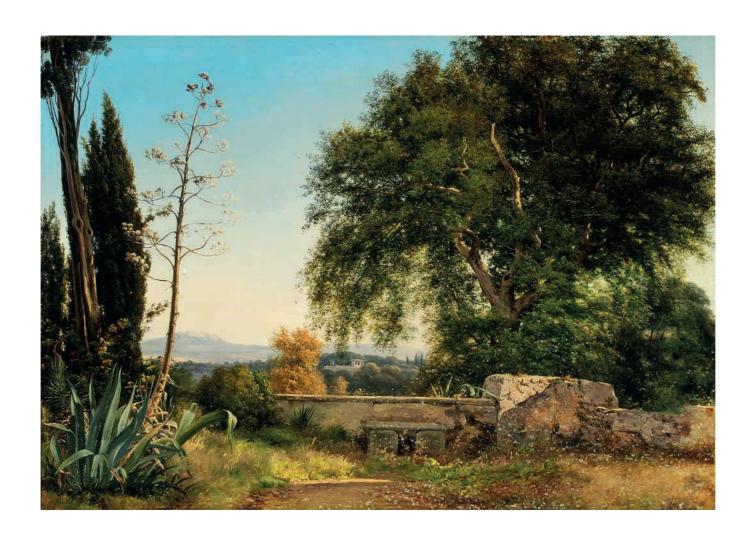
The Grand harbour by day; and Marsamxett harbour by night, Malta both signed and dated 'G.Gianni 1881.' (lower right) oil on board $91/4 \times 19$ in. (23.5 x 48 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700

a pair





57 THORALD BRENDSTRUP (DANISH, 1812-1883)

Villa Poniatowski, Rome

signed with initials and dated 'TB 1850' (lower right) oil on canvas 26% x 37% in. (66 x 94.5 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

PROVENANCE:

Anonymous sale; Christie's London, 22 June 1984, lot 273.



58GIUSEPPE CANELLA (ITALIAN, 1788-1847)

Figures in an Italian square signed 'Canella' (lower left) oil on canvas 6½ x 9½ in. (16.5 x 24.5 cm.)

£2,000−3,000



59 GIUSEPPE CARELLI (ITALIAN, 1858-1921)

A boat in the bay of Naples, Vesuvius beyond; and Fishing boats on a shore, Naples

both signed 'G. Carelli' (lower right and left respectively) oil on board $7 \times 12\%$ in. (17.9 \times 32.7 cm.)

a pair

£2,000-3,000





λ**60**PAUL EMILE LECOMTE (FRENCH, 1877-1950)

Boats by the shore

signed 'Paul Emile Lecomte' (lower right) oil on canvas 26 x 54 in. (66 x 137 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200







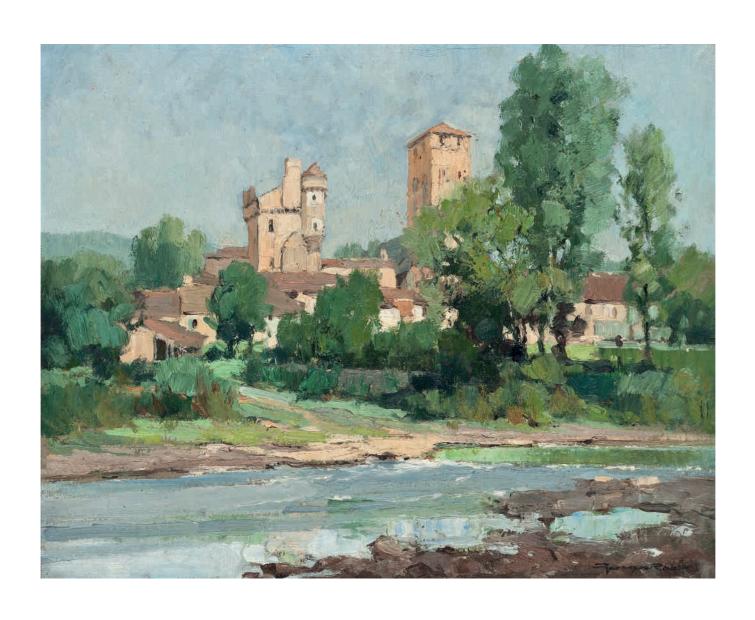
*61 POMPEO MARIANI (ITALIAN, 1857-1927)

Rittorno dalla Pesca, Bordighera

signed and inscribed 'P.Mariani Bordighera' (lower left) oil on canvas 19% x 29% in. (50 x 76 cm.)

£10,000-15,000

\$15,000-21,000 €13,000-19,000



λ 62 GEORGES CHARLES ROBIN (FRENCH, 1903-2003)

Varen, sur l'Aveyron signed 'Georges Robin' (lower right)

oil on canvas 13 x 16¼ in. (33.2 x 41.5 cm.)

£2,000-3,000



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

Washing on the riverbank signed 'E.Galien Laloue.' (lower left) oil on canvas 13½ x 18½ in. (34 x 46 cm.)

£3,000-4,000

\$4,300-5,700 €3,800-5,000



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

Harvesting the hay

signed with pseudonym 'M. Lenoir' (lower left) oil on panel $9\%\,x\,13$ in. (23.5 x 33.3 cm.)

£1,500-2,500

\$2,200-3,600 €1,900-3,100



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

Unloading the catch on a shore

signed with pseudonym 'Lievin' (lower right) oil on canvas 17% x 25% in. (43.5 x 65.4 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200

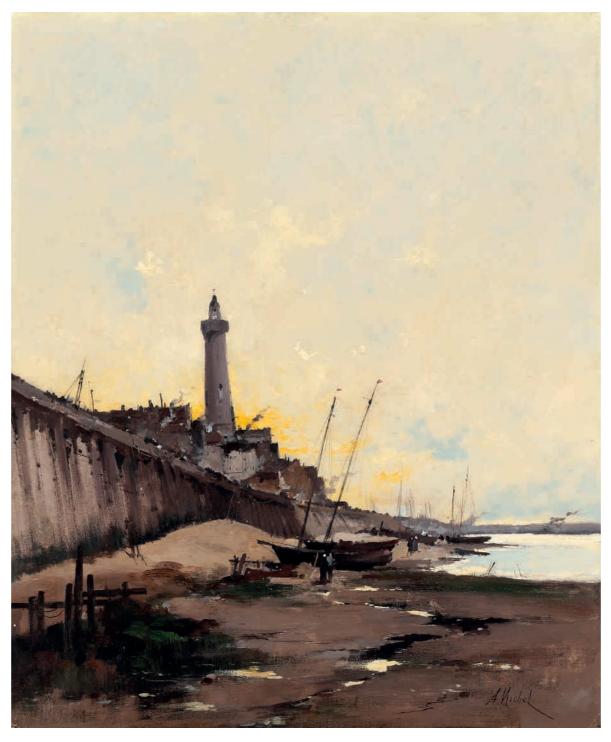


λ**66** ALEXANDRE JACOB (FRENCH, 1876-1972)

A misty morning signed 'A. Jacob' (lower right) oil on board 14 x 10 in. (35.5 x 25.4 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



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

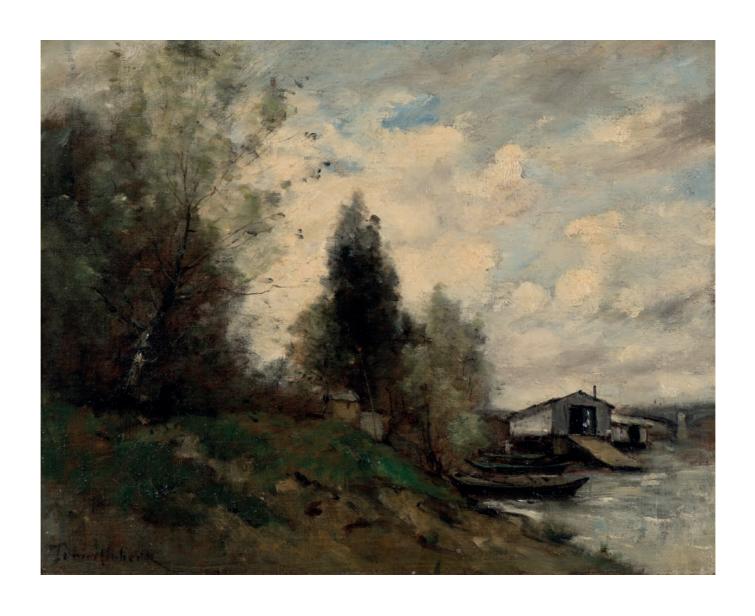
A lighthouse

signed with pseudonym 'A Michel' (lower right) oil on canvas 25% x 21% in. (65 x 54 cm.)

£1,200-1,800

\$1,800-2,600 €1,500-2,200





*68 PAUL DESIRE TROUILLEBERT (FRENCH, 1829-1900)

Bords de rivière signed 'Trouillebert' (lower left) oil on canvas 12% x 16% in. (32.8 x 41 cm.)

£8,000-12,000

\$12,000-17,000 €10,000-15,000



69 CAMILLE FLERS (FRENCH, 1802-1868)

Angling on the river signed 'Flers' (lower left) oil on canvas 14¼ x 22 in. (36.2 x 55.8 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



70LEON PELTIER (FRENCH, 19TH CENTURY)

La Fête à Aubervillers

signed, inscribed and dated 'L PELTIER/ AuberVilliers 1913/ la Fête' (lower left) oil on board $91/4 \times 13\%$ in. (23.5 x 35.5 cm.)

£1,500-2,500

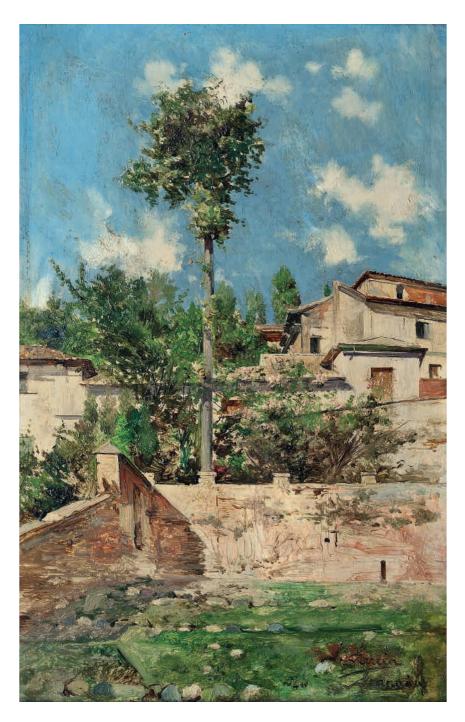
\$2,200-3,600 €1,900-3,100



71 KARL HEFFNER (GERMAN, 1849-1925)

Feeding geese by the marshes signed, inscribed and dated 'K. HEFFNER/Mnch/87' (lower right) oil on canvas 14% x 28% in. (37 x 72.5 cm.)

£2,000-3,000



72JOSÉ GARCÍA Y RAMOS (SPANISH, 1852-1912)

A garden in Granada

£4,000-6,000

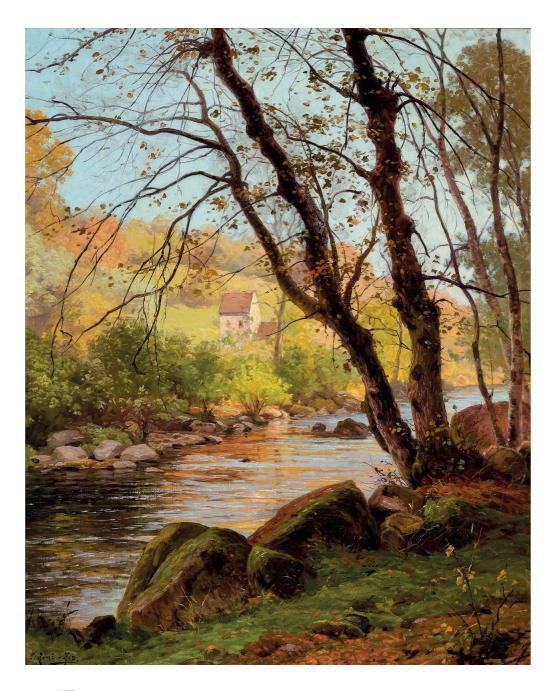
\$5,700-8,500 €5,000-7,500

PROVENANCE:

with Williams & Son, London.

Anonymous sale, Bonham's, London, 16 June 2004, lot 84.





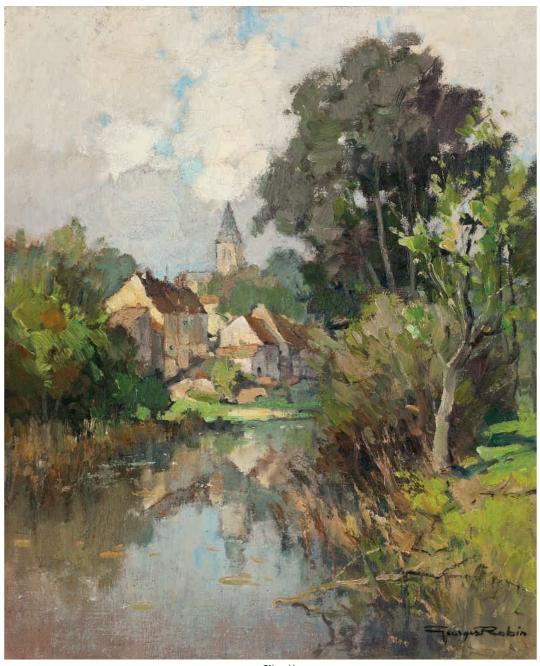
 λ 73 RENÉ CHARLES EDMOND HIS (FRENCH, 1877-1960)

On the river bank

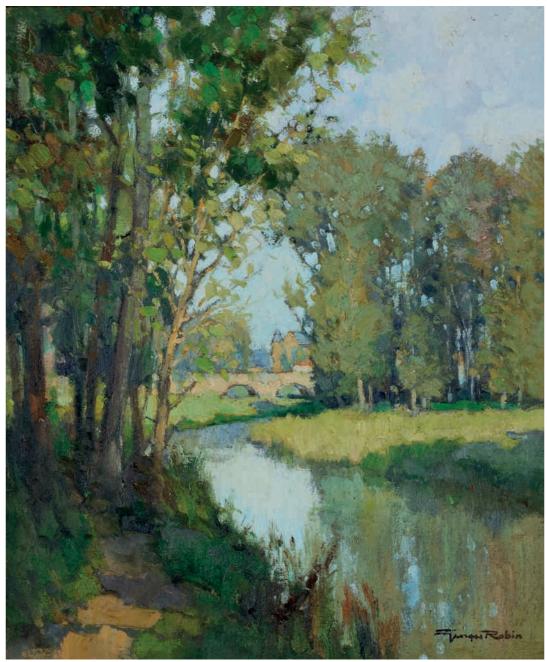
signed 'E.René–His' (lower left) oil on canvas $32\frac{1}{4} \times 25\frac{3}{4}$ in. (82 x 65.5 cm.)

£1,500-2,500

\$2,200-3,600 €1,900-3,100



74(a pair)



74(a pair)

λ 74 GEORGES CHARLES ROBIN (FRENCH, 1903-2003)

A village on the Sèvres; and Le Sèvres, France both signed 'Georges Robin' (lower right) oil on canvas 18½ x 15 in. (46.2 x 38.2 cm.)

a pair

\$4,300-7,100 €3,800-6,200

£3,000-5,000



75 (part lot)



75 (part lot)



/6

75 PETR NILUS (RUSSIAN/FRENCH, 1869-1943)

The path to the ball; and On the terrace before a lake at twilight

both signed 'P. de Nilousy' (lower centre) pencil and watercolour on paper the first $11\% \times 15\%$ in. (29.6 x 39.2 cm.); the second $9\% \times 15\%$ in. (25 x 37 cm.)

(2) two in the lot

£2,000-3,000

\$2,900-4,300 €2,500-3,700 PROPERTY FROM A LONDON PRIVATE COLLECTION

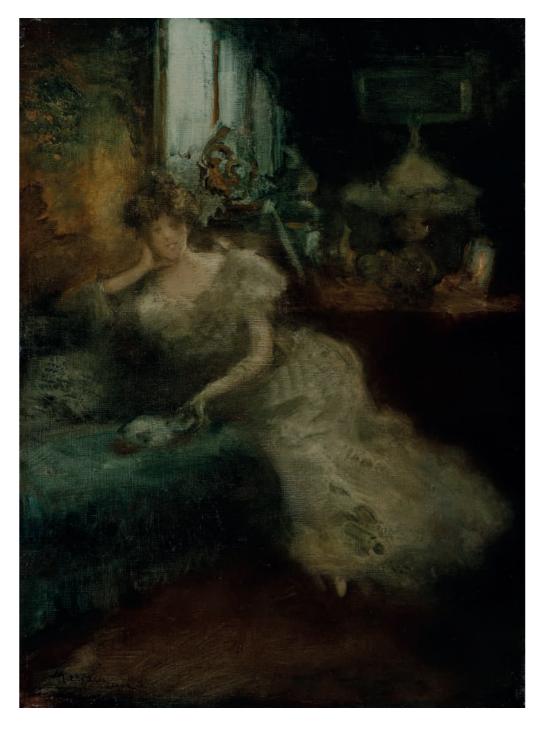
■76

FERDINAND DORSCH (GERMAN, 1875-1938)

The Garden Party

signed and inscribed 'Ferd. Dorsch Dresden' (lower left) oil on canvas $35\% \times 49\%$ in. (90 x 126 cm.)

£2,000-3,000



VARIOUS PROPERTIES

*77

POMPEO MARIANI (ITALIAN, 1857-1927)

Woman and cat in an interior signed 'PMariani' (lower left) oil on canvas 201/2 x 15 in. (52 x 38 cm.)

£6,000-8,000

\$8,600-11,000 €7,500-10,000



PROPERTY FROM A PRIVATE AUSTRALIAN COLLECTION

*78

HENRI FANTIN-LATOUR (FRENCH, 1836-1904)

La Coiffeuse

signed 'Fantin' (upper left) oil on canvas 11 x 8¾ in. (28 x 22.2 cm.)

£,6,000-8,000

PROVENANCE:

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

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



VARIOUS PROPERTIES

79

SALVADOR SÁNCHEZ BARBUDO (SPANISH, 1857-1917)

The first steps

signed and inscribed 'Barbudo. ROMA.' (lower right) oil on panel $12\% \times 17$ in. (33 \times 43 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500



80GIUSEPPE SIGNORINI (ITALIAN, 1857-1932)

The proposal

signed and inscribed 'Giusep. Signorini/Paris' (lower right) watercolour on paper $17\% \times 23\%$ in. (45.1 x 59.7 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

PROVENANCE

Anonymous sale; Christie's, London, 4 October 1991, lot 176.



MARIANO ALONSO PÉREZ (SPANISH, 1857-1930)

The courtship

signed 'Alonso-PEREZ' (lower left) oil on panel 24½ x 12½ in. (61.5 x 32 cm.)

€1,000-2,000

\$1,500-2,800 €1,300-2,500

PROVENANCE:

with Stern Art Dealers, London.



82 ALFREDO TOMINZ (ITALIAN, 1854-1936)

A coach by the shore

signed with pseudonym 'JHarwey' (lower right) oil on canvas 25% x 19% in. (64.8 x 48.8 cm.)

£2,000-3,000



■83

LÉOPOLD FLAMENG (FRENCH, 1831-1911)

What am I bid?

signed 'LEOP.FLAMENG' (lower right) oil on canvas 44% x 57% in. (114 x 146 cm.)

€,6,000-8,000

\$8,600-11,000 €7,500-10,000

Léopold Flameng was a French engraver, and best known in his lifetime for his etchings after noted artists including Eugène Delacroix and Ingres in the Gazette des Beaux-Arts. In the present lot, half in shade and half sunlit, he has expressed his abundance of creative skill depicting not only the wealth of objects laid in the foreground, but also the expressional faces of all of those involved in the auction.





84 AMÉDÉE MARCEL-CLÉMENT (FRENCH, B. 1873)

Night time in Paris

dated and signed '1909 Marcel–Clément' (lower left) oil on board 15% x 18% in. (38.5 x 46 cm.)

£3,000-4,000

\$4,300-5,700 €3,800-5,000



85 AMÉDÉE MARCEL-CLÉMENT (FRENCH, B. 1873)

Place du Carrousel, Paris

signed and dated 'MarcelClément/1913' (lower right) oil on panel $21\,x\,25\%$ in. (53.5 x 65 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



λ86

EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

La neige près de la Place de la République, Paris

signed 'EDOUARD CORTÈS' (lower right) oil on canvas

15 x 21³/₄ in. (38 x 55 cm.)

£7,000-10,000

\$10,000-14,000 €8,800-12,000

PROVENANCE:

with Walker Galleries, Harrogate.

LITERATURI

N. Verdier, Edouard Cortès: Catalogue Raisonné Vol II, Paris, 2009 p. 129, no. 653 (illustrated).





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

Parisian street scene

signed with pseudonym 'Lievin' (lower right) gouache on paper 7×12 in. (17.5 \times 30.5 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



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

Les Quais de Seine, Paris gouache on paper 7 x 12 in. (18 x 30 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



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

Bouquinistes sur la Seine

signed 'E. Galien-Laloue' (lower left) pencil, ink and watercolour on paper $7\frac{1}{4}$ x $11\frac{1}{8}$ in. (19 x 31 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700



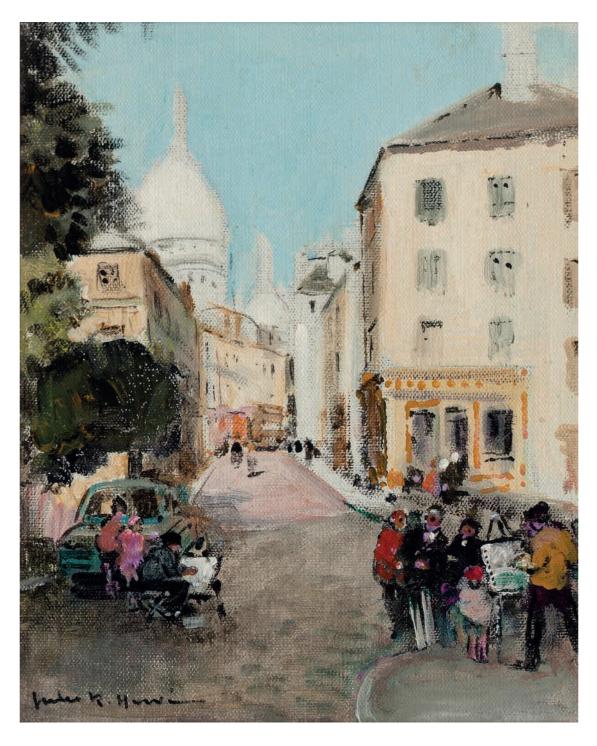
λ**90** ANTOINE BLANCHARD (FRENCH, 1910-1988)

Rue Madeleine, Paris

signed 'Antoine. Blanchard' (lower left) oil on canvas 24×32 in. (61 x 82 cm.)

£,2,000-4,000

\$2,900-5,700 €2,500-5,000



λ**91**JULES RENE HERVÉ (FRENCH, 1887-1981)

Le Sacre Coeur, Montmartre, Paris

signed 'Jules R. Hervé' (lower left) and signed 'Jules R. Hervé' (on the reverse) oil on canvas 10% x 8% in. (27.5 x 22.5 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



λ**92**JULES RENE HERVÉ (FRENCH, 1887-1981)

Jardin des Tuileries, Paris

signed 'Jules R. Hervé' (lower left) and signed 'Jules R. Hervé' (on the reverse) oil on canvas 9% x 11 in. (23 x 28 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



93 GEORGES STEIN (FRENCH, 1855-1930)

L'Arc de Triomphe, Avenue Foch, Paris signed and inscribed 'GEORGES STEIN PARIS' (lower right) oil on canvas 15% x 24% in. (38.5 x 61 cm.)

£8,000-12,000

\$12,000-17,000 €10,000-15,000



94 GEORGES STEIN (FRENCH, 1855-1930)

Carrousel du Louvre, Paris

signed and inscribed 'GEORGES STEIN PARIS' (lower left) oil on canvas 15% x 21% in. (38.5 x 55 cm.)

£8,000-12,000

\$12,000-17,000 €10,000-15,000



95 (part lot)



95 (part lot)



-

λ**95** ANTOINE BLANCHARD (FRENCH, 1910-1988)

Porte St. Martin, Grands Boulevard sous la neige; and Porte St. Denis, Paris

both signed 'Antoine.Blanchard.' (lower left and right respectively) oil on canvas 13% x 18 in. (33 x 46 cm.)

a pair

£2,000-4,000 \$2,900-5,700 €2,500-5,000

PROVENANCE:

the first with Omell Galleries, London.

λ96

JULES RENÉ HERVÉ (FRENCH, 1887-1981)

La Madeleine sous la pluie, Paris

signed 'Jules R. Hervé' (lower left); and signed 'Jules R. Hervé' (on the reverse) oil on canvas $18\% \times 21\%$ in. (46.1 x 55 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200

PROVENANCE:

with Galerie Claux, Paris. with Galerie de Rohan, inv. no. 97003.



97 RICARDO (FEDERICO) CORCHON Y DIAQUE (SPANISH, 1853-1925)

A Parisian boulevard

signed 'R.C. Diaqué.' (lower right) oil on panel 10% x 13% in. (27 x 35.3 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700



λ98

EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Le Café Biard à la Porte Saint Denis, Paris signed 'EDOUARD CORTÈS' (lower left)

oil on canvas 9½ x 13¾ in. (24.3 x 35 cm.)

€6,000-8,000

\$8,600-11,000 €7,500-10,000

This painting will be included in Volume III of "EDOUARD CORTÈS, Catalogue raisonne de l'œuvre peint" currently being prepared by Nicole Verdier.



99 LUDOVIC ALLEAUME (FRENCH, 1859-1941)

Paradis Nocturne

signed 'Ludovic Alleaume' (lower right) oil on canvas $18\frac{1}{4} \times 21\frac{3}{4}$ in. (46 x 55.5 cm.)

£,2,000-4,000

\$2,900-5,700 €2,500-5,000



100 ALBERT LYNCH (PERUVIAN, 1851-1912)

Adieu

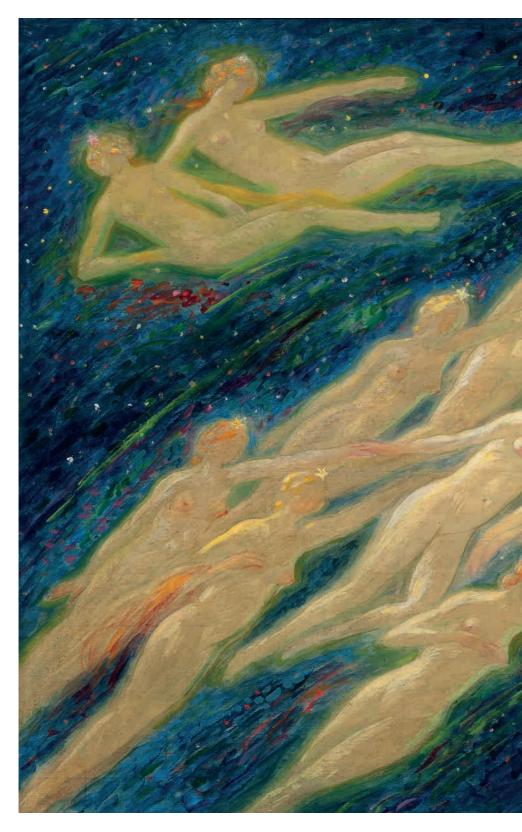
signed 'Albert Lynch' (lower right) pencil, ink and watercolour on paper 7 x 10% in. (8 x 27.5 cm.)

£1,500-2,500

\$2,200-3,600 €1,900-3,100

PROVENANCE

with Goupil & Company, Paris.



101 FELIX COURCHE (FRENCH, 1863-1944)

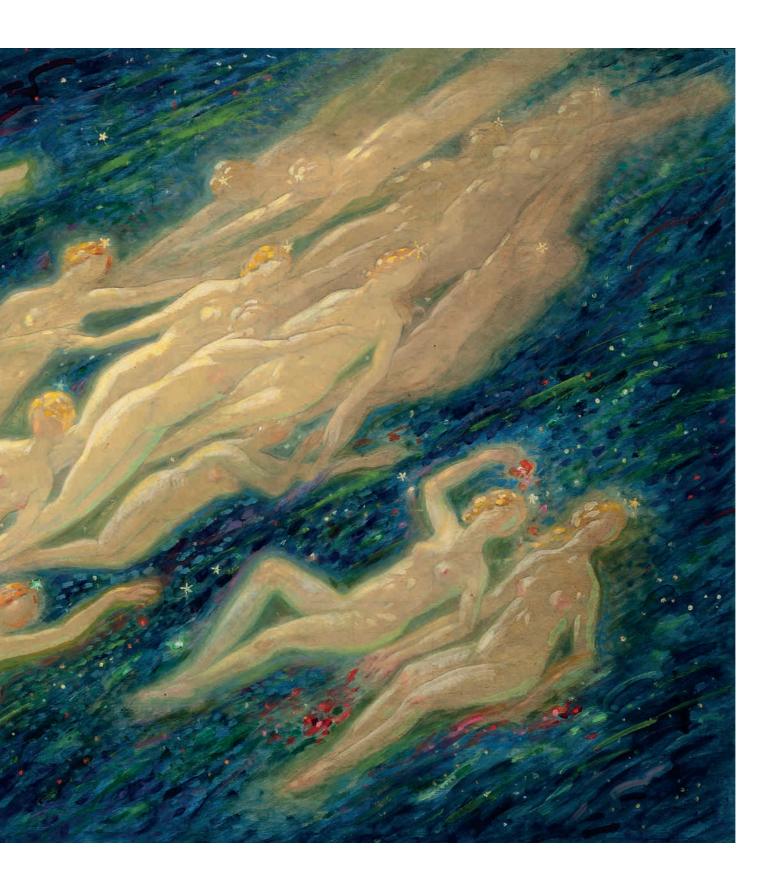
Celestial skies

oil on board 25½ x 39¼ in. (65 x 100 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

A signed watercolour and gouache version of this work was sold in Paris in 2012.





102

102 THYRA TONDER-ERICHSEN (DANISH, B. 1872)

In the artist's studio

signed with initials and dated 'ET/1903' (lower right) oil on canvas 181/4 x 231/2 in. (46.5 x 59.5 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

103 ANTON ALEXANDER VON WERNER (GERMAN, 1843-1915)

Portrait of a gentleman at his desk signed with initials and dated 'AvW 1900' (lower right) oil on canvas 241/4 x 19 in. (61.5 x 48.5 cm.)

£2,000-4,000

\$2,900-5,700 €2,500-5,000

PROVENANCE:

with Clarendon Gallery, London.





■104

RICARDO (FEDERICO) CORCHON Y DIAQUE (SPANISH, 1853-1925)

A l'atelier

signed 'F.C. Diaqué' (lower left) oil on canvas 25% x 36% in. (65.5 x 92 cm.)

£8,000-12,000

\$12,000-17,000 €10,000-15,000





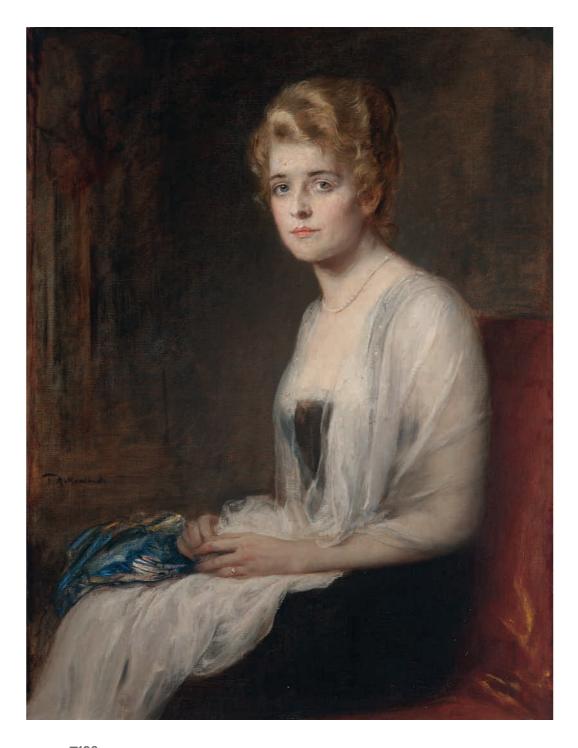
 λ **105** FERNAND TOUSSAINT (BELGIAN, 1873-1955)

Contemplation

signed 'Fernand/Toussaint' (lower left) oil on canvas 31% x 22 in. (79.3 x 56 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



■106
FRIEDRICH AUGUST KAULBACH (GERMAN, 1850-1920)

Portrait of a lady with a shawl signed 'F.A. Kaulbach' (lower left) oil on canvas 48½ x 30½ in. (104.5 x 77 cm.)

£3,000−4,000

\$4,300-5,700 €3,800-5,000



■107

JOHANN JAUNBERSIN (FRENCH, 19TH CENTURY)

The birth room of Emperor Franz Joseph I at Schönbrunn Palace, Vienna

signed 'J.Jaunbersin' (lower left) oil on canvas 31¾ x 47½ in. (81 x 121 cm.)

£,4,000-6,000

\$5,700-8,500 €5,000-7,500

Jaunbersin depicted the grand interiors and the Palmhouse at Schönbrunn Palace, which were executed around 1919-1921.

The present work shows the 'Coronation Banquet of Joseph II in the Römer in Frankfurt' hanging on the right hand side of the room. This was one of a series of six large paintings by the Studio of Martin van Meytens, which is now in the Kunsthistorisches Museum, Vienna. We would like to thank Dr. Elfriede Iby and Dr. Bernhard Macek for the correct identification of the room depicted in the present lot.





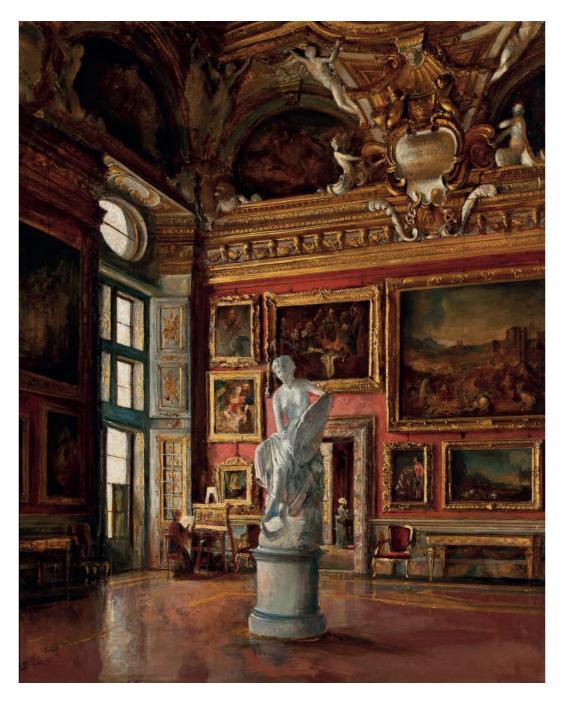
108ADOLF HEINRICH CLAUS HANSEN (DANISH, 1859-1925)

A lady in a sunlit interior

signed and dated 'ad Heinr-Hansen 1900.' (lower left) oil on canvas 23% x 31% in. (59.5 x 79 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



109 DOMENICO CALIGO (ITALIAN, FL. 1862-1880)

An artist in the Salon de Jupiter, Pitti Palace, Florence signed 'D. Caligo' (lower left) oil on canvas 31½ x 25½ in. (80.5 x 65.5 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700



110 DELPHIN ENJOLRAS (FRENCH, 1857-1945)

A game of cards signed 'D Enjolras' (lower left) oil on canvas 23% x 29 in. (60.5 x 74 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500





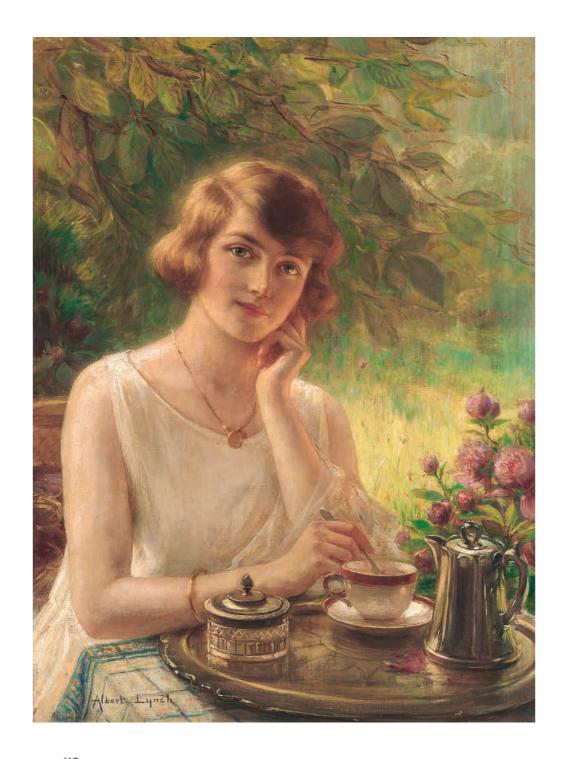
λ111 PAUL SIEFFERT (FRENCH, 1874-1957)

Reclining nude

signed 'P.Sieffert.' (lower left) oil on canvas 18×24 in. (46 x 61 cm.)

£3,000-4,000

\$4,300-5,700 €3,800-5,000



112 ALBERT LYNCH (PERUVIAN, 1851-1912)

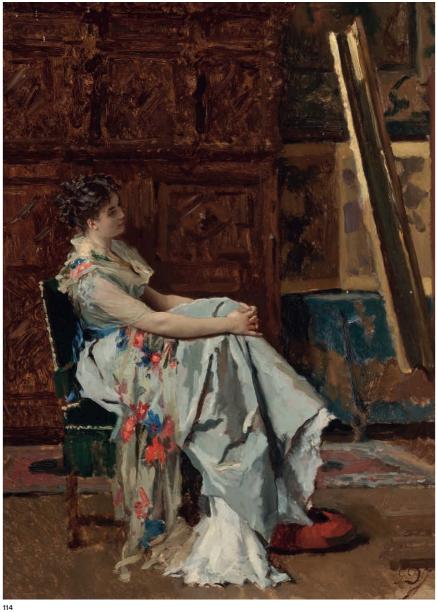
Reverie

signed 'Albert Lynch' (lower left) oil on canvas $29 \times 21\%$ in. (74 x 54.5 cm.)

£5,000-7,000

\$7,200-9,900 €6,300-8,700





■λ*113

FERNAND TOUSSAINT (BELGIAN, 1873-1955)

Circé: Beauty in an interior signed 'FToussaint' (lower left)

oil on canvas

601/4 x 443/4 in. (153 x 113.6 cm.)

£10,000-15,000

\$15,000-21,000 €13,000-19,000

Acquired by the grandfather of the present owner at the Salon, Paris, 1927. And thence by descent.

EXHIBITED:

Paris, Salon, 1927, no. 113.

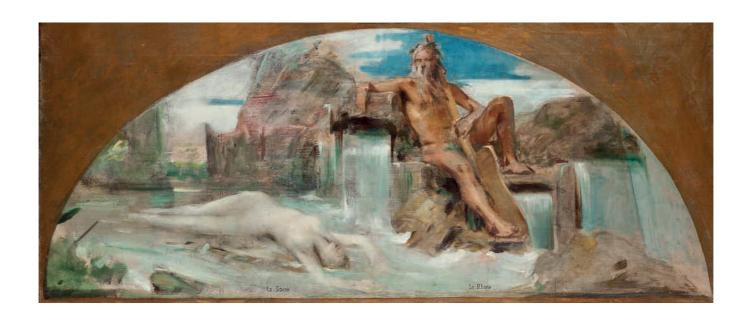
114 GUSTAVE LÉONHARD DE JONGHE (BELGIAN, 1829-1893)

Le Modèle

signed with initials 'GDJ' (lower right) oil on panel 19% x 14½ in. (50.1 x 37 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



115 LÉON FRANÇOIS COMERRE (FRENCH, 1850-1916)

La Soane et Le Rohne

inscribed 'La Soane' (lower left) and 'Le Rhone' (lower right); and signed 'Léon Comerre' (on the reverse) oil on canvas $22 \times 51\frac{1}{2}$ in. (56 x 130.5 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200

The present lot is a study for the larger *La Rhone et La Soane* mural which was completed in 1896 in the Grand Salon of the General Council of Rhône.



116 WILHELM KRAY (GERMAN, 1828-1889)

The Sirens' song signed 'W. Kray' (lower right) oil on canvas 30 x 44 in. (76 x 112 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500

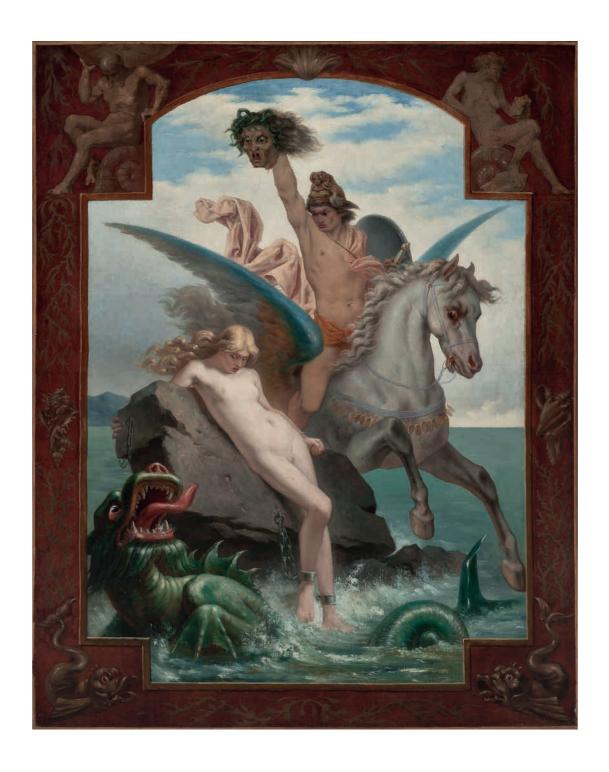


■117 FRENCH SCHOOL, 19TH CENTURY

Perseus and Andromeda indistinctly signed 'F.H...' (lower left) oil on canvas 59½ x 38½ in. (151 x 98 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



■118 FELIX JULES LACAILLE (FRENCH, B. 1856)

Perseus freeing Andromeda

signed and dated 'F.LACAille/1878' (lower right) oil on canvas $57/2 \times 45/4$ in. (146 x 115 cm.)

£,5,000-7,000

\$7,200-9,900 €6,300-8,700

In the present lot Perseus, son of Zeus and Danaë, is depicted between two of his most famous heroic deeds. He has already killed Medusa, and riding Pegasus (who sprang from Medusa's dead body) he holds the Gorgon's head aloft, as told in Ovid, in order to defeat the sea monster and save his love, Andromeda. A sketch by Lacaille for the present lot, executed in the same year as this work, is in the École nationale supérieure des Beaux-Arts de Paris (ENSBA).



119
CIRCLE OF MICHELANGELO MAESTRI (ITALIAN, CIRCA 1779-CIRCA 1812)

Four muses

oil on board, oval 9½ x 7¼ in. (24 x 18.5 cm.)

£2,500-3,500

a set of four

\$3,600-5,000 €3,200-4,400





■120

EDOUARD CUYER (FRENCH, 19TH CENTURY)

Vase of peonies, with a fan and an oriental dagger signed and dated 'Ed Cuyer 1875.' (lower right) oil on canvas 32 x 39% in. (81.2 x 100.7 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



121 EDOUARD MENTA (SWISS, 1858-1915)

Pierrot's dream

signed 'Menta' (lower left) oil on canvas 15 x 21¾ in. (38 x 55.5 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



122 ANDREOTTI (ITALIAN, 19TH CENTURY)

A basket of flowers with an ornate box on a ledge signed, inscribed and dated 'Andreotti/Firenze. 1889' (lower right) oil on canvas $18\frac{1}{4}$ x $22\frac{1}{2}$ in. (46 x 58 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

PROVENANCE: with Cooling Galleries, London.





123

HERMANN PRELL (GERMAN, 1854-1922)

Portrait of a bishop

signed and dated 'HPrell89.' (lower right) and inscribed 'BERNWARDUS EPISCOPUS/POETA ARTIFEX SANCTUS/LUDOVICO/POETAE ARTIFICIA SANCTISSIMO?/SALUTEM DAT/AoD MDXXXLXXXIX M I VII' (centre left)

oil on board

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

£4,000-6,000

\$5,700-8,500 €5,000-7,500

PROVENANCE

Anonymous sale; Christie's, London, 13 October 1967, lot 125.



λ 124 SIGMUND WALTER HAMPEL (AUSTRIAN, 1868-1949)

Morality and Vice

stamped with the estate mark on the reverse pencil and oil on panel, unframed $15\% \times 13\%$ in. (40 × 34.5 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

PROVENANCE

Anonymous sale; Christie's, London, 4 October 1991, lot 101.



■λ125

FRANCISCO RIBERA GÓMEZ (SPANISH, 1907-1990)

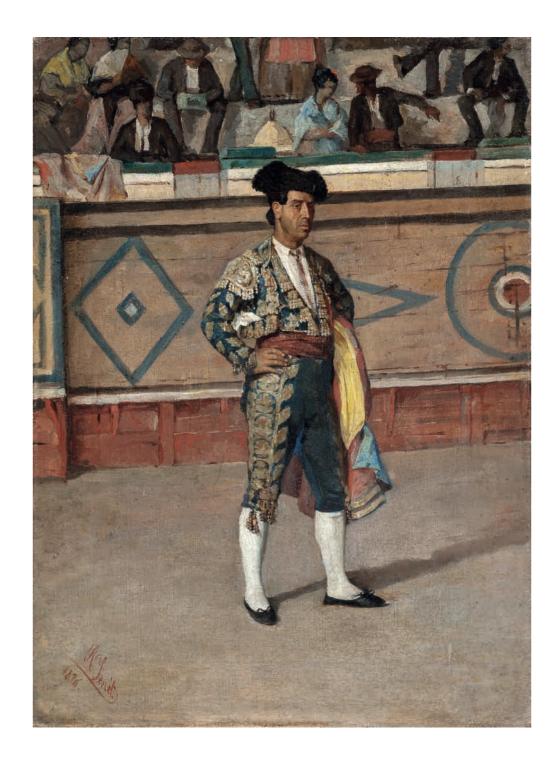
The land maidens

signed and dated 'Francisco Ribera/ MCMIL' (lower left) oil on canvas $31 \times 40 \%$ in. (79 x 103 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500





126 RAFAEL SENET (SPANISH, 1856-1926)

The Toreador

signed and dated 'R Senet/1896' (lower left) oil on canvas 16% x 11½ in. (42.5 x 31 cm.)

£,2,000-4,000

\$2,900-5,700 €2,500-5,000



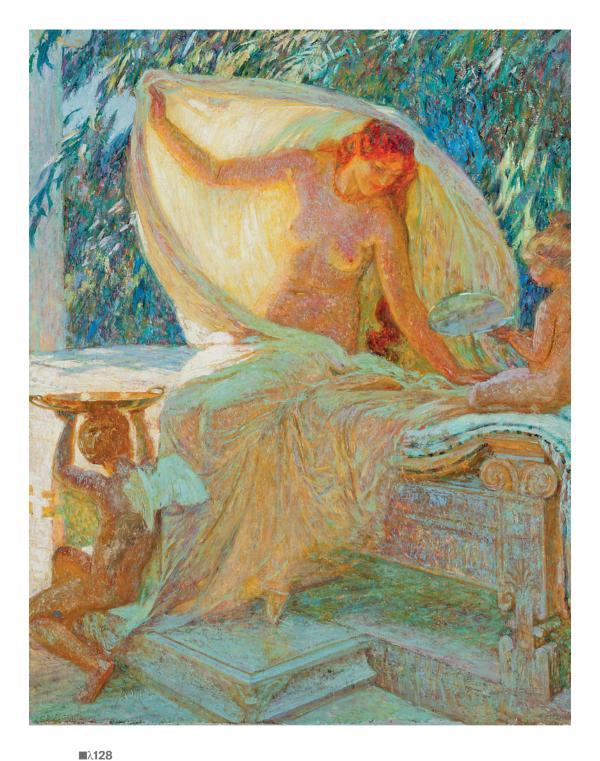
127 MAX BOUVET (FRENCH, 1854-1943)

A blooming garden

signed 'MAX BOUVET' (lower right) oil on canvas 25% x 32 in. (65.8 x 81.2 cm.)

€2,000-3,000

\$2,900-4,300 €2,500-3,700



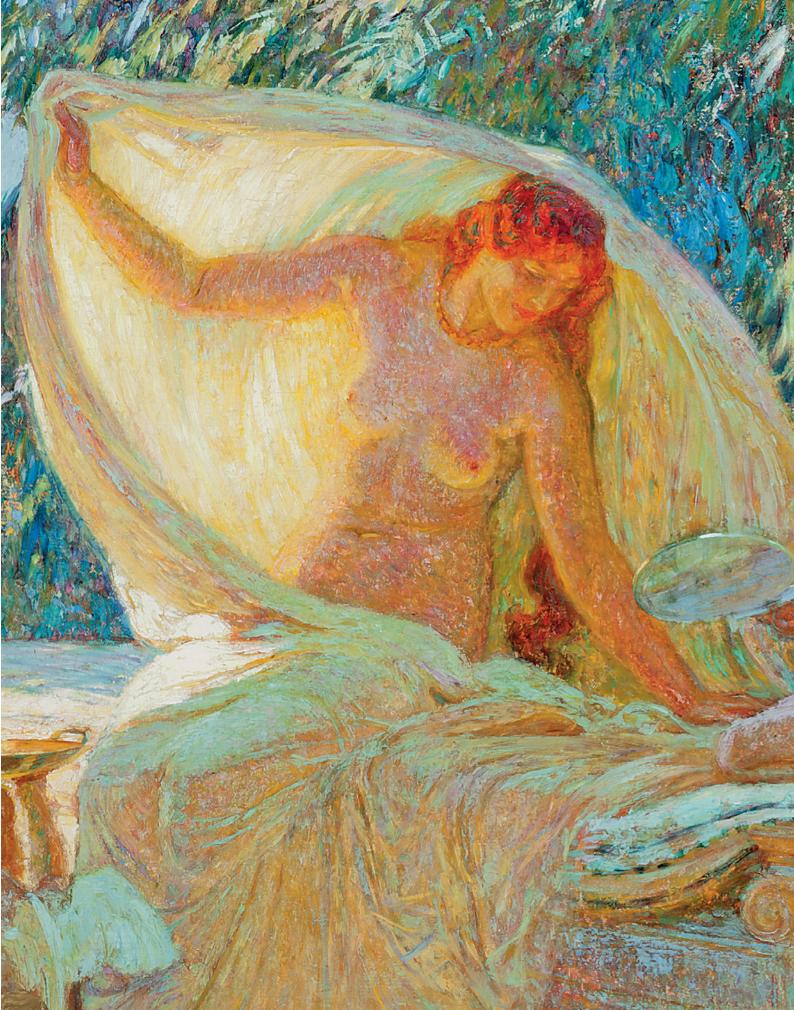
EMILE-OCTAVE-DENIS-VICTOR GUILLONNET (FRENCH, 1872-1967)

Beauty reflected

signed '.ODV.Guillonnet.' (lower left) oil on canvas $36\% \times 28\%$ in. (92 x 73 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500





129(a pair)

129 ALBERT EMILE ARTIGUE (FRENCH, 1850-1927)

The Goose Girl; and Songbirds

the first signed 'AE Artigue' (lower left); the second signed 'A Artigue' (lower right) oil on canvas $23\% \times 32$ in. (60 x 81.5 cm.)

a pair

£,5,000-7,000

\$7,200-9,900 €6,300-8,700



129(a pair)



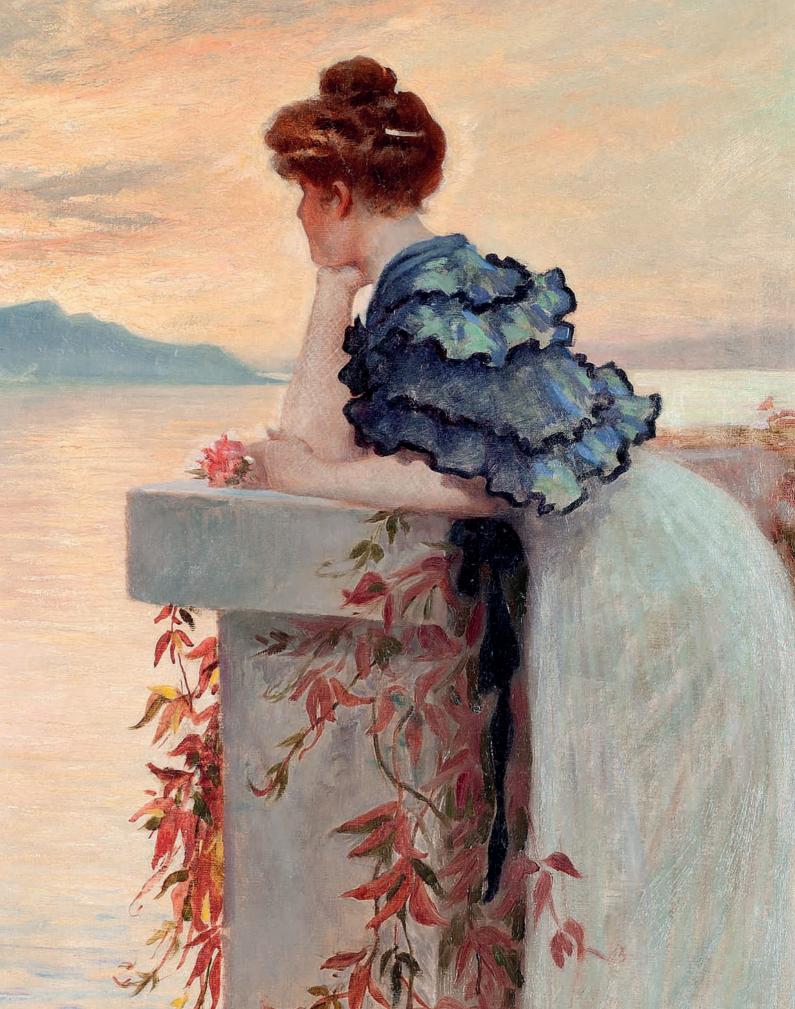
130 ALBERT GUILLAUME (FRENCH, 1873-1942)

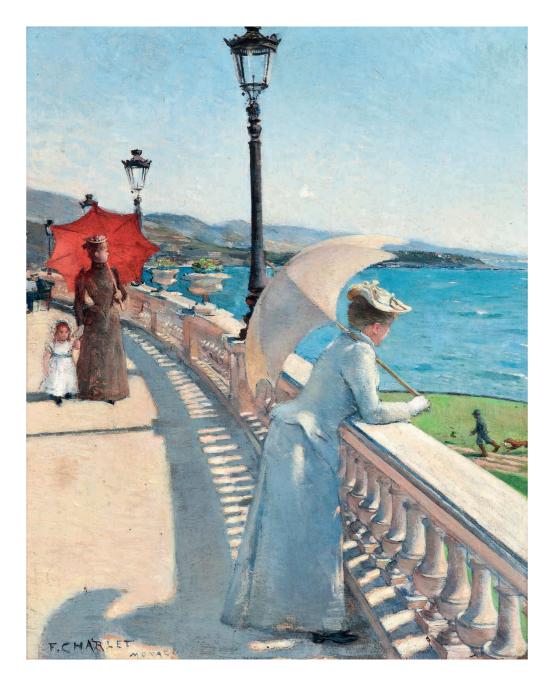
Contemplation

signed 'AGuillaume' (lower right) oil on canvas 39% x 21% in. (100 x 55.5 cm.)

£6,000-8,000

\$8,600-11,000 €7,500-10,000





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

131

FRANTZ CHARLET (BELGIAN, 1862-1928)

A promenade in Monaco

signed and inscribed 'F. CHARLET MONACO' (lower left) oil on panel 13% x 11% in. (34 x 28 cm.)

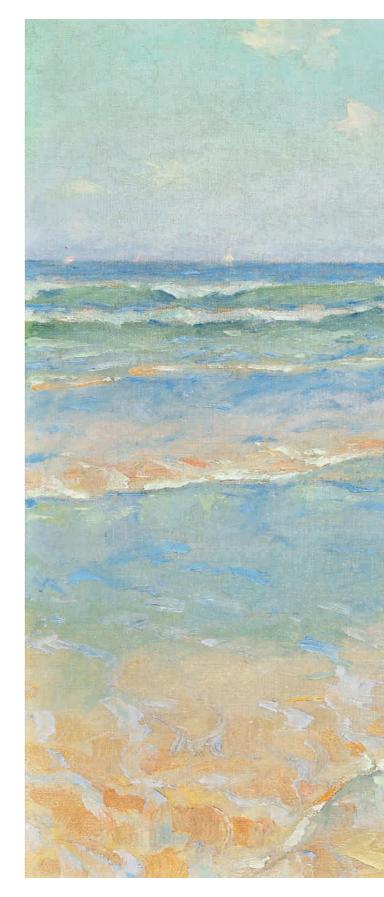
€,7,000-10,000

\$10,000-14,000 €8,800-12,000

PROVENANCE:

Alon Zakaim Fine Art, London. Acquired from the above by the present owner in March 2009. Frantz Charlet made his debut exhibiting in Antwerp aged 15. From this early foundation he would work with Jan Portaels before moving to Paris to study under Jules Lefebvre, Carolus Duran and Jean-Léon Gérôme at the Ecole des Beaux-Arts between 1880-82. His painting tours took him throughout Europe, during which time he most notably stayed with Reginald John "Rex" Whistler in Holland. In the present lot, the heat of the Monaco promenade is accentuated by the wide parasols and steep-falling shadows, whilst movement and joviality are brought to the composition through the boy playing with his dog in the lower half of the painting.





λ132

CHARLES GARABED ATAMIAN (ARMENIAN, 1872-1947)

A la pêche

signed 'Atamian/Ch' (lower right) oil on canvas 12% x 16% in. (33 x 41 cm.)

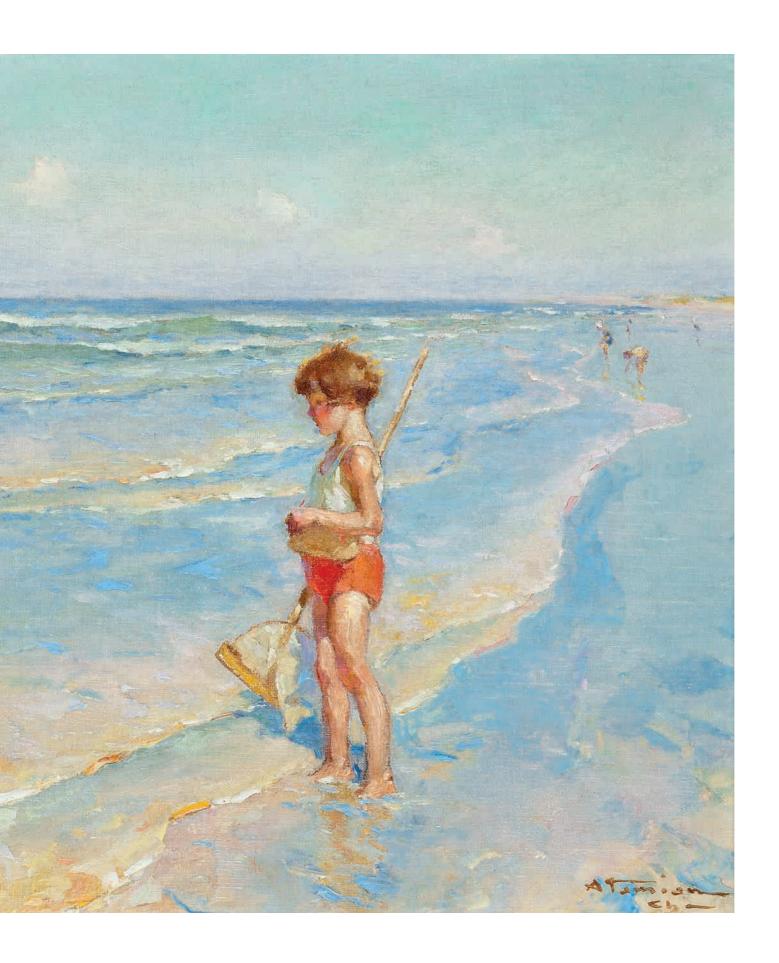
€,5,000-7,000

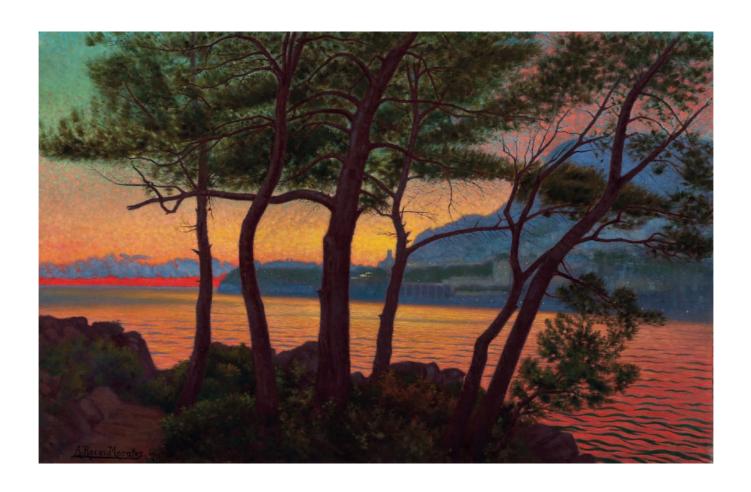
\$7,200-9,900 €6,300-8,700

PROVENANCE

Anonymous sale, Claude Aguttes, 31 October 2008, lot 232. Anonymous sale, Sotheby's, London, 24 November 2009, lot 36. Acquired at the above sale by the present owner.

Charles Garabed Atamian was an Ottoman-born French painter of Armenian descent. He was a pupil of Antonio Ermolao Paoletti. He exhibited at the Salon de la Société Nationale des Beaux-Arts between 1913 and 1942, and at the Salon des Indépendants in Paris between 1938 and 1945. Between 1923 and 1939 he spent his summers painting the beach in Saint-Gilles-sur-Vie in the Pays de la Loire region of France.





VARIOUS PROPERTIES

134

A ROSAS-MORALES (FRENCH, 19TH CENTURY)

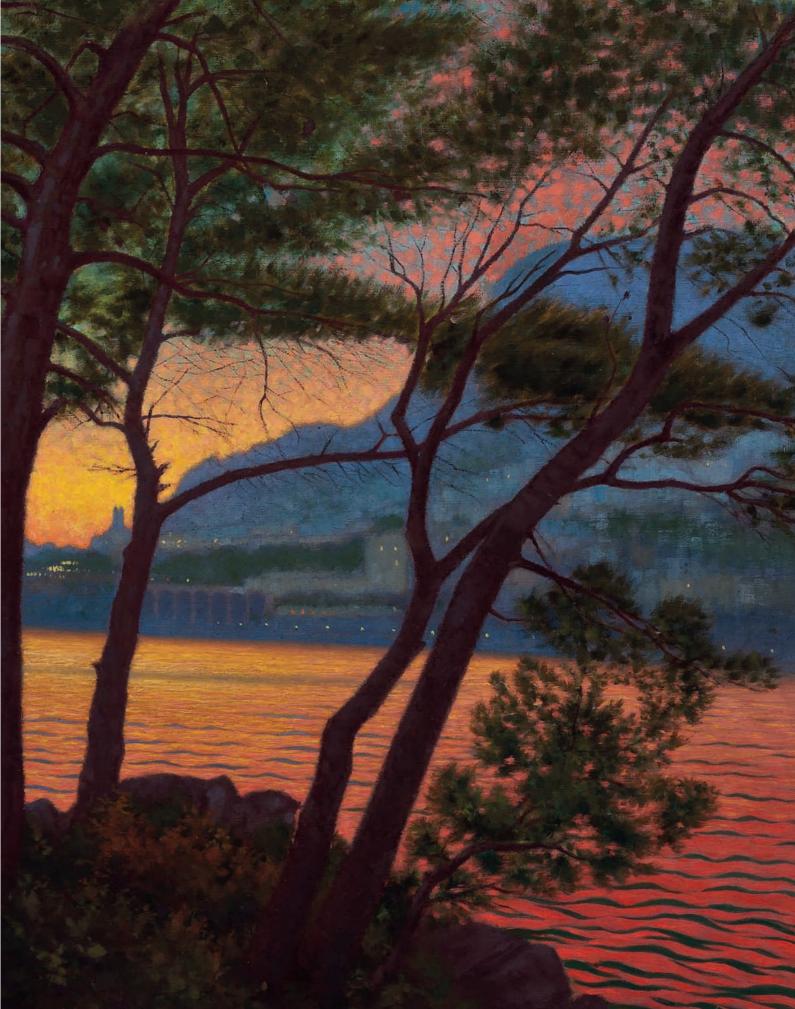
A view of the French Riviera

signed and dated 'A Rosas–Morales 1911' (lower left) oil on canvas $25\% \times 39\%$ in. (65 x 100 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200

It has been suggested that the present lot depicts a view of Monaco.





135

GIUSEPPE COSENZA (ITALIAN, 1847-1922)

Fishermen off the coast of Naples

signed, inscribed and dated 'G. Cosenza./Napoli 82.' (lower right) oil on panel $7\,x\,11\%$ in. (17.5 x 28.5 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700

PROVENANCE:

with Arthur Tooth & Sons, London.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

136

LOUIS ABEL-TRUCHET (FRENCH, 1857-1918)

San Giorgio Maggiore, Venice

signed 'Abel Truchet' (lower left) oil on canvas 25% x 32% in. (66 x 81.3 cm.)

€5,000-7,000

\$7,200-9,900 €6,300-8,700

PROVENANCE

Anonymous sale, Christie's, South Kensington, 28 November 2007, lot 89. with Alon Zakaim Fine Art, London.
Acquired from the above by the present owner.



137 (part lot)



137 (part lot)



138

VARIOUS PROPERTIES

137

ITALIAN SCHOOL, 19TH CENTURY

The Grand Canal, Venice; and St. Peter's Square, Rome

gouache on paper 6¼ x 9¼ in. (16 x 23 cm.)

€,1,200-1,800

\$1,800-2,600 €1,500-2,200

a pair

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ138

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

A gondolier on a Venetian backwater signed 'Bouvard' (lower right) oil on canvas

0II on canvas 23½ x 36¼ in. (60 x 92 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500



VARIOUS PROPERTIES

139

CHARLES CLÉMENT CALDERON (FRENCH, 1870-1906)

The Doge's Palace from the Grand Canal, Venice signed 'CCalderon' (lower right) oil on canvas 18½ x 25¾ in. (47 x 65.5 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



λ 140 ANTOINE BOUVARD (FRENCH, 1870-1956)

A conversation from a gondola signed with pseudonym 'Marc Aldine' (lower right) oil on canvas $23\frac{1}{2} \times 36\frac{1}{4}$ in. (60 x 92 cm.)

£6,000-8,000

\$8,600-11,000 €7,500-10,000



PROPERTY OF A GENTLEMAN

141

LUDWIG JOHANN PASSINI (AUSTRIAN, 1832-1903)

Children leaping into a Venetian Canal

signed, inscribed and dated 'Ludwig Passini/Venedig/1893' (lower left) watercolour on paper laid down on card $29\,x\,44$ in. (73.7 x 111.7 cm.)

£12,000-18,000

\$18,000-26,000 €15,000-22,000

PROVENANCE

Anonymous sale; Christie's, London, 27 October 2000, lot 100. Acquired at the above sale by the present owner.







VARIOUS PROPERTIES

142

MANUEL MUÑOZ Y OTERO (SPANISH, B. 1850)

Piazzetta di San Marco e Riva degli Schiavoni, Venice; and Le Zattere, Venice

the first signed 'M Muñoz' (lower right), and signed and inscribed 'Piazzetta di Sn Marco e Riva degli Schiavoni/Venezia/M Muñoz' (on the stretcher); the second signed 'M Muñoz' (lower left), and signed and inscribed 'Le Zattere (Visto dalla Giudecca)/Venezia/M Muñoz' (on the stretcher)

oil on canvas 9¾ x 19½ in. (24.8 x 49.5 cm.)

a pair

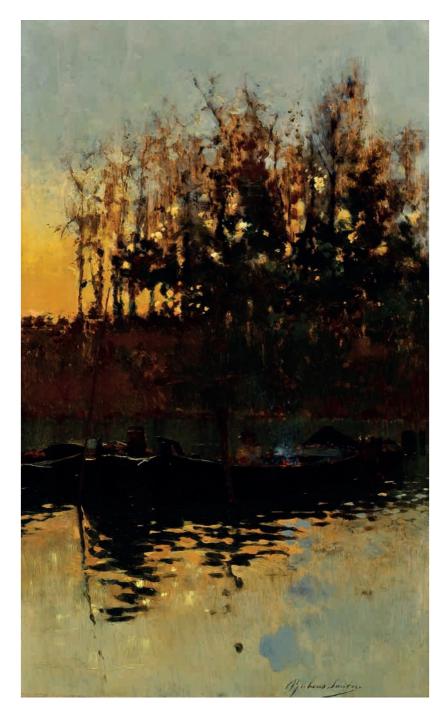
£10,000-15,000

\$15,000-21,000 €13,000-19,000

PROVENANCE:

with Honrath and von Baerle, Berlin.





143 RUBENS SANTORO (ITALIAN, 1859-1942)

A rest on the Venetian lagoon signed 'Rubens Santoro' (lower right) oil on panel 14% x 9 in. (38 x 23 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400



144 BOUVARD (FRENCH, 20TH CENTURY)

A gondolier on a Venetian canal signed with pseudonym 'M. Aldine' (lower left) oil on canvas $26 \times 20\%$ in. (66×51 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200

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



145 BOUVARD (FRENCH, 20TH CENTURY)

A gondolier on a Venetian canal, Santa Maria della Salute beyond oil on canvas $19\% \times 25\%$ in. (50 x 65 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500

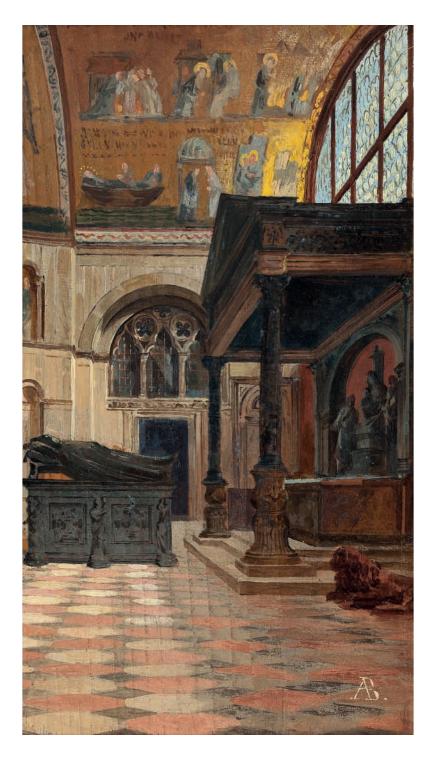


146 BOUVARD (FRENCH, 20TH CENTURY)

Gondolas by the entrance to St. Mark's Square, Venice signed 'Bouvard' (lower right) oil on canvas $15 \times 21\%$ in. (38 x 55.5 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500

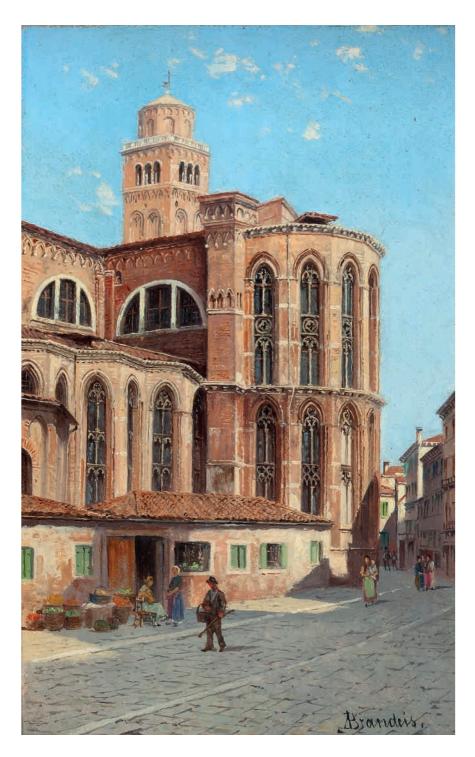


147 ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

The Zen Chapel at the south east corner of St. Mark's Basilica, Venice signed with initials 'AB' (lower right) oil on panel $8\% \times 5$ in. (22 x 13 cm.)

£2,000-3,000

\$2,900-4,300 €2,500-3,700



148

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

Santa Maria Gloriosa dei Frari, Venice

signed 'ABrandeis.' (lower right) oil on board $9\% \times 6\%$ in. (25 \times 16 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500



149 CARLO GRUBACS (ITALIAN, 1810-1870)

The Rialto Bridge, Venice signed 'C.Grubacs' (lower left) oil on canvas 6% x 9% in. (17.3 x 24.5 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



150

ANTONIETTA BRANDEIS (AUSTRIAN, 1849-1910)

Palazzo Damuta, Venice signed with initials 'AB' (lower left) oil on panel 6 x 10 in. (15 x 25.5 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



■151 ADOLF SCHREYER (GERMAN, 1828-1899)

Hunted by wolves

signed 'Ad. Schreyer' (lower right) oil on canvas $35\% \times 63$ in. (90 x 160 cm.)

£8,000-12,000

\$12,000-17,000 €10,000-15,000





152 GUSTAVE SURAND (FRENCH, 1860-1937)

A lion

inscribed, signed and dated 'A MES BONS AMIS/ ROSE ET MARCEL BATHELEMY./ SOUVENIR bien A AFFECTUEUX. GVE SURAND. 1934.' (lower left) oil on canvas

19½ x 25¾ in. (49.5 x 65 cm.)

£6,000-8,000

\$8,600-11,000 €7,500-10,000

PROVENANCE:

From the artist to Rose and Marcel Barthelemy, thence by descent to the present owner.







154

■∆**153**

FRENCH SCHOOL, 19TH CENTURY

Musical enchantment

with signature and dated 'F Berger.855.' (lower left) oil on panel $38\% \times 28\%$ in. (97.2 $\times 73$ cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200 PROPERTY FROM A LONDON PRIVATE COLLECTION

■λ154

EDOUARD VERSCHAFFELT (BELGIAN, 1874-1955)

The market place, Marrakech

signed 'Edouard Verschaffelt' (lower right) oil on canvas $31\frac{1}{2}$ x $39\frac{3}{4}$ in. (81 x 101 cm.)

£2,500-3,500

\$3,600-5,000 €3,200-4,400

PROVENANCE:

Anonymous sale, Christie's, London, 3 December 1985, lot 192. Acquired at the above sale by the family of the present owners.



VARIOUS PROPERTIES

155

EUGEN FELIX PROSPER BRACHT (SWISS, 1842-1921)

Bir Emgehrad, Syria

inscribed, dated and signed 'Biremgehrad. 22.4.91/Eugen Bracht' (lower right) oil on paper laid on canvas $17\,x\,22$ in. (43 x 56 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500



156 CHARLES EMILE DE TOURNEMINE (FRENCH, 1812-1872)

A camel train

signed 'Ch. de Tournemine' (lower left) oil on canvas $15\frac{1}{2} \times 26\frac{1}{4}$ in. (39 x 66.5 cm.)

£3,000-5,000

\$4,300-7,100 €3,800-6,200



157 (part lot)



157 (part lot)

157AUGUSTUS OSBORNE LAMPLOUGH (BRITISH, 1877-1930)

Pyramids of Egypt; and Ruins near Luxor

the first signed and dated 'A Lamplough/1906' (lower left) and inscribed 'Pyramids of Egypt' (lower right); the second signed and dated 'A Lamplough 1906' (lower left) and inscribed 'Ruins Nr. Luxor' (lower right) watercolour on paper 8½ x 22¾ in. (21 x 58.5 cm.)

a pair

£2,000-4,000

\$2,900-5,700 €2,500-5,000

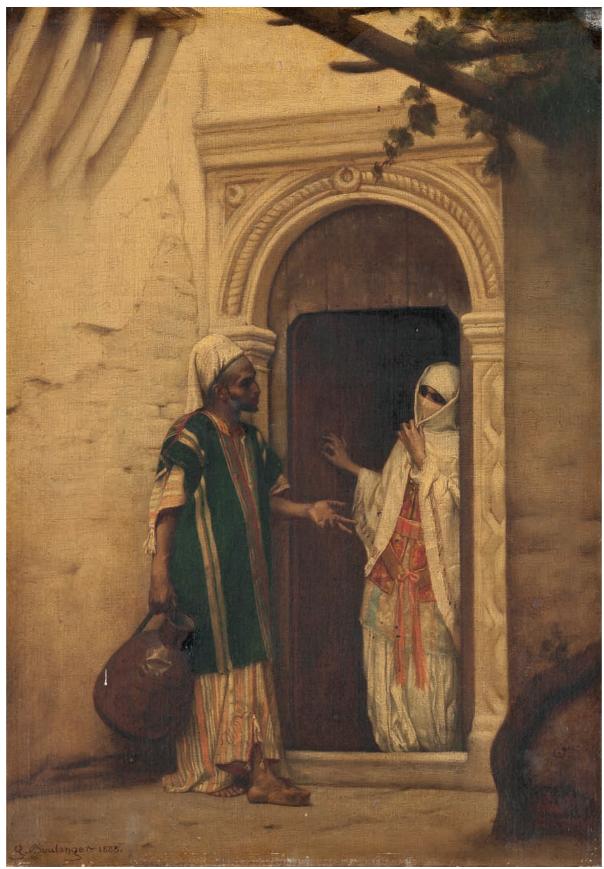
158 GUSTAVE CLARENCE RODOLPHE BOULANGER (FRENCH, 1824-1888)

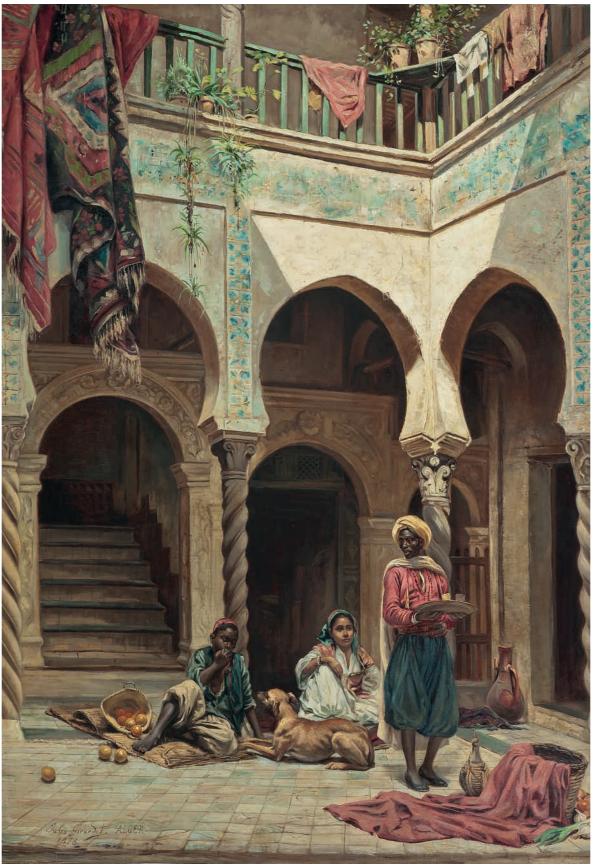
A water carrier at the harem entrance

signed and dated 'G. Boulanger 1883.' (lower left) oil on canvas $18\frac{1}{2}$ x $12\frac{1}{2}$ in. (46.5 x 32.1 cm.)

£,4,000-6,000

\$5,700-8,500 €5,000-7,500







160

λ159

JULES GIRARDET (FRENCH, 1856-1946)

A rest between chores

signed, inscribed and dated 'Jules Giradet ALGER/1878' (lower left) oil on canvas $37\%\times26\%$ in. (96 $\times67$ cm.)

£12,000-18,000

\$18,000-26,000 €15,000-22,000

PROVENANCE:

Lord Barymore, Marbury, Cheshire.

Private collection.

Anonymous sale; Christies, London, 29 October 1976, lot 127.

160

AUGUSTUS OSBORNE LAMPLOUGH (BRITISH, 1877-1930)

Camels and riders collecting water

signed and inscribed 'a.Lamplough R.W.S.' (lower left) watercolour on paper $94 \times 13\%$ in. (23 × 34.5 cm.)

€,800-1,200

\$1,200-1,700 €1,000-1,500



161 (part lot)



161 (part lot)

161 AUGUSTUS OSBORNE LAMPLOUGH (BRITISH, 1877-1930)

On the Nile near Luxor; and A camel train leaving the settlement

the first signed 'aLamplough' (lower left) and inscribed 'On the Nile Nr. Luxor' (lower right); the second signed 'aLamplough' (lower left) watercolour on paper $8\% \times 22\%$ in. (21 x 58.5 cm.)

a pair

£2,000-4,000

\$2,900-5,700 €2,500-5,000

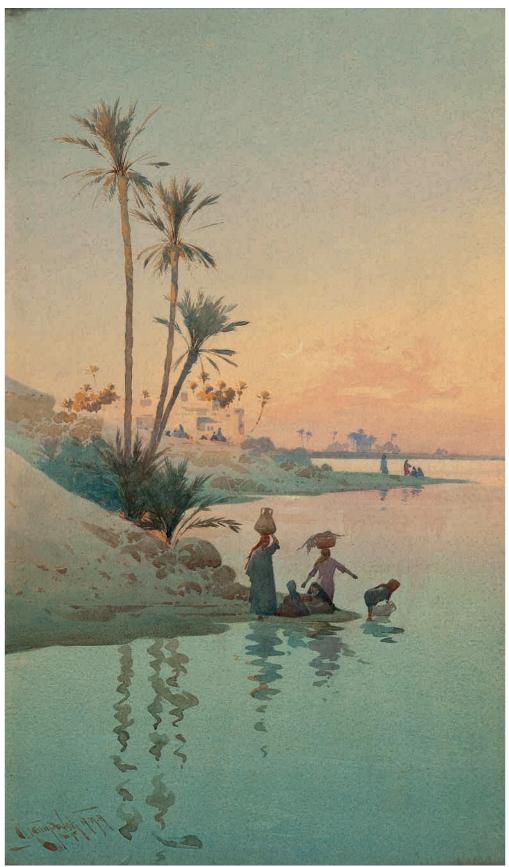
162 AUGUSTUS OSBORNE LAMPLOUGH (BRITISH, 1877-1930)

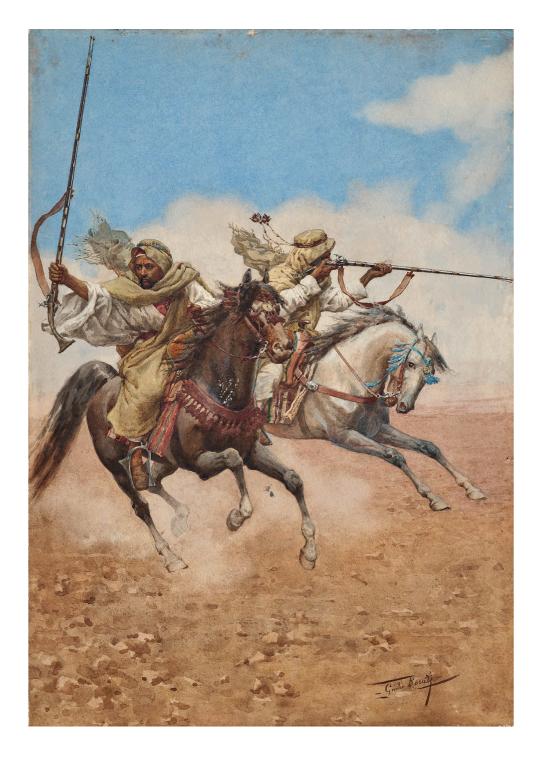
Collecting water at the river bank

signed and inscribed 'a.Lamplough A.R.A.' (lower left) watercolour on paper $19\frac{1}{2}$ x $11\frac{1}{2}$ in. (49 x 29 cm.)

€1,000-1,500

\$1,500-2,100 €1,300-1,900





163 GIULIO ROSATI (ITALIAN, 1858-1917)

The hunting party signed 'Giulio Rosati' (lower right) watercolour on paper 20½ x 14¾ in. (52 x 36.5 cm.)

£4,000-6,000

\$5,700-8,500 €5,000-7,500





164 AUGUSTUS OSBORNE LAMPLOUGH (BRITISH, 1877-1930)

Feluccas on the Nile

signed and inscribed 'a. Lamplough R.W.S' (lower left) watercolour on paper 9% x 25 in. (24 x 63 cm.)

£1,200-1,800

\$1,800-2,600 €1,500-2,200





165

AUGUSTUS OSBORNE LAMPLOUGH (BRITISH, 1877-1930)

Camel riders in the desert; and A boat on the river both signed and inscribed 'A.Lamplough A.R.A.' (lower left) watercolour on paper 9½ x 23½ in. (23.5 x 59 cm.)

a pair

£1,000-1,500

\$1,500-2,100 €1,300-1,900

END OF SALE

Please note we are now welcoming consignments for our 8 September 2016 auction

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

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

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

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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.

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4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (o)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: C
If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept we 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 LIVETM terms of use which are available on www.christies.com.

(c) Written Bids

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

AT THE SALE

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

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVETM (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

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 anyone else.

CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies a 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 th auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

THE BUYER'S PREMIUM

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

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

3 ARTIST'S RESALE ROYALTY

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

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

(in euros)

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000

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

WARRANTIES

SELLER'S WARRANTIES 1

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

- (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.

before bidding.

- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty you must:
- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction:
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase **price**, subject to the following terms:
- (a) This additional warranty does not apply to:
- (i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, St James's, London SW1Y 6QT. stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps periodicals:
- (iii) books not identified by title;
- (iv) lots sold without a printed estimate;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any condition report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these

PAYMENT

HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
- the hammer price; and
- (ii) the buyer's premium; and
- (iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer
- You must make payments to:

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

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

TRANSFERRING OWNERSHIP TO

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.

TRANSFERRING RISK TO YOU

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

- (a) When you collect the lot: or
- (b) At the end of the 90th 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.

WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) to charge interest from the due date at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the lot. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale.
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other partpayment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you to pay off any amount you owe to us or another Christie's Group company for any 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 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

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 cashiers on +44 (0)20 7839 9060. (c) If you do not collect any lot promptly following the auction we 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** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date. (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING TRANSPORT AND SHIPPING

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

2 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 7830 9060. See the information set out at www.christies.com/ shipping or contact us at arttransport_london@ christies com

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA.

a shortfall, you must pay us any difference between We will not be obliged to cancel your purchase and matter relating to your purchase of, or bid for, any 9 LAW AND DISPUTES the amount we have received from the sale and the refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

(d) Lots containing material that originates from Burma (Myanmar)

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

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

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

OUR 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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

lot) other than in the event of fraud or fraudulent This agreement, and any non-contractual obligations misrepresentation by us or other than as expressly set out in these Conditions of Sale: or

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

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

OTHER TERMS

OUR ABILITY TO CANCEL

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

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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

ENFORCING THIS AGREEMENT

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

TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

TRANSLATIONS

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

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.

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

(iv) in the case of gems, a work which is made of 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 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 nuctioneer 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. 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.					
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.					
The VAT	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address:					
•	If you register to bid with an address 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	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	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	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	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	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	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 Lious.

received within four years from the day 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.

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 *D.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/

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 (is if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

^{7.} All reinvoicing requests must be received within four years from the date

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.

Δ

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.

Ψ

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

?, \star , Ω , α , #, \pm

See VAT Symbols and Explanation.

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

 Δ Property Owned in part or in full by Christie's From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ° next to the **lot** number.

°♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol of.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

*"Attributed to ...

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

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the

studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

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

*"Follower of ...'

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

*"Manner of ..."

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

*"After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/"With date ..."/

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

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

241 Acton Lane, Park Royal London NW10 7NP

Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

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

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

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

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

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

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd 241 Acton Lane, Park Royal

London NW10 7NP

Telephone: +44 (0)800 988 6100 Email: collections@cadogantate.com on every business day after the day of transfer, from 9.00 am until 5.00 pm. Lots may only be released by Cadogan Tate upon

a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1 b) payment of any charges that may be due to Cadogan Tate Ltd

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

COLLECTION FROM CADOGAN TATE

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

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (o) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party,

storage fees incurred while transport arrangements are being finalised cannot be waived.

EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

Please note in particular that Cadogan Tate
• does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's

Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
• it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and

• it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and

collectibles in New York and Singapore FreePort.
CFASS is a separate subsidiary of Christie's and
clients enjoy complete confidentiality.
Visit www.cfass.com for charges and other details.

Cadogan Tate

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NW10 7NP

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collections@CadoganTate.com
http://Collectt/yLot.com
A40 TO
MA ACTON
A40 TO
MA

CADOGAN TATE LTD'S WAREHOUSE 241 Acton Lane, Park Royal, London NW10 7NP

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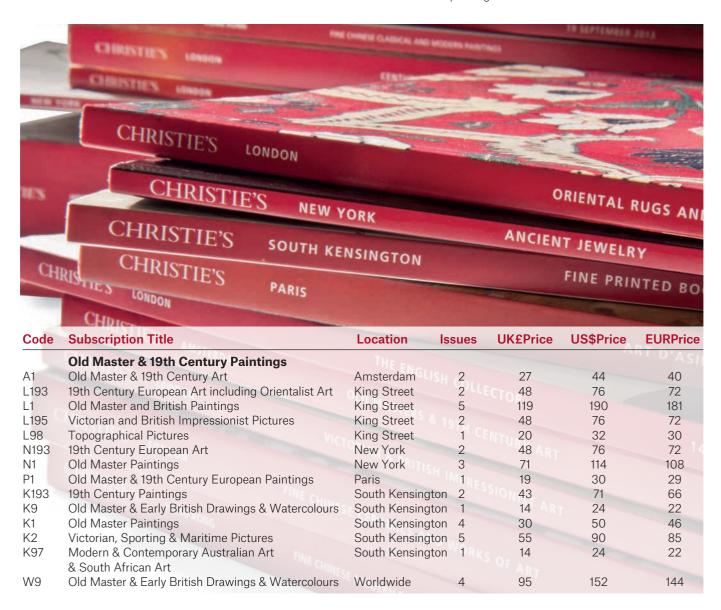


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