



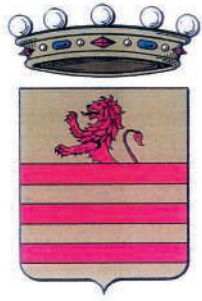
**A SICILIAN VILLA  
PROPERTY FROM  
AN ARISTOCRATIC FAMILY**

*King Street · 10 December 2015*

CHRISTIE'S







LONDON · KING STREET

# A SICILIAN VILLA PROPERTY FROM AN ARISTOCRATIC FAMILY

*Thursday 10 December 2015*

---

## AUCTION

Thursday 10 December 2015 at 10.30 am  
Lots 1-148

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

---

## VIEWING

Friday	4 December	9.00 am – 4.30 pm
Saturday	5 December	12 noon – 5.00 pm
Sunday	6 December	12 noon – 5.00 pm
Monday	7 December	9.00 am – 4.30 pm
Tuesday	8 December	9.00 am – 4.00 pm
Wednesday	9 December	9.00 am – 4.30 pm

---

## AUCTIONEER

Nicholas Orchard

---

## AUCTION CODE AND NUMBER

In sending absentee bids  
or making enquiries, this  
sale should be referred to as  
**SICILY-10901**

---

## AUCTION RESULTS

UK +44 (0)20 7839 9060  
**christies.com**

---

## CONDITIONS OF SALE

This auction is subject to  
Important Notices,  
Conditions of Sale and  
to reserves.  
[25]



---

## CHRISTIE'S ON THE GO

Browse the auction and view  
real-time results on your  
iPhone and iPod Touch.

---

## CHRISTIE'S LIVE™

This auction features online.  
View catalogues and leave  
bids online at christies.com

# CHRISTIE'S



---

EUROPEAN  
PRIVATE  
COLLECTIONS  
&  
COUNTRY  
HOUSE SALES



**ORLANDO ROCK**  
*Chairman, Christie's UK*  
orock@christies.com  
+44 (0)20 7389 2031



**CHARLES CATOR**  
*Chairman of Group,  
Deputy Chairman,  
Christie's International*  
ccator@christies.com  
+44 (0)20 7389 2355



**ROBERT COPLEY**  
*Deputy Chairman of Group,  
International Head of Furniture,  
Deputy Chairman, Christie's UK*  
rcopley@christies.com  
+44 (0)20 7389 2353



**PEDRO GIRAIO**  
*Chairman of European  
Advisory Board*  
pgirao@christies.com  
+44 (0)20 7389 2014



**CHRISTIANE GRAFIN  
ZU RANTZAU**  
*Chairman, Christie's Germany*  
crantzau@christies.com  
+49 40 279 4073



**FRANÇOIS DE RICQLÈS**  
*President, Christie's France*  
fdericqlès@christies.com  
+33 1 40 76 85 59



**LIONEL GOSSET**  
*Head of Private Collections, France*  
lgosset@christies.com  
+33 1 40 76 85 98



**ROLAND DE LATHUY**  
*Managing Director,  
Christie's Belgium*  
rdelathuy@christies.com  
+32 2 289 13 36



**JUAN VAREZ**  
*Managing Director,  
Christie's Spain*  
jvarez@christies.com  
+34 91 53 26 626/7



**CLARICE PECORI GIRALDI**  
*Private Sales Director, EMERI*  
cpecorigiraldi@christies.com  
+44 (0)20 7752 3164



**AMJAD RAUF**  
*Director of Private Sales,  
International Specialist,  
Furniture & Private Collections*  
arauf@christies.com  
+44 (0)20 7389 2358



**ANDREW WATERS**  
*Head of Private Collections  
& Country House Sales, UK*  
awaters@christies.com  
+44 (0)20 7389 2356



**FRANÇOIS ROTH LISBERGER**  
*International Senior Specialist,  
Furniture and Works of Art*  
frothlisberger@christies.com  
+41 44 268 10 25



**STEFAN DOEBNER**  
*International Senior Specialist,  
Furniture and Works of Art*  
sdoebner@christies.com  
+31 20 575 59 18

---

EUROPEAN  
REGIONAL  
OFFICES

**DUSSELDORF**  
Arno Verkade  
+49 (0)21 14 91 59 352

**FRANKFURT**  
Anja Schaller  
+49 (0)173 317 3975

**HAMBURG**  
Christiane Graf zu Rantzau  
+49 (0)40 27 94 073

**MUNICH**  
Marie Christine Graf Huyn  
+49 (0)89 24 20 96 80

**STUTT GART**  
Eva Susanne Schweizer  
+49 (0)71 12 26 96 99

**BRUSSELS**  
Roland de Lathuy  
+32 (0)2 512 88 30

**VIENNA**  
Angela Baillou  
+43 (0)1 533 881214

**ZURICH**  
Dr Bertold Mueller  
+41 (0)44 268 1010

**GENEVA**  
Eveline de Proyart  
+41 (0)22 319 1766

**ROME**  
Marina Cicogna  
+39 06 686 3333

**MILAN**  
Marco Trevisan  
+39 02 303 2831

**MONACO**  
Nancy Dotta  
+377 97 97 11 00

**BARCELONA**  
Carmen Schjaer  
+34 (0)93 487 8259

**MADRID**  
Juan Varez  
+34 (0)91 532 6626

**LISBON**  
Mafalda Pereira Coutinho  
+351 919 317 233



---

## SPECIALISTS & CONTACTS FOR THIS AUCTION



**CAITLIN YATES**  
*Head of Sale,  
Junior Specialist, Private Collections*  
cyates@christies.com  
+44 (0)20 7389 2058



**LAURA VENTIMIGLIA  
DI MONTEFORTE**  
*Director, Valuations, Milan*  
lventimiglia@christies.com  
+39 02 3032 8350



**AMELIA WALKER**  
*Specialist Head  
of Private Collections*  
awalker@christies.com  
+44 (0)20 7389 2085



**FREDDIE DE ROUGEMONT**  
*Specialist,  
Old Master Paintings*  
fderougemont@christies.com  
+44 (0)20 7389 2415

**ADAM KULEWICZ &  
PAUL VAN DEN BIESEN**  
*Furniture*  
akulewicz@christies.com  
+44 (0)20 7389 2898

**LOUISE BROADHURST**  
*Oriental Rugs & Carpets*  
lbroadhurst@christies.com  
+44 (0)20 7389 2271

**MILO DICKINSON**  
*Sculpture*  
mdickinson@christies.com  
+44 (0)20 7389 2333

**TOBY WOOLLEY**  
*Clocks*  
twoolley@christies.com  
+44 (0)20 77389 2227

**MATILDA BURN &  
LOUISE PHELPS**  
*European Porcelain and Glass*  
mburn@christies.com  
+44 (0)20 7752 3026

**KATE FLITCROFT**  
*Silver*  
kflitcroft@christies.com  
+44 (0)20 7389 2660

**ANASTASIA VON SEIBOLD**  
*Japanese Works of Art*  
avonseibold@christies.com  
+44 (0)20 7752 3127

**MARTINA FUSARI**  
*19th Century Pictures*  
mfusari@christies.com  
+44 (0)20 7389 2256

**JONATHAN DEN OTTER**  
*Old Master Drawings*  
jdenotter@christies.com  
+44 (0)20 7389 2736

---

For general enquiries  
about this auction, emails  
should be addressed to the  
Auction Administrator.



**CARLIJN DAMMERS**  
*Administrator*  
cdammers@christies.com  
+44 (0)20 7389 2482



**GILLIAN WARD**  
*Business Manager*  
gward@christies.com  
+44 (0)20 7389 2357

---

## PRIVATE COLLECTIONS & COUNTRY HOUSE SALES LONDON

Andrew Waters  
Amelia Walker  
Adrian Hume-Sayer  
Charlotte Young  
Caitlin Yates  
Nathaniel Nicholson  
Alexandra Cruden  
Katharine Cooke

---

## SERVICES

**ABSENTEE AND  
TELEPHONE BIDS**  
Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870  
www.christies.com

**AUCTION RESULTS**  
UK: +44 (0)20 7839 9060  
www.christies.com

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

**CATALOGUES ONLINE**  
Lotfinder®  
www.christies.com

**SHIPPING**  
Tel: +44 (0)20 7389 2712  
Fax: +44 (0)20 7389 2869

**STORAGE AND  
COLLECTION**  
Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869

**COPYRIGHT NOTICE**  
No part of this catalogue may  
be reproduced, stored in a  
retrieval system or transmitted  
by any form or by any means,  
electronic, mechanical,  
photocopying, recording or  
otherwise, without the prior  
written permission of Christie's.  
© Copyright, Christie, Manson  
& Woods Ltd. (2015)

















1

**A PAIR OF SOUTH ITALIAN GLAZED TERRACOTTA  
MODELS OF THE HOUNDS OF ALCABIADES**

SICILY, MID-19TH CENTURY, AFTER THE ANTIQUE  
27¼ in. (69.2 cm.) high

£4,000-6,000

2

**A SET OF FOUR SOUTH ITALIAN PARCEL-GILT AND  
CREAM-PAINTED ARMCHAIRS**

SICILY, LATE 18TH CENTURY  
Each tablet splat with acanthus-carved terminals, the dished padded seat on splayed legs headed by lion's masks  
28¾ in. (73 cm.) high; 29 in. (73.5 cm.) wide; 16¼ in. (41 cm.) deep (4)

£2,500-4,000

\$3,900-6,200  
€3,500-5,600





3

**A SET OF FOUR ITALIAN REPOUSSE GONDOLA POLE LANTERNS**

19TH CENTURY

Each pierced S and C-scroll pentagonal frame decorated with foliage, grape bunches and flowering swags, mounted on a later beech pole and alabaster base, minor differences, lacking glazed panels

11 ft. 6½ in. (352 cm.) high; 17 in. (43 cm.) diameter (4)

£5,000-8,000

\$7,800-12,000

€7,000-11,000

4

**A PAIR OF SOUTH ITALIAN GILTWOOD ARMCHAIRS**

NAPLES, EARLY 19TH CENTURY

Each scrolled padded back, seat and squab cushion covered in gold and ivory striped silk, the downswept arms terminating in lion's heads, on fluted tapering square legs

33 in. (84 cm.) high; 21¼ in. (54 cm.) wide (2)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Milan, 19-20 December 2006, lot 362.

These elegant armchairs, with their neoclassical carving and outscrolled backrests, reflect a synthesis of two types of typically Neapolitan seat furniture from the early 19th Century. The first type can be seen in the examples made by Luigi Vanvitelli for the Royal Palace of Caserta. The second type, with averted backs, now also in the Royal Palace of Caserta, are seen in the illustrated painting by Charles, conte di Clarac in the Praz Collection, Rome. This similar example appears almost in profile in the painting of Caroline Murat's study in the Royal Palace of Naples, capturing the synthesised form of the present examples.

A similar armchair of comparable form is in the Museo di Capodimonte, Naples and further similar examples are illustrated in E. Colle, *Il mobile impero in Italia*, Milan, 1998, pp. 50-51 and 106-107.



A similar chair *in situ* illustrated in the painting by Charles, conte di Clarac.







5

**A VIENNA TOPOGRAPHICAL TETE-A-TETE**

CIRCA 1792, BLUE SHIELD MARKS, IMPRESSED DATE CODE 92 AND OTHER NUMERALS

Painted in shades of purple with Sicilian landscapes named within gilt-edged panels, comprising: a coffee-pot and cover, a hot-milk jug and cover, a circular sugar-bowl and cover, two coffee-cans and saucers and an oval tray with a pierced gallery

The tray 14¾ in. (37.6 cm.) wide

(6)

£4,000-6,000

\$6,200-9,300

€5,600-8,400

For a similar tête à tête painted in purple with Sicilian scenes see Wilhelm Mrazek and Waltraud Neuwirth, *Wiener Porzellan 1718-1864*, Vienna, 1970, p. 166, no. 622 and Taf. 87.

6

**THREE VIENNA (SORGENTHAL) COFFEE-CANS AND SAUCERS**

CIRCA 1792-1800, BLUE SHIELD MARKS, IMPRESSED DATE CODES, VARIOUS GILDED NUMERALS

The first cup and saucer painted with classical maidens in gilt lozenges reserved against salmon-pink grounds gilt with scrolling foliage, the second cup with a classical maiden emblematic of Plenty accompanied by two putti, the third decorated with gilt-tooled scrolling flowering foliage on a blue ground

(3)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 15 November 1988, lots 29 and 30.

For another cup with the subject of 'Plenty', see Veljko Marton, *Viennese Porcelain cups and saucers*, Samobar, 2007, p.80, no. 54.







7

**AN ITALIAN GILTWOOD, MAHOGANY AND SCAGLIOLA CENTRE TABLE**

CIRCA 1820

The circular top centred by a flowering vase within an oak leaf and acorn surround, the shaft supported by dolphins, on a concave triform base

£8,000-12,000

\$13,000-19,000

€12,000-17,000





8

LEONARDO COCCORANTE (NAPLES 1680-1750)

*A coastal landscape with figures amongst classical ruins*

signed with monogram 'LC' (lower right)

oil on canvas, unlined

29<sup>7</sup>/<sub>8</sub> × 50<sup>3</sup>/<sub>4</sub> in. (75.9 × 128.9 cm.)

£15,000-20,000

\$24,000-31,000

€21,000-27,000

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 4 October 2006, lot 48, when acquired by the present owner.







9

PIETRO FABRIS (FL. 1754-1804)

*The temples of Paestum from the South-East*

signed 'Fabris. p.'

bodycolour

10 $\frac{7}{8}$  x 23 $\frac{1}{8}$  in. (27.8 x 58.8 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 11 January 1989, lot 109.

A drawing dated 1771, showing the Temples of Paestum from the same viewpoint, is in the collection of the Viscount Hampden, Glynde Place.







10

### A PAIR OF LARGE ITALIAN GILTWOOD MIRRORS

FLORENCE, SECOND QUARTER 18TH CENTURY

Each with arched divided rectangular plate and shaped mirrored borders, the frame carved with scrolling acanthus, husks and feathered masks, the cresting with profile medallions, flanked by dragons, with paper label to the reverse printed 'DOTT. ARMANDO BUBESTI'

90 in. (229 cm.) high; 53 in. (135 cm.) wide

(2)

£70,000-100,000

\$110,000-150,000

€98,000-140,000

#### PROVENANCE:

Anonymous sale; Christie's, Milan, 3 June 2003, lot 436.

These remarkable mirrors, with their rich and theatrical carving, are amongst some of the most lavish known examples from the second quarter of the 18th Century. Their striking broken pediments mounted with confronting beasts and female masks with exaggerated scrolling plumes are typical of Tuscan production of this period and convey the grandeur of the interiors of palaces belonging to the local aristocracy. This pair of mirrors clearly display the growing influence of French design and the gathering momentum of the Rococo, while still retaining some elements of the earlier Baroque style.

A mirror of nearly identical form, although less richly carved, was in the collection of Harry Eichhorn, who acquired it from the sales of the Castiglioni collection in Florence in 1951, and sold at Christie's, Amsterdam, 19 December 1996, lot 253. A further related mirror from a private collection is illustrated in E. Colle, *Il Mobile Rococò in Italia*, Milan, 2003, p. 220 and G. Child, *World Mirrors*, London, 1990, p. 243, ill. 567.



11

**JACOB FERDINAND VOET (ANTWERP 1639-1689 PARIS)**

*Portrait of Cardinal César d'Estrées, half-length, in clerical robes wearing the Order of Saint-Esprit*

oil on canvas  
29¼ x 24⅞ in. (74.3 x 61.2 cm.)

£12,000-18,000

\$19,000-28,000

€17,000-25,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 4 April 1989, lot 213, as 'Attributed to Pier Leone Ghezzi'.

**LITERATURE:**

G. Romano, *Catalogo della pittura italiana del '600 e del '700*, Milan, 1990, p. 154.  
F. Petrucci, "'Espirit Français et technique italienne'. La période française de Jacob Ferdinand Voet 1685-1689", *Revue de l'Art*, 132, 2001-2, p. 69, fig. 5.  
F. Petrucci, *Ferdinand Voet (1639-1689)*, Rome, 2005, p. 157, no. 56.a, illustrated.

The sitter was born in Paris in 1628, the son of the esteemed Marshal François Annibal d'Estrées. César d'Estrées earned eminence throughout his lifetime for his ambassadorial ingenuity, and was duly rewarded with several honours and distinctions: from 1655 to 1681 he was Duke-Bishop of Laon, from 1673 he acted as French ambassador to Rome, and in 1671 he was elected a Cardinal by Pope Clemente X. He is painted here wearing his Cardinal's robes, and the collar of the Order of Saint-Esprit. The badge of this order is clearly depicted in the present lot in its Maltese Cross form, with a dove in the centre and four fleur-de-lis symbols between the arms.



## A PAIR OF ITALIAN PARCEL-GILT AND SIMULATED MARBLE CONSOLES

THIRD QUARTER 18TH CENTURY

Each with a simulated *verde antico* top and lappeted frieze above a tree trunk support wrapped in grape vines and flanked by dolphins, on a slightly concave base and bun feet, redecorated

33½ in. (85 cm.) high; 46 in. (117 cm.) wide; 18½ in. (47 cm.) deep (2)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

These striking consoles, with naturalistically carved supports in the form of trees wrapped in grapevines, relate to a group of similar Roman baroque consoles, which derive ultimately from the designs of the celebrated Baroque architect and sculptor Gian Lorenzo Bernini (1598-1680) and designer Giovanni Paolo Schor (1615-1674). The most celebrated table with naturalistically-carved tree trunk support, attributed to Bernini, was made to support his marble figure of San Lorenzo and is in the Palazzo Pitti, Florence (A. González-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicilie*,

Milan, 1984, vol. I, p. 56, fig. VII). Two designs for related consoles, attributed to Bernini and Schor, are in the National Museum, Stockholm (*op. cit.*, vol. II, figs. 181-2). Furniture-makers of the 18th Century undoubtedly continued to draw inspiration from these highly influential sculptors.

A pair of similar Italian consoles, although with two more sparsely decorated trunk supports, was sold at Christie's, New York, 17 October 1997, lot 43 (\$101,500) and a further example, similarly draped in grape bunches and vines, is in the Palazzo Tozzoni, Imola (E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p. 138, no. 33). A further comparable pair of consoles of almost the same proportions, and with very similar tops and lappeted friezes, were formerly at Euston Hall, Thetford and were sold by the Duke of Grafton at Christie's, London, 11 December 1958, lot 98.

Such naturalistic ornament was also favoured by contemporary English rococo designers and furniture-makers for consoles, notably Thomas Johnson. A similar side table attributed to Johnson from the collection of the Earl of Dartmouth is illustrated in A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 99, while another example is at Corsham Court, Wiltshire.





13

**A PAIR OF ITALIAN GILTWOOD CANAPES**

EARLY 19TH CENTURY, PROBABLY NAPLES

Each with padded back, arms and seat covered in red velvet, the frame carved with alternating palmettes and oak leaves, with griffin arm-supports, on lion's legs and hairy paw feet

39 in. (99 cm.) high; 88½ in. (225 cm.) wide; 28 in. (71 cm.) deep (2)

£25,000-40,000

\$39,000-62,000

€35,000-56,000

**LITERATURE:**

G. Wannenes, *Mobili d'Italia l'Ottocento*, Milan, 1987, p. 6, no. 68.

The eagle/lion griffin was considered sacred in antiquity to the sun and poetry deity Apollo. They can be found serving as winged couches for figures depicted on Etruscan urns, while other griffin monopodiae are sculpted on Roman marble furniture of the Flavian period. In particular, the model for this pair of giltwood canapés reflects the study of antiquities by scholars such as the architect, Jean-Guillaume Moitte (d. 1810), and Percier and Fontaine, authors of *Recueil de Décorations Intérieures* (1801). The closest design, however, is one illustrated in Dionisio and Lorenzo Santi's, *Modèles de Meubles et de décorations Intérieures, pour l'Ameublement* (1828, pl. 41, no.5; E. Colle, *Il mobile Impero in Italia: arredi e decorazioni d'interni dal 1800 al 1843*, Milan, 1998, p. 14).

Visit [www.christies.com](http://www.christies.com) for additional information on this lot













14

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE SIX-LIGHT CANDELABRA**

EARLY 19TH CENTURY, IN THE MANNER OF FRANCOIS REMOND

Each with five flaming cornucopia branches issuing from masks, supported by a classically draped female figure, on a plinth base decorated with ribbon-tied wreaths and floral sprays, minor differences to the casting and chasing of the bases

38¾ in. (98.5 cm.) high; 13 in. (33 cm.) diameter (2)

£30,000-50,000

\$47,000-77,000

€42,000-70,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 20 & 27 May 1988, lot 277.

With their finely chased candle arms and graciously proportioned canephore support figures draped à l'antique, these marvellous candelabra are fully evocative of the refined neoclassical taste that reached its zenith during the First Empire in early 19th-century France. Their exacting details and sophisticated form recall the work of one of the

era's preeminent bronziers, François Rémond, who excelled in the style and created sumptuous works of art from the final years of the Ancien Régime through to the Napoleonic era, often in partnership with the leading furniture-makers and dealers of the day.

The present candelabra can be related to Rémond on the basis of a comparison to a pair of candelabra with almost identical gilt-bronze figures, described as 'girandoles à figure,' which were almost certainly purchased by the marchand-mercier Dominique Daguerre from the bronzier in December 1785, and resold shortly thereafter to the Princesse Kinsky (C. Baulez, 'Le Luminaire de la Princesse Kinsky,' *L'Estampille/L'Objet d'art*, no. 247, May 1991, pp. 84-99; later sold Christie's, Monaco, 15 June 1997, lot 91 (1,772,500 FF)). Rémond had first created a pair of candelabra of this model for the duc de Penthièvre, which were delivered on 16 August 1785, and subsequently employed the canephore figures for a small group of spectacular mantel clocks of architectural form, including one dated circa 1790 and sold from a European collection, Christie's, Monaco, 20 June 1994, lot 204 (577,200 FF).

Visit [www.christies.com](http://www.christies.com) for additional information on this lot



15

AN ITALIAN PORPHYRY CAMPANA URN

EARLY 19TH CENTURY

The shallow domed lid with knob finial, the urn with everted lip and ribbed lower section on turned socle and square base, the associated lid probably earlier

17¼ in. (44 cm.) high

£7,000-10,000

\$11,000-15,000

€9,800-14,000

16

A PAIR OF ITALIAN GIALLO ANTICO, VERDE ANTICO AND SLATE TAZZE

BY BENEDETTO BOSCHETTI, ROME, EARLY 19TH CENTURY

Each of fluted circular form carved with zoomorphic masks and outscrolled handles, on a reeded and fluted spreading socle, the plinth signed 'B. BOSCHETTI, ROMA', each with a customs label printed 'g g / 79008' and 'g g / 79007'

15 in. (38 cm.) high; 13 in. (33 cm.) diameter

(2)

£15,000-25,000

\$24,000-39,000

€21,000-35,000







17

**A PAIR OF MARBLE CAMPANA VASES**

ITALIAN, SECOND HALF 19TH CENTURY

Each with berried foliate everted lip and plain neck above a ribbon-tied double cornucopia of flowers with foliage to the socle and acanthus-carved base

32 in. (81 cm.) high; 20 in. (51 cm.) wide

(2)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

The Collection of the Margraves and Grand Dukes of Baden; sold Sotheby's, Baden-Baden house sale, 5-21 October 1995, lot 1684.









18

**A RUSSIAN ORMOLU-MOUNTED PINK GRANITE  
CAMAPNA URN**

FIRST HALF 19TH CENTURY

Mounted with interlaced serpent handles linked by ribbon-tied fruiting and flowering swags, above a beaded socle, on a later black granite base  
15¾ in. (40 cm.) high; 12½ in. (32 cm.) diameter

£20,000-30,000

\$31,000-46,000

€28,000-42,000

With its finely chased bronze mounts and rich stone specimens, this impressive vase is emblematic of the luxurious works of art produced at the Imperial lapidary workshops in Russia in the late 18th and early 19th centuries. Its refined neoclassical form and snake-form supports – inspired by Ancient Roman vessels – link the present lot to a pair of

Russian vases with identical handles formerly in the collection of Mrs. Charles Wrightsman offered Christie's, Paris, 8 November 2013, lot 189. Related serpent handles can also be found on a pair of porphyry vases of neo-classical design sold Christie's, Paris, 6 November 2014, lot 423 (€59,100).

Many of the creations of the Russian Imperial lapidary workshops at Peterhof and Ekaterinburg – founded in 1721 and 1751, respectively – and enriched with bronze mounts from the Imperial manufactory, were inspired by French objects produced in late 18th century. As such, it is interesting to note the mounts on this lot – particularly the serpent handles and foliate garlands – relate it to a pair of vases formerly in the collection of Richard Mique (1728-1794), architect to Marie-Antoinette, and today in the collections of the Louvre (see M. Müntz de Raïssac, "Quatre vases en porphyre de la collection Richard Mique," *La Revue du Louvre et des Musées de France*, 1900-5, p. 386-390). These impressive vases no doubt inspired artisans in Russia, who continued to create luxurious objects in the same refined neoclassical taste over the subsequent decades.





19

AN ITALIAN ALABASTRO A PECORELLA TABLE TOP

FIRST HALF 20TH CENTURY

The rounded rectangular top within a alabaster border, the mahogany base supported by four dolphins on a concave-sided quarter-veneered platform base and bracket feet  
30½ in. (77.5 cm.) high; 70¾ in. (180 cm.) wide; 35½ in. (90 cm.) deep

£6,000-10,000

\$9,300-15,000

€8,400-14,000







20

**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED DERBYSHIRE BLUE JOHN SOLID URNS**

LATE 18TH/EARLY 19TH CENTURY

Each ovoid body mounted with spirally twisted serpent handles hung with ribbon-tied oak leaf and acorn swags, on a stiff-leaf and flower-headed socle and stepped base, each with a paper label inscribed '9726', one marked to the base 'S264', one with a replaced marble socle, damages and old restorations

9 in. (23 cm.) high; 5½ in. (14 cm.) wide

£5,000-8,000

(2)

\$7,800-12,000

€7,000-11,000

These richly figured urns have bodies shaped as eggs, evoking Ovid's *Metamorphoses* and the history of Jupiter and Leda. This was a popular vase form in the ormolu-enriched manufactures in both England and in France. The form relates to the illustrated design 'J' in Matthew Boulton and John Fothergill's *Pattern Book I*, p. 171, which documented the range of objects produced at their manufactory in Soho, Birmingham around 1770 (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 161).



21

**A GEORGE III BLUE JOHN SOLID URN**

LATE 18TH/EARLY 19TH CENTURY

The vase-shaped body surmounted by a ball finial, on a spreading socle and stepped square black and white marble foot

12 in. (30.5 cm.) high; 4½ in. (11.5 cm.) wide; 4¾ in. (11 cm.) deep

£5,000-8,000

\$7,800-12,000

€7,000-11,000

This popular vase form relates to a design featured in Matthew Boulton and John Fothergill's *Pattern Book I*, p. 171, which documented the range of objects produced at their manufactory in Soho, Birmingham around 1770 (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 161, no. L).

The basic pattern was generally enriched with fine ormolu mounts to create perfume burners or candle vases, but solid, unmounted examples were not uncommon.





22

**GIOVANNI CRIVELLI, *IL CRIVELLINO***  
(?MILAN C. 1690-1760 PARMA)

*A charging bull attacked by hounds, in a landscape*

oil on canvas

70¾ × 92⅞ in. (179.7 × 235.9 cm.)

in a moulded giltwood frame (please note that the frame illustrated in the opposite interior photograph is not included in this lot)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

**PROVENANCE:**

Anonymous Sale [The Property of a Private Neapolitan Collection]; Christie's, Rome, 17 December 2003, lot 429, where acquired by the present owner.

**LITERATURE:**

F. Arisi, *Crivellone e Crivellino*, Piacenza, 2004, p. 319, no. 31, illustrated.

23

**A PAIR OF NAPOLEON III ORMOLU-MOUNTED  
TOLE PEINTE JARDINIÈRES**

LATE 19TH CENTURY

Each with scrolling berried-foliage twin handles, centred to each side by a bacchic mask, on a pierced *rocaille* base

15½ in. (39.5 cm.) high; 18 in. (46 cm.) wide; 11 in. (28 cm.) deep (2)

£2,500-4,000

\$3,900-6,200

€3,500-5,600

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 December 1995, lot 171.











24

TOMASO BIGATTI (ACTIVE CIRCA 1800)

*Two elaborate wall decorations with central classical scenes flanked by allegorical figures*

bodycolour and gum Arabic on vellum  
 12 $\frac{3}{8}$  x 20 $\frac{1}{2}$  in. (31.5 x 54.5 cm.);  
 11 $\frac{7}{8}$  x 20 $\frac{3}{4}$  in. (30 x 52.8 cm.)

(2) a pair

£6,000-8,000

\$9,300-12,000

€8,400-11,000

25

A SET OF FOUR NORTH ITALIAN TWO-TONE CREAM-PAINTED ARMCHAIRS

LATE 18TH CENTURY, PROBABLY LOMBARDY

Each back and seat covered in *chinoiserie*-decorated yellow silk, the back with pierced foliate and floral spandrels, the gadrooned channelled seat-rail carved with berried foliage, on square tapering legs  
 38 $\frac{1}{2}$  in. (98 cm.) high; 25 in. (64 cm.) wide; 21 in. (53 cm.) deep (4)

£15,000-25,000

\$24,000-39,000

€21,000-35,000







26

FRANCESCO PANINI (ROME 1745-1812)

*A view of the Piazza of Saint Peter's Cathedral, Rome*

black chalk, watercolour, heightened with white over etched outlines, watermark C & I Honig  
20 7/8 x 32 in. (51.8 x 81.4 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 December 1988, lot 190.

27

JEAN-BAPTISTE LALLEMAND (DIJON 1716-1803 PARIS)

*A view of Roman palace*

traces of black chalk, bodycolour  
13 x 19 1/4 in. (33 x 48.5 cm.)

£4,000-6,000

\$6,200-9,300

€5,600-8,400







28

PAOLO ANESI (ROME 1697-1773)

*A river landscape, with figures fishing and travellers on a path, a castle and mountains beyond*

oil on canvas  
10 $\frac{7}{8}$  x 18 in. (27.6 x 45.7 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 6 April 2006, lot 304, where acquired by the present owner.

Paolo Anesi studied under Giuseppe Chiari, Bernardino Fergioni and Sebastiano Conca, specialising in atmospheric landscapes and *capricci*. With the exception of two brief visits to Florence, he worked in and around Rome for his whole career, and the region's architecture, its landmarks and *campagna* form the subject of his entire oeuvre. His landscapes were eagerly sought after by a number of prestigious clients, which included Charles-Emanuel III, King of Sardinia, and his work was well represented in the collections of the great aristocratic families of Rome, such as the Colonna, Pallavicini, Valenti Gonzaga, Pamphili and Rondini. In addition to works on canvas, Anesi also executed a number of wall decorations, mostly painted in gouache. Among the few that survive are a series of Roman views in the Galleria Pallavicini and architectural *capricci* for two rooms in the Palazzo Borghese.



29

FRANCESCO ZERILLO (1794-1837, ACTIVE IN PALERMO)

*A view of Messina seen from a hill; and A view of Syracuse, with the amphitheatre in the foreground, both on a feigned mount*

inscribed 'F.sco Zerilli dis.. e dip.. in Palermo nel 1835.' (1) and 'F.sco Zerilli dis.. dal vero, e dip: in Palermo nel 1835.' (2) and with inscription 'Veduta del Porto, Faró, e Città di Messina' (1) and 'Siracusa/ presa dal Teatro antico' (2)

traces of black chalk, bodycolour  
14<sup>7</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>8</sub> in. (37.7 x 51.1 cm.)

(2) a pair

£8,000-12,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 4 July 2007, lot 208.





30

FRANCESCO ZERILLO (1794-1837, ACTIVE IN PALERMO)

*A view of Messina from Caude; and A view of Palermo*

signed with initials 'FZ.' (the letters interlaced) (i) and inscribed 'Fscio Zerilli dis. e dip. in Palermo nel 1832'

black chalk, bodycolour

15¼ x 20⅞ in. (38.7 x 52.6 cm.)

(2) a pair

£8,000-12,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 July 2009, lot 85.

31

**A NORTH ITALIAN TOLE PEINTE  
THREE-LIGHT HALL LANTERN**

PIEDMONT, LATE 18TH CENTURY

Of cylindrical form, the later glass panels within a pierced frame hung with berried vine swags, fitted for electricity, the central shaft and light fixtures later

24 in. (61 cm.) high; 13½ in. (34 cm.) diameter

£4,000-6,000

\$6,200-9,300

€5,600-8,400

**PROVENANCE:**

With Pietro Accorsi, Turin.

With Rossi, Turin.

A Private German Collection [A Rococo Fantasy];  
Christie's, King Street, 6 November 2008, lot 139.



32

**A SET OF FOUR LOUIS XVI  
PARCEL-GILT AND CREAM-PAINTED  
SIDE CHAIRS**

CIRCA 1780, POSSIBLY NORTH ITALIAN

Each padded back and circular seat covered in striped blue cut-velvet, the leaf-tip carved back and ribbon-tied laurel seat on turned tapering fluted legs

33¼ in. (84.5 cm.) high; 18 in. (46 cm.) wide;  
19½ in. (49.5 cm.) deep (4)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 22 February 1989, lot 156.



33

**A SOUTH ITALIAN PARCEL-GILT,  
BLUE AND CREAM-PAINTED CANAPE**

NAPLES, LATE 18TH CENTURY

The padded back, arms and seat covered with pale blue moiré fabric, the frame carved with a fruiting vines, on turned tapering stop-fluted legs

36¼ in. (92 cm.) high; 71 in. (180.5 cm.) wide;  
27 in. (68.5 cm.) deep

£2,000-4,000

\$3,100-6,200

€2,800-5,600





### A PAIR OF NORTH ITALIAN PARCEL-GILT AND BLUE-PAINTED TORCHERES

TURIN, CIRCA 1730

Each with a vase-shaped top with egg-and-dart edge, above a triform tapering panelled shaft carved with masks issuing husks with scrolled volute angles, on concave-sided triform base, with bun feet, minor differences to the carving

54½ in. (138.5 cm.) high; 14¼ in. (36 cm.) diameter

(2)

£15,000-25,000

\$24,000-39,000

€21,000-35,000

#### PROVENANCE:

Almost certainly the Contessa Miari, Palazzo Cappello, Venice, circa 1906.  
Anonymous sale; Christie's, Milan, 3 December 2004, lot 383.

#### LITERATURE:

Regina, 'Le Signore d'Italia — La Contessa Miari', Anno III, N. 2, 28 February 1906.



One of the present torcheres photographed *in situ* at the palace of Contessa Miari, Venice.





35

**A SET OF SIX ITALIAN GILTWOOD ARMCHAIRS**

ROME, LAST QUARTER 18TH CENTURY

Each with cartouche-shaped padded back and oval seat upholstered in pale blue-patterned silk, the frame carved with reclining River God to the top rail, the base of the back with foliate zoomorphic masks, with husk and flowerhead carved arm supports and Vitruvian scroll seat, on foliate-carved turned tapering legs

38½ in. (98 cm.) high; 24½ in. (62 cm.) wide; 22 in. (56 cm.) deep (6)

£50,000-80,000

\$78,000-120,000

€70,000-110,000

**PROVENANCE:**

Possibly Palazzo Caetani, Rome.

Combining finely carved figural medallions with serpentine outlines, this set of armchairs is emblematic of neoclassical seat furniture produced in Rome in the late 18th Century. It is identical to a group of six armchairs in the Fondazione Caetani, of which one is illustrated in A. González-Palacios, *Fasto Romano: dipinti, sculture, arredi dai Palazzi di Roma*, Exhibition Catalogue, 13 May – 30 June 1991, Rome, pp. 183-184, no. 132.

González-Palacios states that the Caetani chairs – carved with eagles in reference to the family – are exemplary of the furniture produced under the pontificate of Pope Pius VI (1775-1799) and may have been commissioned concurrent to the Roman noble family's acquisition and renovation of a palazzo in the Eternal City during this same period (*ibid.*, p. 184). Similar chairs can be found in the Sala dei Papiri in the Vatican Museums, in the Palazzo Pallavicini and in the collection of Sir Harold Acton in Florence. Another related Roman armchair is illustrated in H. Costantino Fioratti, *il mobile italiano*, Milan, 2004, p. 257, fig. 411. However, owing to the finely carved eagles on the seatrails of the present armchairs, it is entirely possible that they were commissioned together with the aforementioned set for the Caetanis in the late 18th Century.













36

**A PAIR OF SOUTH ITALIAN BRASS-INLAID AND MOUNTED KINGWOOD  
AND TULIPWOOD PARQUETRY COMMODES**

SICILY, LATE 18TH CENTURY

Each D-shape top centred by a flowerhead within a key-pattern border, the sides conformingly inlaid, above three drawers, on cabriole legs

41¾ in. (106 cm.) high; 51¼ in. (130 cm.) wide; 23½ in. (59.5 cm.) deep (2)

£50,000-80,000

\$78,000-120,000

€70,000-110,000

With their distinctive pierced mounts and brass inlay paired with geometric key-pattern and flowerhead inlay, these commodes are exemplary representations of Sicilian 18th Century production. A closely related Sicilian commode, with similar flowerhead inlay and with identical brass mounts and fluting, was sold at Christie's, Milan, 10-11 May 1999, lot 963.

Comparable commodes, one from a private Tuscan collection and the other from the the Museo Etnográfico Juan B. Ambrosetti, Argentina, are illustrated as similarly representative examples of Sicilian furniture in M. Gianizzo and A. Rotolo, *Mobili e Mobiliari nella Sicilia del Settecento*, Palermo, 1992, p. 120, figs. 72 and 73.



37

37

### A PAIR OF MEISSEN IMARI SAUCER-DISHES

CIRCA 1740, BLUE CROSSED SWORDS AND PAINTER'S K MARKS POSSIBLY FOR JOHANN DAVID KRETSCHMAR, PRESSNUMMER 22 TO BOTH

Painted with a central underglaze-blue and gilt medallion of birds and flowering foliage within a border of exotic animals and flowering plants in underglaze-blue, iron-red and gilding, the exterior with a similar border  
7<sup>7</sup>/<sub>8</sub> in. (20 cm.) diameter (2)

£4,000-6,000

\$6,200-9,300

€5,600-8,400

#### PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 14 November 1989, lot 6.



38

38

### AN ITALIAN MAIOLICA IMARI PATTERN CHARGER

FIRST QUARTER 18TH CENTURY, PROBABLY MILAN

Painted with a jardinière issuing flowers and foliage, within a blue border reserved with floral motifs, surrounded by a broad border of flowering foliage divided by foliate scroll panels  
16<sup>1</sup>/<sub>2</sub> in. (41.8 cm.) diameter

£1,500-2,500

\$2,400-3,900

€2,100-3,500



39

39

### A JAPANESE IMARI VASE AND COVER

EDO PERIOD, LATE 17TH CENTURY

Decorated in iron-red and gilt on underglaze blue with panels of peonies and chrysanthemums slightly in relief, and further flowers, scrolling foliage and halved chrysanthemum decoration, the domed cover similarly decorated and surmounted by a seated *karashishi* [lion dog]  
24<sup>1</sup>/<sub>8</sub> in. (61.5 cm.) high

£3,000-5,000

\$4,700-7,700

€4,200-7,000

40

### A PAIR OF JAPANESE IMARI VASES AND COVERS

EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Each of baluster form, the cover surmounted by a *karashishi* [lion dog] on a rockwork base, painted overall with panels of birds, dragons and fish amidst peonies and a scrolling foliate ground, enriched with gilding  
24<sup>3</sup>/<sub>4</sub> in. (63 cm.) high; 24 in. (30.5 cm.) diameter (2)

£4,000-6,000

\$6,200-9,300

€5,600-8,400



40



41

**A PAIR OF LARGE JAPANESE IMARI TRUMPET VASES**

THE PORCELAIN EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY, THE BASES 19TH CENTURY

Each enamelled with pagodas within panels of scrolling foliage and peonies, on moulded parcel-gilt blue painted wooden stands

27½ in. (70 cm.) high; 11⅝ in. (29.5 cm.) diameter (2)

£6,000-10,000

\$9,300-15,000

€8,400-14,000

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 27 November 1990, lot 123.



42

**A PAIR OF FRENCH ORMOLU-MOUNTED JAPANESE IMARI TRUMPET VASES**

THE PORCELAIN EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY, THE MOUNTS SECOND HALF 19TH CENTURY

Each of waisted form and enamelled with birds in landscapes and foliate sprays, over a spreading foot and square base

17¾ in. (45 cm.) high; 8½ in. (21.5 cm.) diameter (2)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 22 February 1989, lot 18.









43

**A LOUIS XV ORMOLU-MOUNTED BLACK AND GILT  
VERNIS MARTIN COMMODE**

BY MATHIEU CRIAERD, MID-18TH CENTURY

The serpentine black, white and red breccia marble top above two drawers decorated *sans traverse* with Chinese figures in a landscape, the sides with conforming decoration, on cabriole legs headed by foliate and *rocaille* clasps and terminating in pierced sabots, stamped 'M...AERD', the associated mounts possibly 18th century  
34¼ in. (87 cm.) high; 51 in. (130 cm.) wide; 23 in. (58 cm.) deep

£30,000-50,000

\$47,000-77,000

€42,000-70,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 8 December 1995, lot 164.

Mathieu Criaerd, *maitre* in 1738.

This commode is typical of the production of the *ébéniste* Mathieu Criaerd (1689-1776), who specialised in lacquer commodes early in his career and made furniture for the celebrated *marchand-mercier* Thomas Joachim Hébert, who was one of the main suppliers of costly lacquer furniture to the *Garde-Meuble Royal* in the 1740s. The most celebrated examples of his work are the blue and white *vernis Martin* commode and encoignure supplied to the 'chambre bleue' of the Comtesse de Mailly, the King's mistress, at Chateau de Choisy in 1743, now in the Louvre (inv. OA11292 and OA9533). Related commodes by Criaerd include an example framed with a similar gilt-decorated border sold at Christie's, London, 13 June 2002, lot 45 and an example of the same overall proportion and form sold at Christies, Paris, 14 April 2015, lot 108.



44

**A PAIR OF FRENCH ORMOLU-MOUNTED PORCELAIN LOBED VASES AND COVERS**

LATE 19TH/EARLY 20TH CENTURY, THE UNDERSIDES WITH SPURIOUS IRON-RED HUNTING HORN MARKS, POSSIBLY SAMSON

Each vase painted in the Kakiemon style with flowers and birds, with pierced *rocaille* handles and bases, the interior inscribed '509 a' and '509 b', respectively

20½ in. (52 cm.) high; 10¾ in. (27.5 cm.) wide; 8 in. (20.5 cm.) deep (2)

£4,000-6,000

\$6,200-9,300

€5,600-8,400

A pair of identical mounted vases were sold anonymously at Christie's, New York, 9 June 2014, lot 300.

45

**A CONTINENTAL BISCUIT GROUP OF CLASSICAL LOVERS WITH CUPID**

CIRCA 1775, POSSIBLY SEVRES

Modelled as a scantily clad lady seated on a rocky mound and recoiling from a kneeling man holding a mask who is trying to embrace her, winged Cupid standing behind her, on a circular plinth base  
14¼ in. (36.2 cm.) high

£800-1,200

\$1,300-1,900

€1,200-1,700



46

**AN ITALIAN MOTTLED PINK AND GREY BRECCIA MARBLE WINE COOLER**

20TH CENTURY

Of oval form, on a moulded socle

12½ in. (32 cm.) high; 21¼ in. (54 cm.) wide; 17 in. (43 cm.) deep

£3,000-5,000

\$4,700-7,700

€4,200-7,000



47

**A PAIR OF ITALIAN ORMOLU LAMPS**

19TH CENTURY

Each with later adjustable shade, with two fluted candlesticks on a rectangular foot cast with fruiting oak swags and a loop handle, adapted for electricity

19½ in. (49.5 cm.) high; 11¼ in. (28.5 cm.) wide; 8⅞ in. (20 cm.) deep

£2,000-3,000

(2)

\$3,100-4,600  
€2,800-4,200



48

**A FRENCH ORMOLU AND PATINATED-BRONZE STRIKING MANTEL CLOCK**

BLANC FILS, PALAIS ROYAL, PARIS, 19TH CENTURY

The vase-shaped case with dial signed 'Blanc Fils au Palais Royal', the twin-barrel shaped movement with silk suspension and countwheel strike to bell

£1,000-1,500

\$1,600-2,300  
€1,400-2,100



49

**A FRENCH ORMOLU-MOUNTED TORTOISESHELL CASKET**

MID-19TH CENTURY

Decorated overall with stars, the cover with a C-scroll and foliate handle, the sides mounted with scrolling foliate, damages and restorations

5½ in. (14 cm.) high; 11¼ in. (30 cm.) wide; 6 in. (15 cm.) deep

£500-800

\$780-1,200  
€700-1,100



50

**A SET OF TEN GEORGE I WALNUT AND FRUITWOOD  
MARQUETRY CANED DINING-CHAIRS**

CIRCA 1715

Including two armchairs, each removable seat covered in a geometric-pattered yellow and brown cotton, restorations and losses to the caning, some marked 'IW', 'IA', 'EH' or 'IM'

44½ in. (113 cm.) high; 19 in. (48.5 cm.) wide; 23 in. (59 cm.) deep (10)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

This rare set of India back seat-furniture is undoubtedly inspired by Anglo-Dutch designs by Daniel Marot (d. 1752), as published in his *Nouveaux Livres de Lits de differentes penseez* (circa 1703). The India back was so named for its close resemblance to Chinese chairs of the late Ming and early Qing dynasties such as the shape of the top rail, the curvature of the back, the cabriole supports and a lower cross-rail in the back. The design of these chairs closely related to an armchair at Cumberland Lodge in the Great Park, Windsor (illustrated H. Hudson, *Cumberland Lodge, A House through History*, Guildford, 1989, p. 64, fig. 38). The latter was almost certainly in the collection of Sarah Churchill, Duchess of Marlborough (d. 1744), and probably came to Cumberland Lodge following the Duchess's appointment to the Rangership of the Great Park, an office in the gift of the sovereign, Queen Anne. Sarah together with her husband, John Churchill, 1st Duke of Marlborough, engaged the finest craftsmen including the Royal cabinetmaker to George I, James Moore (d. 1726), to furnish their palatial country seat Blenheim Palace, Oxfordshire.

Visit [www.christies.com](http://www.christies.com) for additional information on this lot









51

**FOUR GEORGE III SILVER-GILT SAUCE-BOATS**

TWO MAKER'S MARK I.K, PROBABLY FOR JOHN KING, LONDON, 1767, TWO APPARENTLY UNMARKED

Each boat-shaped on four shell and scroll feet, with wavy gadrooned border and foliate side handles, engraved with a coat-of-arms, two *marked underneath*

9½ in. (24.5 cm.) wide

64 oz. 12 dwt. (2,009 gr.)

The arms are those of Turton quartering Hickman with another in pretence for John Turton (1735-1806). (4)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

**PROVENANCE:**

Antenor Patiño Collection.

Anonymous sale; Sotheby's, Geneva, 13 November 1989, lot 126.

John Turton (1735-1806) was the only son of Dr. John Turton M.D. by his wife Dorothy, only surviving child of Gregory Hickman. Having graduated from Oxford he spent a short time in Leyden and then settled in London where he soon built up a large practice. He was appointed Physician to the Queen's Household in 1771, Physician in Ordinary to the Queen in 1782 and in 1797 Physician in Ordinary to King George III of Great Britain and Ireland and the Prince of Wales.



52

52

**A PAIR OF GEORGE II SILVER CANDLESTICKS**

MARK OF JOSEPH BIRD, LONDON, 1732

Each on stepped square base with incurved corners, the baluster stem terminating in a spool-shaped socket, base later engraved with crest, *marked underneath and on socket*

6 ½ in. (16.5 cm.) high

24 oz. 8 dwt. (759 gr.)

(2)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

**PROVENANCE:**

Princess Irena Obolensky (1919-1997).

Property of a Gentleman; sold Christie's, London, 14 June 2005, lot 234.



53

53

**A PAIR OF GEORGE II SILVER CANDLESTICKS**

MARK OF CHARLES HATFIELD, LONDON, 1732

Each on stepped square base with incurved corners, the baluster stem terminating in a spool-shaped socket, base engraved with crest, *marked underneath and on socket*

6 ½ in. (16.5 cm.) high

30 oz. (934 gr.)

The later-engraved crest is as borne by the Earls of Essex, for William Capell, 3rd Earl of Essex K.G., K.T., P.C. (1697-1743). (2)

£3,000-5,000

\$4,700-7,700

€4,200-7,000

**PROVENANCE:**

William Capell, 3rd Earl of Essex K.G., K.T., P.C. (1697-1743).

Princess Irena Obolensky (1919-1997).

The Property of a Gentleman; sold Christie's, London, 14 June 2005, lot 232.

William Capell, 3rd Earl of Essex K.G., K.T., P.C. (1697-1743) succeeded his father in 1709-1710. From 1731-1736 he was minister plenipotentiary, then Ambassador Extraordinary to the King of Sardinia at Turin. He was created a Knight of the Thistle in 1725 and of the Garter in 1738. He died in 1743.





54

**A GEORGE II SILVER-GILT CUP AND COVER**

MARK OF ELIZABETH GODFREY, LONDON, 1749

Tapering cylindrical on circular foot chased with scrolls and flowers, the lower-body applied with foliate strap-work and masks in oval cartouches, the leaf-capped scroll handles each applied with mask, the cover with baluster finial, each side engraved with a coat-of-arms, *marked inside foot and on cover bezel*

14 $\frac{1}{8}$  in. (36 cm.) high

87 oz. 14 dwt. (2729 gr.)

The arms are those of Edgcumbe with Gilbert in pretence for George 3rd Baron Edgcumbe later 1st Earl Edgcumbe (1720-1795).

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

George 3rd Baron Edgcumbe later 1st Earl Edgcumbe (1720-1795).

Mrs. Warwick-Bryant; Christie's, London, 12 October 1955, lot 137 (to Lumley).

with Lumley.

with Bulgari.

## A GEORGE III SILVER EPERGNE

MARK OF THOMAS PITTS, LONDON, 1763

Of pagoda form, the base cast with fruiting and flowering foliage and on four openwork foliage scroll feet, with a lower tier of four branches supporting openwork dishes, with a second tier of four branches supporting baskets with overhead swing handles, four ribbon-tied branches support the openwork canopy above a central boat-shaped basket engraved with coat-of-arms, each of the smaller baskets engraved with a crest below a baron's coronet, *fully marked on base, canopy and central basket, part marked on branches and baskets, the uprights unmarked*

24½ in. (62 cm.) high

287 oz. 3 dwt. (8,930 gr.)

The arms are those of Baron Leigh of Stoneleigh of the second creation.

£70,000-100,000

\$110,000-150,000

€98,000-140,000

The epergne, from the French '*pargner*', to save, came into use in England at the beginning of the 18th Century and was made in many forms to be used as a centrepiece on the table. The baskets and bowls would have held various sweetmeats and condiments to be used at the table.

Throughout the 18th Century '*chinoiserie*', the European interpretation of oriental ornamentation and works of art, was highly fashionable. The style was at its peak in England from 1750 to 1765. For example, William Chambers was employed to design a number of buildings for Kew Gardens, one in the form of a pagoda. Chambers' plans and views of Kew were published in 1762 and perhaps influenced the combination of foliage, flowers and *chinoiserie* seen in the present lot.

Thomas Pitts seems to 'have specialised in epergnes and finely pierced basket-work' (M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1971, p. 175), and an epergne of 1762 by Pitts, with a pineapple finial similar to the present lot, is illustrated, M. Clayton, *op. cit.* p. 176, pl. 267. A pagoda epergne of the same date and by the same maker was sold, Mount Congreve: The London Sale; Christie's, London, 23 May 2012, lot 70. A similar but smaller epergne by Pitts, also of 1763, is in The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (museum no. LOAN:GILBERT.689:1-2008).









56

56

**A GEORGE II SILVER TANKARD**

MARK OF WILLIAM DARKER, LONDON, 1733

Cylindrical on spreading circular foot, domed cover, corkscrew thumb-piece and scroll handle, later-chased with a central oval cartouche with bust of a gentleman, *marked near rim and on cover*

6½ in. (17 cm.) high

19 oz. 2 dwt., (595 gr.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



57

57

**A GERMAN SILVER TANKARD**

MARK OF J.D. SCHLEISSNER SOHNE, HANAU, LATE 19TH CENTURY, AND WITH IMPORT MARKS FOR LONDON, 1899

Cylindrical on skirted foot with scroll handle, the domed cover with bud finial, the side and cover later-chased with tavern scenes after Teniers, *marked underneath and on rim and cover bezel*

8 in. (20 cm.) high

23 oz. 5 dwt. (723 gr.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



58

**A GEORGE I SILVER STRAWBERRY DISH**

MAKER'S MARK APPARENTLY LACKING, LONDON, 1718

Circular with scalloped, fluted border, *marked on rim and engraved with scratchweight 8<sup>oz</sup>=1<sup>pwt</sup>*

7⅞ in. (18 cm.) diameter

8 oz. 9 dwt. (263 gr.)

£1,500-2,500

\$2,400-3,900

€2,100-3,500

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 7 December 2005, lot 612.



59

**A FRENCH SILVER COFFEE-POT**

PROVINCIAL, MID-18TH CENTURY, MAITRE ABONNE MARK ADN, A CINQUEFOIL BETWEEN FOUR PELLETS WITH A CROWN ABOVE STRUCK TWICE

Of fluted baluster form on three scroll feet each capped with a shell, the upper body prick-engraved with lambrequins and bell-flowers, the domed cover with fruiting finial, ebonised scroll handle, underside engraved with initials 'HJD', *marked twice underneath with maker's mark and near rim with later import mark*

13 in. (33 cm.) high

gross weight, 34 oz. 14 dwt. (1,079 gr.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200





60

**A PAIR OF FRENCH SILVER SEVEN-LIGHT CANDELABRA**

MARK OF MAISON ODIOT, PARIS, LATE 19TH CENTURY

Each with faceted tapering stem on circular base, the stem applied with lion masks on a matted ground, supporting six foliate scroll branches, the spool-shaped sockets chased with fret-work, *marked on base, sockets, wax-pans and central branch sleeve*

23½ in. (60 cm.) high

335 oz. 10 dwt. (10,435 gr.)

(2)

£15,000-20,000

\$24,000-31,000

€21,000-28,000



61

**A VICTORIAN SILVER PART DINNER-SERVICE**

MARK OF ROBERT GARRARD, LONDON, 1867

Each with foliate and guilloche border; comprising: a pair of second-course dishes, two larger examples, and a pair of meat-dishes, each engraved with coat-of-arms in foliate cartouche and with monogram below coronet, each marked underneath and stamped 'GARRARDS PANTON STREET LONDON'

The second-course dishes, 15<sup>3</sup>/<sub>8</sub> in. (39 cm.) and smaller

The meat-dishes 18<sup>7</sup>/<sub>8</sub> in. (48 cm.) long

305 oz. 10 dwt. (9,503 gr.)

The arms are those of Grand Duchess Olga of Russia (1851-1926), Queen Olga of the Hellenes, wife of King George I of the Hellenes, Prince of Denmark (1845-1913). (7)

£4,000-6,000

\$6,200-9,300

€5,600-8,400

**PROVENANCE:**

Commissioned to commemorate the marriage of Grand Duchess Olga of Russia (1851-1928) to King George I of the Hellenes, Prince of Denmark (1845-1913), in 1867.

62

**THREE GEORGE I SILVER CANDLESTICKS**

MARK OF SAMUEL MARGAS, LONDON, TWO 1721, ONE 1722

Each on stepped square base with cut corners, tapering baluster stem and spool-shaped socket, each engraved on base with Royal arms within garter motto with Royal crown above, marked underneath

6<sup>3</sup>/<sub>4</sub> in. (17 cm.) high

44 oz. 12 dwt. (1,388 gr.)

The arms are those of King George I (1714-1729). (3)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

**PROVENANCE:**

Part of the Ambassadorial plate granted to Sir Richard Sutton K.T. (1671-1746) as ambassador to Holland, Constantinople or Paris, and then by descent to The Trustees of the Late Sir Richard Sutton; sold Christie's London, 11 May 1994, lot 244. The Property of a European Collector; sold Christie's, London, 14 June 2005, lot 223.

Samuel Margas was Subordinate Goldsmith to the King from 1723-30 and 1732-33. His most important surviving work is a wine-cistern of 1714 made for the Marquess of Crewe (A. G. Grimwade, *London Goldsmiths: 1697-1837*, London, 1976, p. 591).





63

**A PAIR OF GEORGE III SILVER  
ENTREE-DISHES, COVERS AND OLD  
SHEFFIELD PLATE STANDS**

THE DISHES MARK OF ROBERT GARRARD,  
LONDON, 1809, ONE COVER 1811, THE  
HANDLES MARK OF JOHN EDWARD TERREY,  
THE BORDERS WITH ADDITION MARKS FOR  
LONDON, 1824

Each oblong, with gadrooned borders and  
detachable confronting scroll handle, plated  
two-handled warming stands, covers and bases  
engraved with initial 'D', each marked on dish  
cover and base, border and handle

13¾ in. (35 cm.) long

116 oz. 19 dwt. (3,638 gr.) (2)

£2,000-3,000

\$3,100-4,600

€2,800-4,200



64

**TWO CONTINENTAL PORCELAIN  
EQUESTRIAN CABINET-PLATES**

FIRST HALF 19TH CENTURY, SPURIOUS BLUE  
SCEPTRE MARKS AND PAINTER'S MARKS,  
VARIOUS IMPRESSED NUMERALS

One painted with a Turkish warrior in a desert  
landscape within a salmon-pink and green-  
ground border with gilt anthemions, the other  
with a Mongolian warrior charging into battle  
within a gilt scroll border

9½ in. (24.2 cm.) diameter (2)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 14 November 1989,  
lots 125 (the Mongolian warrior plate) and 146  
(the Turkish warrior plate).

65

**A FRENCH PORCELAIN SEVRES-STYLE  
PART TABLE-SERVICE**

LATE 19TH CENTURY, SPURIOUS RED AND BLUE  
PRINTED FACTORY MARKS

Printed in gilding with a crowned entwined  
LP monogram, within tied laurel branches,  
comprising: a circular soup-tureen and cover,  
two circular vegetable-dishes and covers, three  
oval dishes in sizes, five circular dishes in sizes,  
a salad-bowl, two sauce-boats on fixed stands,  
twenty dinner-plates, ten soup-plates, twelve  
dessert-plates, a teapot and cover, a sugar-  
bowl and cover, a milk-jug, ten tea-plates,  
twelve teacups and twelve saucers

The soup-tureen - 11 in. (28 cm.) high

£1,500-2,500

\$2,400-3,900

€2,100-3,500





66

**A FRENCH SILVER FIVE-PIECE TEA AND COFFEE-SERVICE**

MARK OF EMILE PUIFORCAT, PARIS, 20TH CENTURY

Each faceted baluster, with beaded foot-rim, the covers with laurel wreath border and fruiting finial, comprising: coffee-pot, hot chocolate-pot, teapot, and hot-water jug, each engraved 'Puiforcats Paris' and 'Rey-Jourdain Havana Sterling 950'; together with a sugar-bowl en suite, the latter engraved to side with monogram 'HH', and underneath 'Cartier', each marked near rim  
the chocolate-pot 9½ in. (24 cm.) high  
gross weight, 121 oz. 10 dwt. (3,779 gr.)

(5)

£2,000-3,000

\$3,100-4,600

€2,800-4,200



67

**A FRENCH SILVER-MOUNTED CUT-GLASS CLARET-JUG**

MARK OF L. LAPAR, PARIS, LATE 19TH CENTURY

Of fluted baluster form, the fluted neck chased with beading, with foliate-capped handle and bell-shaped finial, marked on cover near rim, and stamped 'LLAPAR'  
9½ in. (24 cm.) high

£700-1,000

\$1,100-1,500

€980-1,400



68

**A FRENCH SILVER CRUET**

PARIS, 1782, ONE BOTTLE-HOLDER WITH MAKER'S MARK POSSIBLY IA

Shaped oblong with bead border, on four scroll feet, applied with oval cartouches between fruiting vines, the two openwork bottle-holders each with an associated cut-glass and gilt-highlighted jug with detachable cover with pinecone finial, marked underneath stand and each receiver, further struck with late 19th century French import mark on stand

11¾ in. (30 cm.) wide  
20 oz. 5 dwt. (630 gr.)

£600-900

\$930-1,400

€840-1,300



69

A FRENCH SILVER-GILT EWER AND BASIN

MARK OF L.N. NAUDIN, PARIS, 1819-38

The helmet-shaped ewer applied with a band of hippocamps about bacchic mask roundels, the lower-body chased with stiff-leaves and engraved with crowned monogram, the deep oval basin similarly decorated, both engraved with monogram below coronet, *marked on rim and base of ewer and underneath basin*

The ewer 9 $\frac{7}{8}$  in. (25 cm.) high

The basin 13 in. (33 cm.) wide

45 oz. 12 dwt. (1,419 gr.)

£15,000-25,000

\$24,000-39,000

€21,000-35,000











70

SIENESE SCHOOL, 16TH CENTURY

*The Madonna and Child with Saints Lucy, Catherine of Siena and Francis of Assisi*

oil on canvas, laid down on panel  
30 x 23¾ in. (76.2 x 60.3 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

71

A POLYCHROME WOOD FIGURE OF THE  
SEATED VIRGIN

ITALIAN, FIRST HALF 17TH CENTURY  
44½ in. (112.9 cm.) high

£5,000-7,000

\$7,800-11,000

€7,000-9,800







72

LUCA CARLEVARIS (UDINE 1663-1730 VENICE)

*Muleteers attending to a fallen packhorse on a path, a hunting party beyond - a fragment*

oil on canvas

21¼ x 32¼ in. (54 x 81.9 cm.)

£25,000-35,000

\$39,000-54,000

€35,000-49,000

**PROVENANCE:**

Anonymous sale [The Property of a Lady]; Christie's, London, 14 December 1990, lot 419, where acquired by the present owner.



73

**A BRONZE BUST OF A PHILOSOPHER**

ITALIAN, FLORENCE OR ROME, LATE 17TH/EARLY 18TH CENTURY

With a spreading grey marble socle

16 in. (40.6 cm.) high; 20 in. (50.7 cm.) high, overall

£4,000-6,000

\$6,200-9,300

€5,600-8,400

The present bronze is an almost identical cast to a bronze bust of a philosopher purchased by Sir William Fitz-Herbert, 1st Baronet (1748-1791) on his Grand Tour of 1568-1569 for his ancestral home Tissington Hall in Derbyshire (London, San Marino and Minneapolis, Wallace Collection, Huntington Art Collections and Minneapolis Institute of Arts, *Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection*, 29 April 2010 - 15 May 2011, J. Warren ed., p. 262, fig. 1).

74

**AN ITALIAN WHITE AND BLACK SCAGLIOLA TABLE TOP**

PROBABLY FIRST HALF 18TH CENTURY

Centred by a mythological scene within a border of scrolling foliage centred by landscapes, the sides with masks surmounted by double-headed eagles, chips and losses

52 x 26¾ in. (132 x 68 cm.)

£5,000-8,000

\$7,800-12,000

€7,000-11,000





75

**A PAIR OF MARBLE PROFILE MEDALLIONS DEPICTING AN ARISTOCRATIC HUSBAND AND WIFE**

NORTH ITALIAN, 18TH/19TH CENTURY

Each set within a moulded grey marble frame  
18¼ x 13¾ in. (46 x 35.5 cm.) (2)

£1,500-2,500

\$2,400-3,900

€2,100-3,500



76

**A TERRACOTTA RELIEF PROBABLY DEPICTING THE DEATH OF PATROCLUS**

ITALIAN, PROBABLY 19TH CENTURY

Inscribed 'O.M'  
22½ x 18½ in. (57.3 x 47.3 cm.)

£2,500-4,000

\$3,900-6,200

€3,500-5,600



77

**A MARBLE PROFILE RELIEF OF LOUIS XIV**

FRENCH OR ITALIAN, 18TH CENTURY

Inscribed 'LODOVICUS REX CALIE'; set in a later grey marble frame  
14⅝ in. (37 cm.) high, overall

£3,000-5,000

\$4,700-7,700

€4,200-7,000





78

**A NORTH EUROPEAN BRASS-MOUNTED MAHOGANY CABINET**

19TH CENTURY AND LATER, PROBABLY ADAPTED FROM A FITTED BOOKCASE

The frieze inlaid with an engraved Marquis' coronet within a laurel leaf spray, above a pair of glazed panelled doors enclosing a shelf, the lower section with eight drawers with locking stiles, the lower pair simulating four drawers, on a plinth base

100½ in. (256 cm.) high; 60 in. (152.5 cm.) wide; 20½ in. (52 cm.) deep

£2,000-3,000

\$3,100-4,600

€2,800-4,200

**PROVENANCE:**

Anonymous sale; Finarte, Rome, 23-26 October 1992, lot 216.

79

**A PAIR OF REGENCE WALNUT FAUTEUILS**

CIRCA 1730

Each cartouche-shaped back, arms and seat covered in associated *gros-point* needlework decorated with floral sprays, on foliate-carved cabriole legs joined by an X-shaped stretcher, one with remnants of an Accorsi paper label

41 in. (104 cm.) high; 27½ in. (70 cm.) wide; 28 in. (71 cm.) deep (2)

£5,000-8,000

\$7,800-12,000

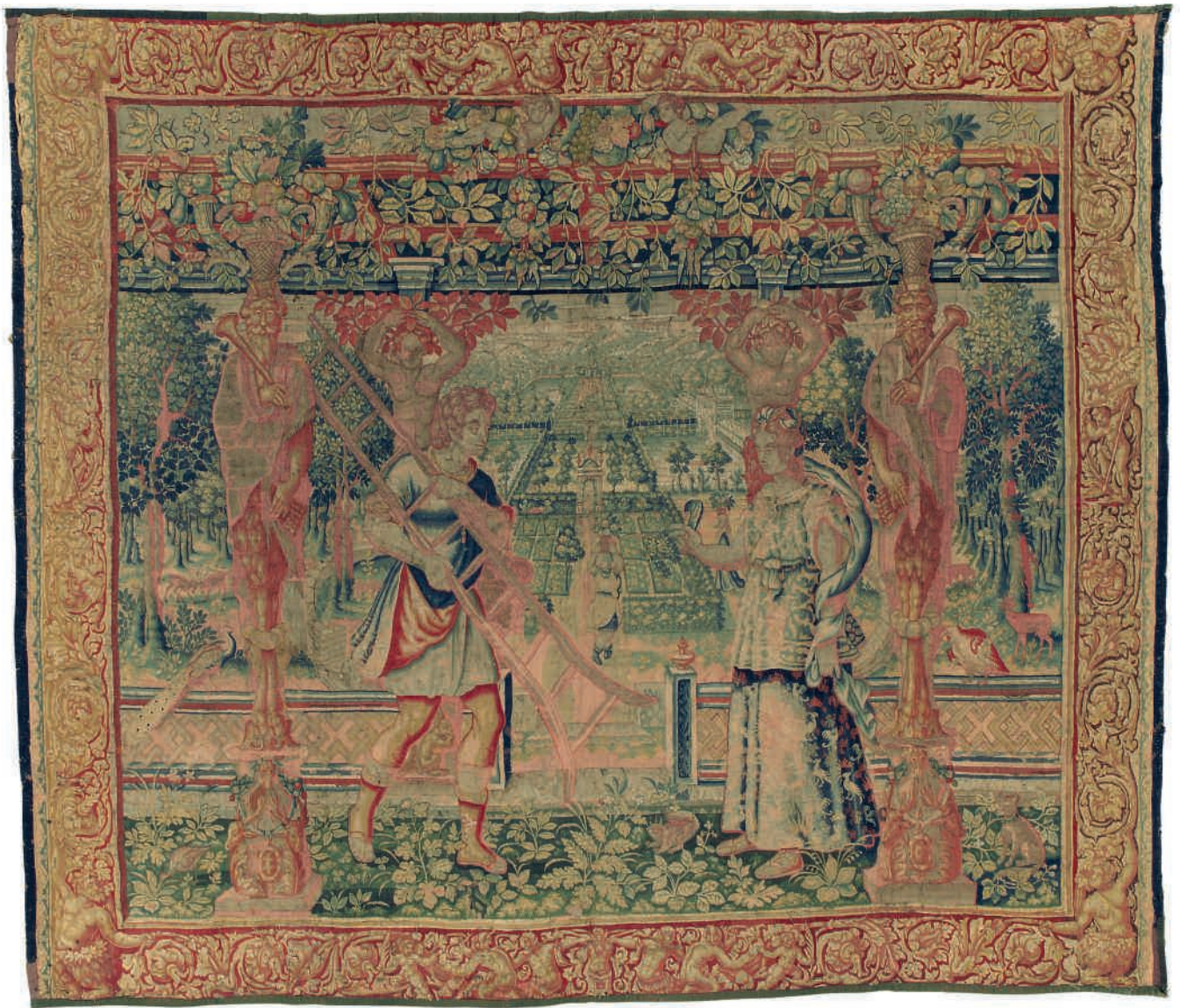
€7,000-11,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 22 February 1989, lot 87.







80

A FLEMISH MYTHOLOGICAL 'PERGOLA' TAPESTRY

SECOND HALF 16TH CENTURY, PROBABLY BRUSSELS

Woven in wools and silks, depicting a scene from Vertumnus and Pomona, the figures in a landscape below a fruiting pergola, with grotesque and scrolling foliate border and blue outer slip, some losses and areas of reweaving throughout

10 ft. 9 in. (328 cm.) high; 12 ft. 9 in. (388 cm.) wide

£15,000-25,000

\$24,000-39,000

€21,000-35,000





81

### A FRANCO-FLEMISH VERDURE TAPESTRY

MID-16TH CENTURY, ADAPTED

Woven in wools, the millefleurs leaf-pattern panel centred by an associated phoenix, within a red-ground foliate border and green outer slip, restorations, the right hand border and outer slip later  
16 ft. (487.5 cm.) high; 6 ft. (184 cm.) wide

£30,000-50,000

\$47,000-77,000

€42,000-70,000

82

### AN ITALIAN PARCEL-GILT AND POLYCHROME-PAINTED CASSONE

WORKSHOP OF DOMENICO BECCAFUMI, SIENA, MID-16TH CENTURY

With a slightly arched simulated *verde antico* top, the front panel painted with Darius before Alexander, the sides painted with zoomorphic masks, on bracket feet, with old Accorsi paper label, refreshments to the decoration of the lid, losses to the decoration overall  
22 in. (56 cm.) high; 57½ in. (146 cm.) wide; 20 in. (51 cm.) deep

£25,000-40,000

\$39,000-62,000

€35,000-56,000

#### PROVENANCE:

With Pietro Accorsi, Turin.

Italian *cassoni*, or wedding chests, were typically commissioned as pairs by a groom's family to honour his bride. Since *cassoni* were made to hold the bride's dowry, they were natural vehicles for painted or sculpted decoration commemorating the marriage through heraldry and flattering allegory, displaying stories of courtly love, chivalry and family honour. As opposed to the carved walnut models, painted *cassoni* surviving from the mid-16th Century follow the earlier style of *cassone* production with figurative scenes executed on a gilt ground. Often the story told on the front of one chest was continued onto the other and these stories were habitually moralising, depicting scenes of conjugal and motherly love, courage or allegorical representations of virtues.

The central painted panel on this *cassone* depicts Alexander the Great with the family of Darius III, the Persian king, whom he had just defeated in battle. Darius escaped capture at the Battle of Issus, but his wife, Statira, his mother, Sisygambis, and his daughters, Statira and Drypetis, were left behind and taken by Alexander, who displayed forgiveness in victory.

Although not exclusively, Tuscany was the main centre for the early development of the *cassone* and various Tuscan artists in Siena and Florence specialised in *cassone* panels. As *cassoni* were commissioned by the most wealthy and important mercantile and aristocratic families, some were even decorated by painters and sculptors already famous in their time. As a result, in the 19th Century many of their painted panels were removed and preserved as autonomous works of art by collectors, making preserved painted chests from this period rare survivals (L. Faenson, *Italian Cassoni*, Leningrad, 1983, p. 10).



82 (detail)









83

NEAPOLITAN SCHOOL, 18TH CENTURY

*Neptune and Amphitrite*

oil on canvas

22¼ x 29⅞ in. (56.5 x 73.3 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

**PROVENANCE:**

Anonymous sale; Finarte, Rome, 21 November 1989, lot 204, where acquired by the present owner.



84

NEAPOLITAN SCHOOL, 18TH CENTURY

*The Miracle of the Archangel Michael at the Castel Sant'Angelo*

oil on oak panel

28¼ x 20½ in. (71.6 x 52.1 cm.)

£3,000-5,000

\$4,700-7,700

€4,200-7,000





85

ANTONIO GIONIMA (VENICE 1697-1732 BOLOGNA)

*The Sacrifice of Iphigenia*

oil on oak panel  
14¾ x 21¼ in. (37.4 x 54 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

**PROVENANCE:**

Anonymous sale; Finarte, Rome, 21 November 1989, lot 198, where acquired by the present owner.

86

**MICHELE PACE DEL CAMPIDOGGIO (?ROME ?1610-?1670)**

*Roses, peaches, apples and melons on a rocky ledge, in a wooded landscape, with a young boy startled by a monkey*

oil on canvas

47¼ x 62¼ in. (120 x 158.1 cm.)

£60,000-90,000

\$93,000-140,000

€84,000-130,000

**PROVENANCE:**

Property from the Estate of the late Sir Martin Wilson, 5th Bt. (1906-1991); Sotheby's, London, 11 December 1991, lot 8, where acquired by the present owner.

**LITERATURE:**

L. Trezzani, 'Michele Pace detto Michelangelo del Campidoglio' in G. Bocchi and U. Bocchi, *Pittori di natura morta a Roma: artisti Italiani, 1630-1750*, Viadana, p. 417, fig. MPC.14.

This monumental work is a fine example of Campidoglio's compositional ingenuity whilst also exhibiting some of the most recognisable hallmarks of his style. The abundance of varied fruit, executed in richly coloured impasto, propounds a vibrancy which is characteristic of the artist. Details such as the knife in the watermelon and the broken bamboo cane, shown beneath the startled boy, are motifs that recur in many of the artist's pictures.

Despite Campidoglio's contemporary reputation as a highly regarded and sought-after still-life painter, who was able to secure commissions from such notable patrons as Flavio Chigi and Marcantonio V Colonna, little biographical information about his life has been recorded, and his oeuvre has proved difficult to define. Works attributed to the artist since the 18th century that have entered some of the great European collections, including those of Sir Robert Walpole and Catherine II of Russia, have provided the main structure of attributional research (*op cit.*, p. 409).

While the figure of the young boy in the present picture has been painted by an, as yet, unidentified hand, Campidoglio is known to have collaborated with the Danish-born artist, Bernhard Keil, called Monsù Bernardo. Keil, who contributed the figure in an *Allegory of Autumn*, now in a private collection, is also considered to be the hand responsible for the figure in a version of the present picture, in which the young boy has been substituted for a young girl (see L. Salemo, *Nuovi Studi su la natura morta Italiana*, Rome, 1989, pp. 152-3, no. 150, illustrated).











87

ATTRIBUTED TO THE MASTER OF THE VANITAS TEXTS (ACTIVE MADRID C. 1650)

*A vanitas still-life with an astrological globe, a book, a skull, and a violin draped on gold embroidered cloth, with a palette, paint brushes, a crucifix, and coins on a stone ledge*

inscribed 'QUERUNTUR ET/ NON SUNT./ HIER. [NY]MUS' (on paper, centre right)

oil on canvas  
29¼ x 39 in. (74.2 x 99 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Anonymous sale; Christie's, Milan, 29 November 2006, lot 74, as 'Circle of Evert Collier', where acquired by the present owner.

88

ROMAN SCHOOL, 17TH CENTURY

*Apples, pears and a melon on a stone ledge*

oil on canvas  
11⅞ x 14⅞ in. (28.2 x 35.9 cm.)

£5,000-7,000

\$7,800-11,000

€7,000-9,800







89

GIOVANNI BATTISTA RUOPPOLO (NAPLES 1629-1693)

*Bacchus surrounded by grapevines, attended by a satyr carrying a basket of grapes and figs*

signed with initials 'G.B.F.' (strengthened, upper left)

oil on canvas

44 x 33½ in. (111.8 x 85.1 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 6 June 1995, lot 403, where acquired by the present owner.









90

AN ITALIAN GILTWOOD MIRROR

FLORENCE, MID-18TH CENTURY

The bevelled arched rectangular plate within a profusely carved scrolling foliate frame, flanked by winged caryatids supporting baskets of flowers and surmounted by a central female mask, the waived apron with a zoomorphic mask  
71 in. (181 cm.) high; 49 in. (125 cm.) wide

£25,000-40,000

\$39,000-62,000

€35,000-56,000



91

**A PAIR OF AUSTRIAN ORMOLU FIVE-BRANCH WALL-LIGHTS**

PROBABLY VIENNA, SECOND HALF 19TH CENTURY

Each with an entrelac backplate surmounted by a bacchic mask and wheat sheaves hung with a hunting trophy, issuing foliate scrolled branches

31 in. (79 cm.) high; 15 in. (38 cm.) wide

£20,000-30,000

\$31,000-46,000

€28,000-42,000

(2)



92

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU-A-CYLINDRE**

BY CHARLES ERDMAN RICHTER, LATE 18TH CENTURY

The white marble top with three-quarter pierced heart-shaped gallery, above three drawers and roll-top enclosing a fitted interior and a sliding green leather-lined writing-surface, above a frieze drawer flanked by two short drawers to one side and a *coffre-fort* simulated as two drawers to the other, with writing-slides to each side, on fluted tapering legs, stamped 'C. RICHTER'

45 in. (114 cm.) high; 52 in. (132 cm.) wide; 26 in. (66 cm.) deep

£20,000-40,000

\$31,000-62,000

€28,000-56,000



**PROVENANCE:**

Anonymous Private Collection Sale [*Miroir d'une Passion*]; Christie's, Paris, 16 December 2009, lot 343.

Charles Erdman Richter, *maître* in 1784.

The stamp of Charles Erdman Richter is often associated with that of Jean-Henri Riesener. A number of pieces are known carrying the stamp of both *ébénistes*, which were probably sub-contracted by Riesener to Richter to complete in his workshop. Examples include a Louis XVI mahogany commode, sold Christie's, New York, 24 September 1998, lot 61; a Louis XVI mahogany secrétaire à abattant, sold Christie's, New York, 21 May 1997, lot 625 and a commode sold from Galerie Charpentier, Paris, 30 May 1951, lot 5.

Richter had an illustrious clientèle, including the Count of Provence (Louis XVI's brother, who in 1814 was crowned Louis XVIII), and the majority of his furniture was worked in mahogany with restrained ormolu mounts, as seen on this bureau and a small Louis XVI *meuble d'appui* with double doors, now in the Jones Collection in the Victoria and Albert Museum, London. He also produced furniture with fine marquetry, such as a Louis XVI secrétaire inlaid with panels of flowers and floral bouquets (P. Kjellberg, *Le Mobilier Français de XVIIIe Siècle*, 1989, p. 693).





93

**A TERRACOTTA BUST OF LOUIS XVII, DUKE OF NORMANDY**

FRENCH, LATE 19TH CENTURY

His left shoulder signed with indecipherable inscription; on a mottled dark grey and cream marble socle  
21 in. (53.5 cm.) high, overall

£2,000-3,000

\$3,100-4,600

€2,800-4,200

**PROVENANCE:**

Anonymous sale; Finarte, Rome, 7 March 1989, lot 10.

The bust was almost certainly based on the pastel portrait of Louis XVII by Alexandre Kucharski at Versailles (inv. dess 1073).

94

**A LOUIS XV ORMOLU-MOUNTED ROSEWOOD AND KINGWOOD-BANDED TABLE DE CHEVET**

MID-18TH CENTURY

The serpentine *brèche d'Alep* marble top with three-quarter gallery, above an open shelf and drawer to the right, the sides pierced with hearts, on cabriole legs and sabots

29½ in. (75 cm.) high; 18¾ in. (48 cm.) wide; 13 in. (33 cm.) deep

£1,500-2,500

\$2,400-3,900

€2,100-3,500

**PROVENANCE:**

The Collection of Comtesse Mona Bismarck; sold Sotheby's, Monaco, 30 November - 2 December 1986, lot 742.



95

**A NORTH ITALIAN ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD OCCASIONAL TABLE**

GENOA, THIRD QUARTER 18TH CENTURY

The serpentine quarter-veneered top with a waved three-quarter gallery, above a pair of doors and a side drawer, on slender cabriole legs with foliate sabots

32 in. (81 cm.) high; 19 in. (48.5 cm.) wide; 12 in. (30 cm.) deep

£1,500-2,500

\$2,400-3,900

€2,100-3,500



## A LARGE MUGHAL CARPET

PROBABLY LAHORE, NORTH INDIA, CIRCA 1620

Extensively corroded red ground with associated scattered repiling, further repiling within the border and scattered small repairs

20 ft. 4 in. x 7 ft. 5 in. (620 x 227 cm.)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

Indian court carpet production is thought to date from the reign of the Mughal Emperor Akbar (r.1556 -1605). The nascent Indian carpet weaving industry was greatly influenced by the dissemination of this knowledge which was precipitated by Shah Tahmasp closing many of the royal design ateliers. As a result Persian artists travelled to India looking for new opportunities taking with them their acquired skills and workshop experience. When Akbar's son Jahangir succeeded the throne and became Emperor (r.1605 -1627) he continued his father's legacy as an avid patron of the arts, encouraging artists to capture the beautiful specimens of Indian flora and fauna. Until around 1630 designs were based upon earlier Persian models which were then interpreted in a distinctly Indian style. Often of long and impressive proportions, these carpets were divided into three design groups by M.S. Dimand and Jean Mailey (M.S. Dimand and J. Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p. 119). The first, decorated with scenes of animals and gardens became known as the 'Paradise Garden' or 'Hunting' carpets which derived from Safavid 'animal' rugs such as the Sangusko carpet in the Miho Museum in Japan (A.U. Pope, *A Survey of Persian Art*, Oxford, 1939, pls. 1203-1210). Another group showed the influence of Mughal miniature painting with pictorial and figural scenes, while the third was the symmetrical overall field design of the present lot. Formed of an endless repeat of in-and-out, up-and-down palmettes linked by flowering spiralling vine, it echoes earlier seventeenth century Herat rugs but with a twist. Whilst the palmettes and the spiralling vine are clearly Persian motifs, the grape-like bunches of wisteria racemes alternating with lanceolate leaves are very much Indian. In addition the thick multi-stranded cotton warps, the madder red ground and the use of *ton-sur-ton* colouring are all indicative of Indian weaving.

The elegant drawing of this carpet shows a careful consideration for each individual leaf, palmette and blossom, which are enhanced by the use of outlining and decorating using *ton-sur-ton* colour combinations. The border configuration and field design of the present carpet relates closely to the famous Girdlers carpet commissioned by Robert Bell in the 1630s for the Girdlers Company, a livery company in the City of London, (J. Irwin, *The Girdlers Carpet*, London, 1962, p. 1). The surviving East India Company records from 1630 and 1634 provide us with an exact location and date for the commissioning and weaving of the carpet, which help to give a precise date and weaving origin for this carpet. Two related early seventeenth-century examples are in the Metropolitan Museum of Art, New York (Dimand and Mailey, *op. cit.*, fig. 129, cat. 55 and fig. 130, cat. 56). The first, (cat. 55) previously in the collection of Lady Sackville and gifted by J.Pierpont Morgan, has the same floral motifs in the overall field design but are arranged in a different manner to create an alternative rhythm. The border on that carpet is very different to this leaf and palmette border in that it comprises a series of linked cartouche panels interspersed with small decorative cloudbands and was inspired by classic late sixteenth-century Persian carpet design. The second (cat. 56), formerly in the collection of George Blumenthal, is much smaller in size but has the same field design of stems balanced on either side forming lozenges along the long axis. Whilst that border is one of the closest to the present carpet, the leaves that flank each alternate palmette are smaller serrated *saz* leaves rather than the curvaceous bunches of wisteria.

The popularity of this beautiful design is attested by the number of known variants that remain in important collections today, including one in the Glasgow Museums and Art Galleries, Burrell Collection (S.B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, pl. 161, p. 148), another in the Mosteiro de Santa Maria, Lorvão (J. Hallett and T.P. Pereira, *The Oriental Carpet in Portugal*, Exhibition Catalogue, Lisbon, 2007, pl. 46, p. 117) and another which was sold from The V. and L. Benguiat Private Collection of Rare Old Rugs at the American Art Galleries, 4 & 5 December 1925, lot 34.





97

ATTRIBUTED TO GIUSEPPE BERNARDINO BISON  
(PALMANOVA 1762-1844 MILAN)

*A view of a Venetian street, with figures entering a building, a canal and bridge beyond*

oil on panel  
14<sup>3</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>2</sub> in. (36.5 x 47 cm.)

£6,000-8,000

\$9,300-12,000

€8,400-11,000





98

GIOVANNI ANTONIO CANAL, CALLED CANALETTO (VENICE 1697-1768)

*Men playing cards, with gondolas and a fisherman in a boat behind*

numbered '52' and with inscription 'N348 Canaletto-' on the backing  
 black chalk, pen and brown ink, watermark bird  
 7 $\frac{7}{8}$  x 11 $\frac{1}{4}$  in. (20.3 x 28.6 cm.)

£15,000-25,000

\$24,000-39,000

€21,000-35,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 11 January 1989, lot 69.

This playful study can be compared to two drawings by Canaletto, similar in style and technique and also numbered, which are at the Kupferstichkabinett, Berlin and the Boijmans Van Beuningen Museum, Rotterdam (W.G. Constable and J.G. Links, *Canaletto: Giovanni Antonio Canal: 1697-1768*, Oxford, 1976, I, figs. 837-8, II, nos. 837-8).



99

**THOMAS BLANCHET**  
(?PARIS 1614-1689 LYON)

*Samson carrying away the gates of Gaza*

oil on canvas  
29 x 38<sup>3</sup>/<sub>8</sub> in. (73.6 x 97.5 cm.)

£5,000-8,000

\$7,800-12,000

€7,000-11,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 12 December 1988, lot 103, as 'Jean Lemaire'.

**LITERATURE:**

M. Fagiolo dell'Arco, *Jean Lemaire: pittore "antiquario"*, Rome, 1996, p. 238, no. R12.

Born in Lyon, Thomas Blanchet trained in Paris with Simon Vouet (c. 1635-45) and then in Rome (1645-53), where he was absorbed into the dynamic circle of artists around Nicolas Poussin. In 1654 he created a mausoleum for Reni de Voyer d'Argenson, Ambassador of France in Venice, in S. Giobbe, Venice. By 1655 Blanchet was elected painter-in-chief for the city of Lyon, where he displayed great versatility in many civic projects involving his combined skills as a painter, draughtsman, architect, sculptor and print-maker.



100

**MARCO RICCI (BELLUNO 1676-1730)**

*A town on a lake, with two horsemen and a woodcutter on the near bank*

bodycolour on vellum  
12<sup>1</sup>/<sub>4</sub> x 17<sup>9</sup>/<sub>8</sub> in. (31.1 x 44.8 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Probably acquired in the mid-18th Century by Anthony Lefroy, and by descent.

Anonymous sale; Christie's, London, 7 July 1981, lot 163.

Anonymous sale; Christie's, London, 3 July 1990, lot 89.

This is one of a set of six gouaches which was almost certainly acquired by Anthony Lefroy, the prominent Leghorn merchant who assembled an outstanding collection of coins and antiquities of which a catalogue was printed in 1763. Part of the collection is now in the Ashmolean Museum, Oxford and the coins were acquired by King George III and passed with his collection to the British Museum, London. His other possessions, of which the present one was part, however, were divided between his sons and later dispersed.





101

FRANCESCO ZUGNO (VENICE 1709-1787)

*The Martyrdom of Saint Agnes - a modello*

oil on canvas, unlined  
31¾ x 16¾ in. (80.6 x 42.5 cm.)

£15,000-20,000

\$24,000-31,000

€21,000-28,000

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 8 March 1990, lot 99, where acquired by the present owner.

**LITERATURE:**

E. Martini, *La pittura del Settecento Veneto*, Udine, 1982, p. 556, no. 381, fig. 321.

R. Palluchini, *La Pittura nel Veneto, Il Settecento, II*, Milan, 1996, p. 204, no. 303.

This spirited sketch, dated by Palluchini to the 1760s (*op. cit.*), is a *modello* for Zugno's lost altarpiece and reveals the strong influence of his teacher, Giovanni Battista Tiepolo.



102

FRENCH SCHOOL, EARLY 19TH CENTURY

*The Rape of Proserpine*

oil on canvas  
45 x 50<sup>7</sup>/<sub>8</sub> in. (114.3 x 129.3 cm.)

£4,000-6,000

\$6,200-9,300

€5,600-8,400

PROVENANCE:

Private collection, Lyon.  
Anonymous sale; Christie's, Monaco, 2 December 1989, lot 53, where acquired by the present owner.

LITERATURE:

P. Grunhec, *Le Grand Prix de Peinture: Les Concours des Prix de Rome de 1797 à 1863*, Paris, 1984, p. 176, pl. 10.  
P. Grunhec, *Les concours de Prix de Rome de 1797 à 1863*, Paris, 1989, II, p. 75, pl. 11.

103

A PARIS (NAPLES DECORATED) GOLD-GROUND PART COFFEE-SERVICE

CIRCA 1825

Each painted with a portrait of an historic 'Sons of Naples', including composers, artists, humanists and scientists, comprising:

A milk-jug, painted with a titled portrait of *Salvatore Rosa*

A two-handed baluster sugar-bowl and cover, painted with titled portraits of *Domenico d'Auliso* and *Cardinal Cesare Baronio*

Six coffee-cups and saucers, the cups painted with titled portraits of *Camillo Porzio*, *Luca Giordano*, *Giulio Pomponio Leto*, *Galeazzo di Tarsia*, *Lorenzo Bernini* and *Girolamo Santacroce*

The milk-jug 8 in. (20.2 cm.) high

(8)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

The portraits are based on engravings of noted Neapolitan figures from the 13th to early 19th century, all of whom can be connected to Naples at some point during their careers.







104

**DOMENICO GARGIULO, CALLED MICCO SPADARO  
(NAPLES 1612-1679)**

*A capriccio harbour scene with figures distributing alms*

signed with initials 'D.G.' (lower centre)

oil on canvas

30¼ x 43¾ in. (76.8 x 110.2 cm.)

with inventory number '574' (lower left)

£25,000-35,000

\$39,000-54,000

€35,000-49,000

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 5 June 1990, lot 118, when acquired by the present owner.

**LITERATURE:**

G. Sestieri and B. Daprà, *Domenico Gargiulo detto Micco Spadaro*, Milan, 1994, p. 312, no. 161, illustrated.

Domenico Gargiulo trained in Naples in the workshop of Aniello Falcone from 1628, together with Andrea di Leone and Salvator Rosa. His early works were profoundly indebted to Jacques Callots' engravings and to Filippo Napoletano's rendering of figures and imaginary landscapes. Giancarlo Sestieri considers this picture to be a mature work of the artist, datable to circa 1650 (*op. cit.*, p. 312). Compositionally, this landscape is reminiscent of Gargiulo's marine frescoes of the *Quarto del Priore* at the Certosa di San Martino, Naples, and *La Baia* at the Museo di Capodimonte, Naples. The architectural features of this work can be compared with the pair of landscapes in the Galleria Visconteum, Milan, which are also collaborations between Viviano Codazzi and Gargiulo.



105

**A PAIR OF EMPIRE ORMOLU FIGURAL THREE-LIGHT CANDELABRA**

EARLY 19TH CENTURY

Each modelled holding aloft a flaming torch with scrolled foliate-cast arms, on a cylindrical base and spreading foot cast with stiff leaves  
26 in. (66 cm.) high

(2)

£6,000-10,000

\$9,300-15,000

€8,400-14,000

106

**A PAIR OF PARIS GILT-GROUND CAMPANA VASES**

CIRCA 1830

Each with a beaded everted rim, the panels painted with troubadour scenes and the reverse gilt with musical trophies  
16¼ in. (41.5 cm.) high

(2)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

107

**A RESTAURATION ORMOLU AND PATINATED-BRONZE STRIKING MANTEL CLOCK**

BOSSET, PARIS, SECOND QUARTER 19TH CENTURY

The arched case flanked by a shepherd boy, the dial signed 'Bosset a Paris', the twin barrel movement with silk suspension and countwheel strike to bell

19 in. (48.2 cm.) high; 15¾ in. (40 cm.) wide; 7 in. (17.8 cm.) deep

£1,500-2,500

\$2,400-3,900

€2,100-3,500





108

**A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE FIVE-BRANCH CANDELABRA**

CIRCA 1830

Each with grape and vine-wrapped branches issuing from cups held aloft by a bacchante on a reeded baluster base clasped in lotus leaves, on a square plinth

27½ in. (70 cm.) high; 10 in. (25.5 cm.) wide, and slightly smaller (2)

£3,000-5,000

\$4,700-7,700

€4,200-7,000



108

109

**A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE SIX-LIGHT CANDELABRA**

CIRCA 1830

Each with scrolling foliate-clasped branches issuing from a reeded and acanthus shaft, on a lion's paw tripod base and concave Siena marble plinth, drilled for electricity

25½ in. (65 cm.) high; 11 in. (28 cm.) diameter (2)

£1,500-2,500

\$2,400-3,900

€2,100-3,500



109

110

**A CHARLES X ORMOLU AND PATINATED-BRONZE STRIKING MANTEL CLOCK**

CIRCA 1830

The vase-shaped case with swan-neck handles, the ormolu marked to the reverse 'Sch', the dial signed 'Augte. MARCHAND / Bronzier a Paris', the twin barrel movement with silk suspension and countwheel strike, the backplate stamped 'STIENNON'; together with a pair of associated urns

The clock - 13 in. (33 cm.) high; the urns - 11 in. (28 cm.) high (3)

£1,500-2,500

\$2,400-3,900

€2,100-3,500



110



111

**A PAIR OF CENTRAL EUROPEAN BRASS AND CUT-GLASS TEN-LIGHT CANDELABRA**

LATE 19TH CENTURY

Each baluster shaft issuing branches hung with pendant drops and flowerheads, the drip-pans hung with conforming drops, fitted for electricity, minor losses and replacements  
33½ in. (85 cm.) high; 19¾ in. (50 cm.) wide;  
13 in. (33 cm.) deep

£4,000-6,000

\$6,200-9,300

€5,600-8,400

(2)

112

**A NORTH ITALIAN GILTWOOD MIRROR**

VENICE, THIRD QUARTER 18TH CENTURY

The arched rectangular divided plates within a pierced *rocaille* and foliate-carved frame centred by Roman bust medallions and surmounted by a vase flanked by scrolling foliate, redecorated  
68½ in. (174 cm.) high; 36 in. (92 cm.) wide

£3,000-5,000

\$4,700-7,700

€4,200-7,000



113

**A PAIR OF NYMPHENBURG MATTE BLUE AND BURNISHED GOLD-GROUND VASES**

CIRCA 1825, IMPRESSED SHIELD MARKS, INCISED NUMERALS

Each of Campana urn form on a square base, the reeded bracket handles with gilt antique female mask terminals

11⅞ in. (28.2 cm.) high

(2)

£1,200-1,800

\$1,900-2,800

€1,700-2,500

**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 14 November 1989, lot 63.

See Alfred Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml*, Stuttgart, 1997, p. 286, no. 923 for the form of these vases (Vase No. 21 'mit Frauenkopfenkelen') and no. 924 for a similar vase decorated with the same matte blue ground with gold.







114

A LARGE AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

Several surface spot stains, a couple of splits, scattered repairs

21 ft. 4 in. x 20 ft. 10 in. (649 x 634 cm.)

£8,000-12,000

\$13,000-19,000

€12,000-17,000





115

AN AUBUSSON GALLERY CARPET

FRANCE, LATE 19TH CENTURY

Uneven areas of wear, a few small holes and splits, scattered restorations, one fireplace reweave, backed  
22 ft. 2 in. x 10 ft. (675 x 305 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,600

116

A PAIR OF AUBUSSON PART-SILK ENTRE-FENETRES

FRANCE, MID-19TH CENTURY

Light overall surface dirt, scattered restorations, several small splits and holes

8 ft. 4 in. x 2 ft. 10 in. (252 x 85 cm.)

(2)

£2,500-3,500

\$3,900-5,400

€3,500-4,900

117

A PAIR OF ITALIAN FRUITWOOD AND INLAID STOOLS

MID-19TH CENTURY

Each with baluster turned arms above a padded striped drop-in seat, on cabriole legs

27½ in. (70 cm.) high; 28 in. (71 cm.) wide;

16 in. (40 cm.) deep

(2)

£800-1,200

\$1,300-1,900

€1,200-1,700





118

A BESSARABIAN KILIM

EASTERN EUROPE, EARLY 19TH CENTURY

Reduced in length, scattered small repairs throughout, restored border  
17 ft. 2 in. x 11 ft. 7 in. (521 x 351 cm.)

£5,000-8,000

\$7,800-12,000

€7,000-11,000







119

**AN ISFAHAN CARPET**

CENTRAL PERSIA, CIRCA 1950

Overall good condition

11 ft. 4 in. x 7 ft. 1 in. (343 x 215 cm.)

£800-1,200

\$1,300-1,900

€1,200-1,700



121

**A SAROUK CARPET**

WEST PERSIA, CIRCA 1910

Evenly low pile throughout, some spot stains, selvages rebound, possibly lacking outer border

9 ft. 11 in. x 6 ft. 4 in. (302 x 193 cm.)

£800-1,200

\$1,300-1,900

€1,200-1,700



120

**A KASHAN RUG**

CENTRAL PERSIA, CIRCA 1910

Minor localised old moth damage, ends slightly frayed otherwise good condition

6 ft. 7 in. x 4 ft. 3 in. (200 x 130 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



122

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1930

One small split and a few surface spot stains, otherwise good condition

13 ft. x 9 ft. 10 in. (395 x 297 cm.)

£1,200-1,800

\$1,900-2,800

€1,700-2,500



123

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Uneven areas of wear, light overall surface dirt, selvages and ends rebound

10 ft. 6 in. x 7 ft. 3 in. (320 x 220 cm.)

£1,000-2,000

\$1,600-3,100

€1,400-2,800



124

124

AN ISFAHAN PICTORIAL RUG

CENTRAL PERSIA, CIRCA 1900

Of 'Tree of Life' design, uneven localised wear, frayed selvages

7 ft. 2 in. x 4 ft. 5 in. (217 x 134 cm.)

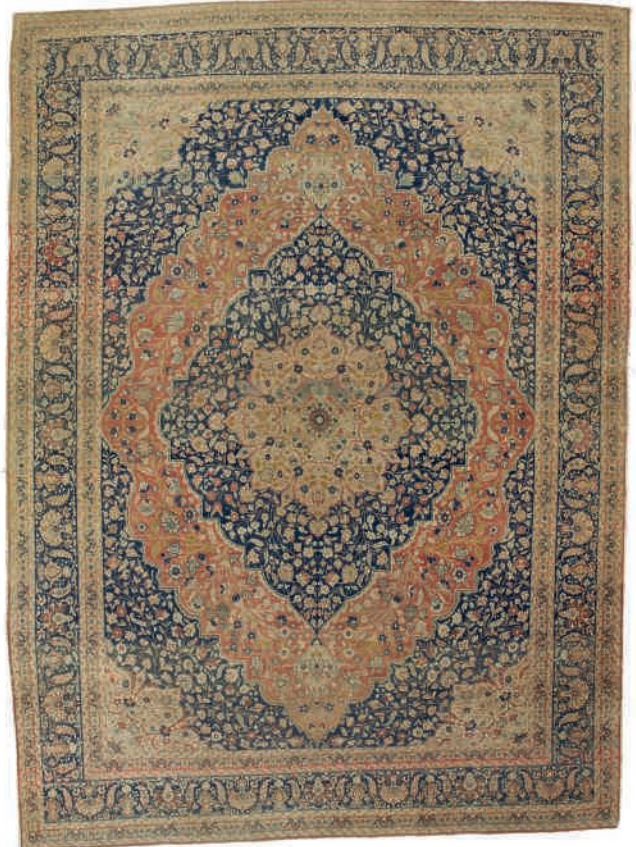
£800-1,200

\$1,300-1,900

€1,200-1,700



123



125

125

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Even pile throughout, selvages frayed, ends secured

10 ft. 6 in. x 7 ft. 3 in. (320 x 220 cm.)

£800-1,200

\$1,300-1,900

€1,200-1,700





126

A SET OF SIX ITALIAN POLYCHROME MARBLE, ALABASTER, BROWN ALABASTER, PORPHYRY AND PIETRA DURA BUSTS OF ROMAN EMPERORS

ITALIAN, 20TH CENTURY

Depicting Marcus Aurelius, Marcus Verus, Nero, Augustus, Hadrian and Caracalla; each with elaborate robes upon a mottled grey marble socle; together with a set of six Italian *giallo antico*, mottled grey marble and white marble pedestals with stepped bases and moulded tops 35 in. (88.5 cm.) high; 7 ft. 3½ in. (222 cm.) high, overall, the largest (12)

£60,000-90,000

\$93,000-140,000

€84,000-130,000









127

**A PAIR OF ITALIAN EBONISED SPECIMEN MARBLE OBELISKS**

MODERN

Each with ebonised bands enclosing numerous marble and hardstone specimens on a Siena marble ground, including Spanish brocatelle, green porphyry, and *Breccia di Seravezza*, on a moulded square foot  
32¾ in. (83 cm.) high; 5½ in. (14 cm.) square (2)

£1,200-1,800

\$1,900-2,800

€1,700-2,500



128

**AN ITALIAN HARDSTONE-INSET ENGRAVED BRASS AND EBONISED MIRROR**

THIRD QUARTER 19TH CENTURY

The rectangular plate within a moulded frame surrounded by pierced scrolling foliage and cherubs

26 in. (66 cm.) high; 18½ in. (47 cm.) wide

£1,500-2,500

\$2,400-3,900

€2,100-3,500



129

**AN ITALIAN PORPHYRY AND MARBLE VASE**

FIRST HALF 20TH CENTURY

The gadrooned body with bands of Egyptian porphyry and white marble over a moulded foot and square plinth

13¾ in. (35 cm.) high; 9 in. (23 cm.) diameter

£2,000-3,000

\$3,100-4,600

€2,800-4,200



130

AN ITALIAN ORMOLU-MOUNTED PIETRA DURA AND EBONISED TABLE  
CABINET

ROME, EARLY 19TH CENTURY

Of architectural form, the baluster gallery surmounted by four figures, with three frieze drawers above a central door enclosing a fitted compartment, flanked by two removable niches with hidden drawers to the reverse, above a further three drawers, the bottom right drawer with paper label inscribed in ink '1805'

36½ in. (93 cm.) high; 32 in. (81 cm.) wide; 16 in. (40.5 cm.) deep

£7,000-10,000

\$11,000-15,000

€9,800-14,000





131

**A FRENCH ORMOLU-MOUNTED CHINESE  
POWDER BLUE PORCELAIN VASE**

BY HENRY DASSON, PARIS, 1878

Of bulbous form, the vase surmounted by a rim cast with laurel, Vitruvian scrolls and stiff leaves, above a body enriched with gilt floral sprays, on four scrolling feet and a shaped base signed and dated 'Henry Dasson 1878'  
13 in. (33 cm.) high; 8½ in. (21.5 cm.) diameter

£4,000-6,000

\$6,200-9,300

€5,600-8,400

**PROVENANCE:**

Anonymous sale; Finarte, Milan, 22 February 1989, lot 116.

132

**A PAIR OF FRENCH ORMOLU-MOUNTED  
PORPHYRY JARDINIÈRES**

BY HENRY DASSON, CIRCA 1870

Each with pinecone finials above lion's masks, on paw feet, each marked 'HD'

4½ in. (11 cm.) high; 5 in. (12.5 cm.) square (2)

£4,000-6,000

\$6,200-9,300

€5,600-8,400

**PROVENANCE:**

The Collection of Comtesse Mona Bismarck; sold Sotheby's, Monaco, 30 November - 2 December 1986, lot 762.







133

**A PAIR OF NORTH ITALIAN GILTWOOD ARMCHAIRS**

LATE 18TH CENTURY, PROBABLY GENOA

Each back and drop-in seat covered in red and yellow silk, the frame carved with ribbon-twist, beading and foliate strapwork, the acanthus-capped arm-supports on fluted tapering legs headed by lotus leaf pinched collars, the back rails with painted numbers '9' and '10', each with paper label inscribed 'MEDITAS / no. 6069' and 'no. 5058'

42 in. (107 cm.) high; 25½ in. (65 cm.) wide; 22 in. (56 cm.) deep

(2)

£6,000-9,000

\$9,300-14,000

€8,400-13,000





134

**AN EMPIRE ORMOLU-MOUNTED  
MAHOGANY AND EBONISED CANAPE**

EARLY 19TH CENTURY, IN THE MANNER OF JACOB  
DESMALTER

The padded back and drop-in seat covered in Empire-style gold horsehair, the confronting scroll cresting centred by an anthemion and flanked by vases, the arm supports in the form of sphinxes, on mask and claw feet

35½ in. (90 cm.) high; 59½ in. (151 cm.) wide;  
42 in. (61 cm.) deep

£8,000-12,000

\$13,000-19,000

€12,000-17,000

135

**AN AUBUSSON CARPET**

FRANCE, LATE 19TH CENTURY

Areas of uneven wear, a few holes and splits, scattered restorations, surface spot stains, backed  
17 ft. 9 in. x 14 ft. 5 in. (540 x 439 cm.)

£2,000-4,000

\$3,100-6,200

€2,800-5,600





136

**A PAIR OF LUDWIGSBURG TWO-HANDLED ALLEGORICAL VASES**

CIRCA 1820

Each with purple ground with lozenge and medallion ornament and with gilt foliate handles with bronzed female mask terminals, each side reserved with elaborate gilt panels enclosing rectangular allegorical scenes named on the flared necks for CERES, MEDEA, AMORVELOCE and AMORCELOSO, on a circular socle and square base  
25½ in. (65 cm.) high (2)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

Anonymous sale; Christie's, Rome, 20 November 2002, lot 352.

**LITERATURE:**

H. D. Flach, *Ludwigsburger Porzellan, Fayence, Steingut, Kacheln, Fliesen*, Stuttgart, 1997, p. 360, no. 1604 and P. 666.

The scenes on these vases appear to be taken from prints of paintings, possibly after Giulio Romano (see the illustrated example by Michelangelo Maestri of *Medea on her Chariot drawn by Horses*). The scenes depict different aspects of love, the first vase showing Medea (possibly representing jealous love) and Ceres (possibly representing swift love), the second vase with cupid in a chariot pulled by a winged female beast with a bearded old man nearby (representing jealous love) and cupid in a chariot pulled by stags (representing swift love).



(detail of reverse of one)



Michelangelo Maestri, *Medea on her Chariot drawn by Horses*.



137

**A RUSSIAN SILVER-GILT SWEETMEAT-BASKET**

MARKED NEMIROV-KOLODKIN, MOSCOW, 1899-1908

Of oval form with swing handle and an enamel Greek key pattern band, engraved with a monogram 'JK', marked throughout  
8¼ in. (21 cm.) wide

£3,000-5,000

\$4,700-7,700

€4,200-7,000



138

**A GILT-METAL-MOUNTED GLASS VASE**

CIRCA 1900

With loop handles issuing from rams' heads hung with swags, the waisted foot with stiff-leaf banding, on a later bevelled square perspex plinth

17½ in. (44.5 cm.) high; 7 in. (18 cm.) diameter

£600-1,000

\$930-1,500

€840-1,400

139

**A FRENCH GILTWOOD HERM FIGURE**

LATE 19TH CENTURY

In the form of a draped caryatid, the waisted lower section carved with a floral swags above a musical trophy and on a scrolled tripartite base, the front panel depicting Cupid, on paw feet

75 in. (191 cm.) high

£3,000-5,000

\$4,700-7,700

€4,200-7,000





140

ETTORE FORTI (ITALIAN, LATE 19TH CENTURY)

*A Roman Storyteller in a Pompeian interior*

signed and inscribed 'EForti/Roma' (lower right)

oil on canvas

21½ x 37½ in. (54.5 x 95.3 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000

141

SILVIO BICCHI (ITALIAN, 1874-1946)

*Susanna and the Elders*

signed 'S. Bicchi' (lower right)

oil on canvas

18¾ x 32½ in. (47.6 x 82.5 cm.)

£7,000-10,000

\$11,000-15,000

€9,800-14,000





142

**A GERMAN GILT AND GREEN-PAINTED TOLE AND CAST-IRON JARDINIÈRE**

MID-19TH CENTURY

The front decorated with pierced scrolling foliage centred by a flowerhead within a beaded surround, with removable lead liner, surmounted by a raised panel decorated with flowerheads and drapery, on pierced acanthus feet  
28¼ in. (72 cm.) high; 70½ in. (179 cm.) wide; 17½ in. (44.5 cm.) deep

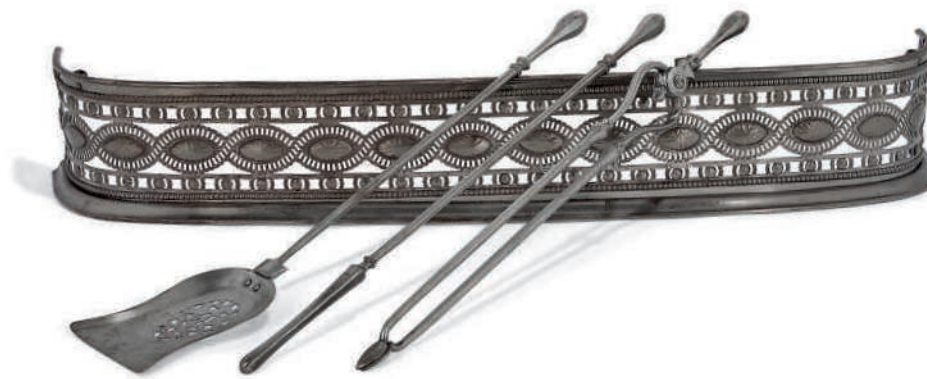
£3,000-5,000

\$4,700-7,700

€4,200-7,000

**PROVENANCE:**

The Collection of the Margraves and Grand Dukes of Baden; sold Sotheby's, Baden-Baden house sale, 5-21 October 1995, lot 2617.



143

**A GEORGE III STEEL FENDER AND SET OF FIRE TOOLS**

LATE 18TH/EARLY 19TH CENTURY

Comprising a fender, a shovel, a poker and set of tongs, the D-shaped fender with pierced and engraved stylized geometric decoration  
The fender: 7¼ in. (18.5 cm.) high; 48 in. (122 cm.) wide; 10 in. (25.5 cm.) deep (4)

£700-1,000

\$1,100-1,500

€980-1,400

**PROVENANCE:**

The Collection of HRH Prince George, Duke of Kent KG, KT, and HRH Princess Marina, Duchess of Kent CI, GCVO and their families; Christie's, London, 20 November 2009, lot 123.



144

**A NORTH EUROPEAN FRUITWOOD AND EBONISED VIDE-POCHE**

19TH CENTURY

The octagonal top with a hinged flap, on shaped end-supports and splayed feet joined by two undertiers  
28¾ in. (73 cm.) high; 24 in. (61 cm.) wide; 12 in. (30 cm.) deep

£600-1,000

\$930-1,500

€840-1,400



145

**AN ORMOLU-MOUNTED MALACHITE PICTURE FRAME**

LATE 19TH CENTURY, POSSIBLY RUSSIAN

16 in. (40.5 cm.) high; 13 in. (33 cm.) wide; 13 in. (33 cm.) deep

£1,200-1,800

\$1,900-2,800

€1,700-2,500



146

**A FRENCH PATINATED BRONZE MODEL OF A BULL**

BY CHRISTOPHE FRATIN, LATE 19TH CENTURY

On a naturalistic base signed 'FRATIN' and inscribed with foundry mark 'Société Des Bronzes'

16½ in. (42 cm.) high; 6¾ in. (17 cm.) wide; 15¼ in. (38.5 cm.) deep

£1,000-1,500

\$1,600-2,300

€1,400-2,100



147

**AN ITALIAN PATINATED-BRONZE MODEL OF A BACCHIC BOY**

CAST FROM THE MODEL BY BERNARDO BALESTRIERI, 20TH CENTURY

Signed 'B. BALESTRIERI'

16¼ in. (41 cm.) high

£800-1,200

\$1,300-1,900

€1,200-1,700



148

**A SET OF SIX GLAZED TERRACOTTA BUSTS**

SICILIAN, MID-19TH CENTURY

Depicting the Four Seasons, Minerva and a girl called Eleonora; each on a circular socle, each socle inscribed, one socles inscribed 'Per Giuseppe Di Bartolo da Caltagirone' 37½ in. (95 cm. high), overall, the largest (6)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Almost certainly commissioned by Giuseppe di Bartolo (1815-1865).

Giuseppe di Bartolo was a celebrated Italian architect, who designed several major buildings in Sicily in the neo-Renaissance style. It is likely that the present busts were commissioned to fit into one of his designs.

**END OF SALE**







HIGHLIGHTS FROM THIS ARISTOCRATIC FAMILY COLLECTION  
TO BE SOLD IN THE OLD MASTER PAINTINGS  
EVENING SALE  
TUESDAY 8 DECEMBER 2015



FRANCESCO FONTEBASSO (VENICE 1707-1769)

*Rebecca and Eliezer at the well*

oil on canvas, unlined  
48 x 59¼ in. (121.9 x 151.8 cm.)

£120,000–180,000



HIGHLIGHTS FROM THIS ARISTOCRATIC FAMILY COLLECTION  
TO BE SOLD IN THE OLD MASTER PAINTINGS  
EVENING SALE  
TUESDAY 8 DECEMBER 2015



JACOPO AMIGONI (VENICE 1675-1752 MADRID)

*Apollo and the Muses*

oil on canvas, unlined  
37¼ x 56½ in. (94.5 x 143.5 cm.)  
£150,000–250,000

# INDEX

## A

Anesi, 28

## B

Bicchi, S., 141

Bigatti, T., 24

Bison, 97

Blanchet, 99

## C

Campidoglio, 86

Canal, G.A. Canaletto, 98

Carlevaris, 72

Coccorante, 8

Crivelli, [I]il Crivellino[I], 22

## D

Darker, W., 56

## F

Fabris, P., 9

Forti, E., 140

## G

Garrard, R., 61, 63

Gionima, 85

Godfrey, E., 54

## H

Hatfield, C., 53

## K

King, J., 51

## L

Lallemand, J.-B., 27

Lapar, L., 67

## M

Margas, S., 62

Master of the Vanitas Texts, 87

## N

Naudin, L.N., 69

## O

Odiot, 60

## P

Panini, F., 26

Pitts, T., 55

Puiforcat, E., 66

## R

Ricci, M., 100

Ruoppolo, 89

## S

Schleissner, 57

Spadaro, M., 104

## V

Voet, 11

## Z

Zerillo, F., 29, 30

Zugno, F., 101



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://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](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

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

### 2 TAXES

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

### 3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or 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** before bidding.

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

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

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

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

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

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

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

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

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

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

(a) This additional **warranty** does not apply to:

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

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

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

(i) 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.

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

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

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

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

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

### 2 STORAGE

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

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

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

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



## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

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

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

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

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

#### (e) Lots of Iranian origin

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

#### (f) Gold

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

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

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

#### (h) Watches

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

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

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

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

**condition:** the physical condition of a **lot**.

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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

# VAT SYMBOLS AND EXPLANATION

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

## VAT payable

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

## VAT refunds: what can I reclaim?

If you are:

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

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

(a) have registered to bid with an address outside of the EU; and  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω lots. All other lots must be exported within three months of collection.  
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

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

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

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



# SYMBOLS USED IN THIS CATALOGUE

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

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

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

- ψ  
**Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, \*, Ω, α, #, ‡  
See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

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

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

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

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

# EXPLANATION OF CATALOGUING PRACTICE

## FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

## EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

## CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

## 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.

## SILVER

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER  
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER  
bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.



# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **1.00 pm** on the day of the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com).  
While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

## SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or [arttransport\\_london@christies.com](mailto: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.

## PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.  
The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

## POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

## BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

## EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

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](http://www.cfass.com) for charges and other details.

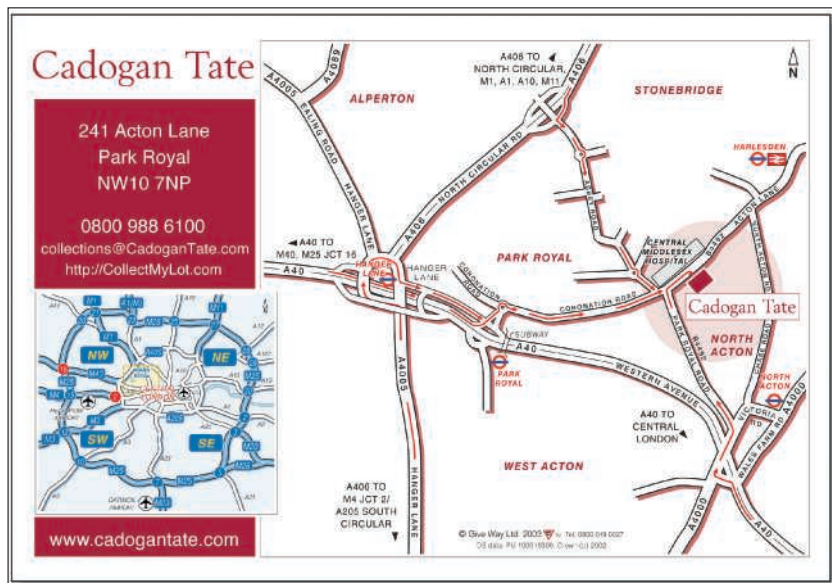
## TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



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

Telephone: +44 (0)800 988 6100

Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

# WORLDWIDE SALEROOMS AND OFFICES

## ARGENTINA

### BUENOS AIRES

+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

### SYDNEY

+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

### VIENNA

+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

### BRUSSELS

+32 (0)2 512 88 30  
Roland de Lathuy

## BERMUDA

### BERMUDA

+1 401 849 9222  
Betsy Ray

## BRAZIL

### RIO DE JANEIRO

+5521 2225 6553  
Candida Sodre

### SÃO PAULO

+5511 3061 2576  
Nathalie Lenci

## CANADA

### TORONTO

+1 416 960 2063  
Brett Sherlock

## CHILE

### SANTIAGO

+56 2 2 2631642  
Denise Ratinoff  
de Lira

## COLOMBIA

### BOGOTA

+571 635 54 00  
Juanita Madrinan

## DENMARK

### COPENHAGEN

+45 3962 2377  
Birgitta Hillingsø  
(Consultant)  
+45 2612 0092  
Rikke Juel Brandt  
(Consultant)

## FINLAND AND THE BALTIC STATES

### HELSINKI

+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

### BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

### GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin  
Daviet (Consultant)

### NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## • PARIS

+33 (0)1 40 76 85 85

### POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47  
Marie-Cécile  
Moueix

### PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-  
Cohen

### RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

### DÜSSELDORF

+49 (0)21 14 91 59 352  
Arno Verkade

### FRANKFURT

+49 (0)173 317 3975  
Anja Schaller  
(Consultant)

### HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

### MUNICH

+49 (0)89 24 20 96 80  
Marie Christine  
Gräfin Huyn

### STUTTGART

+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

## INDIA

### • MUMBAI

+91 (22) 2280 7905  
Sonal Singh

### DELHI

+91 (011) 6609 1170  
Sanjay Sharma

## INDONESIA

### JAKARTA

+62 (0)21 7278 6268  
Charmie Hamami

## ISRAEL

### TEL AVIV

+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

### • MILAN

+39 02 303 2831

### ROME

+39 06 686 3333  
Marina Cicogna

## JAPAN

### TOKYO

+81 (0)3 6267 1766  
Chie Banta

## MALAYSIA

### KUALA LUMPUR

+60 3 6207 9230  
Lim Meng Hong

## MEXICO

### MEXICO CITY

+52 55 5281 5546  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

### • AMSTERDAM

+31 (0)20 57 55 255

## NORWAY

### OSLO

+47 975 800 78  
Katinka Traaseth  
(Consultant)

## PEOPLES REPUBLIC OF CHINA

### BEIJING

+86 (0)10 8572 7900  
Jinqing Cai

### • HONG KONG

+852 2760 1766

### • SHANGHAI

+86 (0)21 6355 1766  
Gwenn Delamaire

## PORTUGAL

### LISBON

+351 919 317 233  
Mafalda Pereira  
Coutinho  
(Consultant)

## • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— [info@christies.com](mailto:info@christies.com)

02/09/15



**RUSSIA****MOSCOW**

+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE****SINGAPORE**

+65 6735 1766  
Wen Li Tang

**SOUTH AFRICA****CAPE TOWN**

+27 (21) 761 2676  
Juliet Lomberg  
(Independent  
Consultant)

**DURBAN &  
JOHANNESBURG**

+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent  
Consultant)

**WESTERN CAPE**

+27 (44) 533 5178  
Annabelle  
Conyngham  
(Independent  
Consultant)

**SOUTH KOREA****SEOUL**

+82 2 720 5266  
Hye-Kyung Bae

**SPAIN****BARCELONA**

+34 (0)93 487 8259  
Carmen Schjaer

**MADRID**

+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN****STOCKHOLM**

+46 (0)70 5368 166  
Marie Boettiger  
Kleman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén  
(Consultant)

**SWITZERLAND****• GENEVA**

+41 (0)22 319 1766  
Eveline de Proyart

**• ZURICH**

+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN****TAIPEI**

+886 2 2736 3356  
Ada Ong

**THAILAND****BANGKOK**

+66 (0)2 652 1097  
Yaovane Nirandara  
Punchalee Phenjati

**TURKEY****ISTANBUL**

+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

**UNITED ARAB  
EMIRATES****• DUBAI**

+971 (0)4 425 5647  
Michael Jeha

**UNITED KINGDOM****• LONDON,  
KING STREET**

+44 (0)20 7839 9060

**• LONDON,  
SOUTH KENSINGTON**

+44 (0)20 7930 6074

**NORTH AND  
NORTHEAST**

+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**

+44 (0)20 7752 3033  
Jane Blood

**SOUTH**

+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**

+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon  
(Consultant)

**ISLE OF MAN**

+44 (0)20 7389 2032

**CHANNEL ISLANDS**

+44 (0)1534 485 988  
Melissa Bonn  
(Consultant)

**IRELAND**

+353 (0)59 86 24996  
Christine Ryall  
(Consultant)

**UNITED STATES****BOSTON**

+1 617 536 6000  
Elizabeth M. Chapin

**CHICAGO**

+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**

+1 214 599 0735  
Capera Ryan

**HOUSTON**

+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**

+1 310 385 2600

**MIAMI**

+1 305 445 1487  
Jessica Katz

**NEWPORT**

+1 401 849 9222  
Betsy D. Ray

**• NEW YORK**

+1 212 636 2000

**PALM BEACH**

+1 561 833 6952  
Maura Smith

**PHILADELPHIA**

+1 610 520 1590  
Christie Lebano

**SAN FRANCISCO**

+1 415 982 0982  
Ellanor Notides

# CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

## DEPARTMENTS

**AFRICAN AND OCEANIC ART**  
PAR: +33 (0)140 768 386

**AMERICAN FURNITURE**  
NY: +1 212 636 2230

**AMERICAN INDIAN ART**  
NY: +1 212 606 0536

**AMERICAN PICTURES**  
NY: +1 212 636 2140

**ANGLO-INDIAN ART**  
KS: +44 (0)20 7389 2570

**ANTIQUITIES**  
SK: +44 (0)20 7752 3219

**ARMS AND ARMOUR**  
SK: +44 (0)20 7752 3119

**ASIAN 20TH CENTURY AND CONTEMPORARY ART**  
NY: +1 212 468 7133

**AUSTRALIAN PICTURES**  
KS: +44 (0)20 7389 2040

**BOOKS AND MANUSCRIPTS**  
KS: +44 (0)20 7389 2674  
SK: +44 (0)20 7752 3203

**BRITISH & IRISH ART**  
KS: +44 (0)20 7389 2682  
NY: +1 212 636 2084  
SK: +44 (0)20 7752 3257

**BRITISH ART ON PAPER**  
KS: +44 (0)20 7389 2278  
SK: +44 (0)20 7752 3293  
NY: +1 212 636 2085

**BRITISH PICTURES 1500-1850**  
KS: +44 (0)20 7389 2945

**CARPETS**  
KS: +44 (0)20 7389 2035  
SK: +44 (0)20 7389 2776

**CHINESE WORKS OF ART**  
KS: +44 (0)20 7389 2577  
SK: +44 (0)20 7752 3239

**CLOCKS**  
KS: +44 (0)20 7389 2357

**CONTEMPORARY ART**  
KS: +44 (0)20 7389 2446  
SK: +44 (0)20 7389 2502

**COSTUME, TEXTILES AND FANS**  
SK: +44 (0)20 7752 3215

**EUROPEAN CERAMICS AND GLASS**  
SK: +44 (0)20 7752 3026

**FURNITURE**  
KS: +44 (0)20 7389 2482  
SK: +44 (0)20 7389 2791

**HANDBAGS & ACCESSORIES**  
PAR: +33 (0)1 40 76 7249

**IMPRESSIONIST PICTURES**  
KS: +44 (0)20 7389 2638  
SK: +44 (0)20 7752 3218

**INDIAN CONTEMPORARY ART**  
KS: +44 (0)20 7389 2700  
NY: +1 212 636 2189

**INTERIORS**  
SK: +44 (0)20 7389 2236  
NY: +1 212 636 2032

**ISLAMIC WORKS OF ART**  
KS: +44 (0)20 7389 2372  
SK: +44 (0)20 7752 3239

**JAPANESE WORKS OF ART**  
KS: +44 (0)20 7389 2591  
SK: +44 (0)20 7752 3239

**JEWELLERY**  
KS: +44 (0)20 7389 2383  
SK: +44 (0)20 7752 3265

**LATIN AMERICAN ART**  
NY: +1 212 636 2150

**MARITIME PICTURES**  
SK: +44 (0)20 7752 3284  
NY: +1 212 707 5949

**MINIATURES**  
KS: +44 (0)20 7389 2650

**MODERN DESIGN**  
SK: +44 (0)20 7389 2142

**MUSICAL INSTRUMENTS**  
SK: +44 (0)20 7752 3365

**NINETEENTH CENTURY FURNITURE AND SCULPTURE**  
KS: +44 (0)20 7389 2699

**NINETEENTH CENTURY EUROPEAN PICTURES**  
KS: +44 (0)20 7389 2443  
SK: +44 (0)20 7752 3309

**OBJECTS OF VERTU**  
KS: +44 (0)20 7389 2347  
SK: +44 (0)20 7752 3001

**OLD MASTER DRAWINGS**  
KS: +44 (0)20 7389 2251

**OLD MASTER PICTURES**  
KS: +44 (0)20 7389 2531  
SK: +44 (0)20 7752 3250

**ORIENTAL CERAMICS AND WORKS OF ART**  
SK: +44 (0)20 7752 3235

**PHOTOGRAPHS**  
KS: +44 (0)20 7752 3083

**POPULAR CULTURE AND ENTERTAINMENT**  
SK: +44 (0)20 7752 3275

**POST-WAR ART**  
KS: +44 (0)20 7389 2446  
SK: +44 (0)20 7389 2502

**POSTERS**  
SK: +44 (0)20 7752 3208

**PRINTS**  
KS: +44 (0)20 7389 2328  
SK: +44 (0)20 7752 3109

**PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES**  
KS: +44 (0)20 7389 2343

**RUSSIAN WORKS OF ART**  
KS: +44 (0)20 7389 2057

**TRAVEL, SCIENCE AND NATURAL HISTORY**  
SK: +44 (0)20 7752 3291

**SCULPTURE**  
KS: +44 (0)20 7389 2331  
SK: +44 (0)20 7389 2794

**SILVER**  
KS: +44 (0)20 7389 2666  
SK: +44 (0)20 7752 3262

**SWISS ART**  
ZUR: +41 (0) 44 268 1012

**TOPOGRAPHICAL PICTURES**  
KS: +44 (0)20 7389 2040  
SK: +44 (0)20 7752 3291

**TWENTIETH CENTURY BRITISH ART**  
KS: +44 (0)20 7389 2684  
SK: +44 (0)20 7752 3311

**TWENTIETH CENTURY DECORATIVE ART & DESIGN**  
KS: +44 (0)20 7389 2140  
SK: +44 (0)20 7752 3236

**TWENTIETH CENTURY PICTURES**  
SK: +44 (0)20 7752 3218

**VICTORIAN PICTURES**  
KS: +44 (0)20 7389 2468  
SK: +44 (0)20 7752 3257

**WATERCOLOURS AND DRAWINGS**  
KS: +44 (0)20 7389 2257  
SK: +44 (0)20 7752 3293

**WINE**  
KS: +44 (0)20 7752 3366

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

**FINANCIAL SERVICES**  
Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rcornett@christies.com

**PRIVATE COLLECTIONS AND COUNTRY HOUSE SALES**  
Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
Tel: +44 (0)20 7389 2570  
Email: llindsay@christies.com

**PRIVATE SALES**  
US: +1 212 636 2034  
Fax: +1 212 636 2035

**VALUATIONS**  
Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION**  
London  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

Hong Kong  
Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART STORAGE SERVICES**  
New York  
+1 212 974 4570  
newyork@cfass.com

Singapore  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S INTERNATIONAL REAL ESTATE**  
New York  
Tel +1 212 468 7182  
Fax +1 212 468 7141  
info@christiesrealestate.com

London  
Tel +44 20 7389 2551  
Fax +44 20 7389 2168  
info@christiesrealestate.com

Hong Kong  
Tel +852 2978 6788  
Fax +852 2973 0799  
info@christiesrealestate.com

---

## KEY TO ABBREVIATIONS

KS:  
*London, King Street*  
NY:  
*New York, Rockefeller Plaza*  
PAR:  
*Paris*  
SK:  
*London, South Kensington*



# INTERNATIONAL DECORATIVE ARTS GROUP

## INTERNATIONAL HEAD OF GROUP

Orlando Rock  
(Chairman, Christie's UK)  
Tel: +44 (0)20 7389 2031

## CHAIRMEN

Charles Cator, Chairman of Group  
(Deputy Chairman, Christie's International)  
Tel: +44 (0)20 7389 2355  
Robert Copley, Deputy Chairman of Group,  
International Head of Furniture  
(Deputy Chairman, Christie's UK)  
Tel: +44 (0)20 7389 2353

## GLOBAL MANAGING DIRECTOR

Paul Cutts  
Tel: +44 (0)20 7389 2966

## INTERNATIONAL SPECIALISTS & HEADS OF CATEGORIES

William Strafford (Furniture)  
Tel: +1 212 636 2348  
Melissa Gagen (Furniture)  
Tel: +1 212 636 2201  
Donald Johnston (Sculpture)  
Tel: +44 (0)20 7389 2331  
Amjad Rauf (Furniture)  
Tel: +44 (0)20 7389 2343  
Elisabeth Parker (Rugs and Carpets)  
Tel: +1 212 636 2217  
Jeanne Sloane (Silver)  
Tel: +1 212 636 2250  
Harry Williams-Bulkeley (Silver)  
Tel: +44 (0)20 7389 2660  
Jody Wilkie (Ceramics and Glass)  
Tel: +1 212 636 2215  
Jo Langston (Portrait Miniatures)  
Tel: +44 (0)20 7389 2660

## DIRECTORS OF SALES

Andrew Waters (London)  
Tel: +44 (0)20 7389 2343  
Andrew McVinish (New York)  
Tel: +1 212 636 2199  
Lionel Gosset (Paris)  
Tel: +33 (0)1 40 76 85 98

## BUSINESS MANAGERS

### LONDON

Gillian Ward (King Street)  
Tel: +44 (0)20 7389 2357  
Nick Sims (South Kensington)  
Tel: +44 (0)20 7752 3003  
Catherine Scantlebury (Project Manager)  
Tel: +44 (0)20 7389 2351

### NEW YORK

Kelly Ayers  
Tel: +1 212 636 2259

### PARIS

Virginie Barocas-Hagelauer  
Tel: +33 (0)1 40 76 85 63

## WORLDWIDE

### AMSTERDAM

Stefan Doebner  
Tel: +31 (0)20 575 5922

### GENEVA

François Röthlisberger  
Tel: +41 (0)44 268 10 25

### LONDON · KING STREET

FURNITURE AND WORKS OF ART  
Robert Copley  
Marcus Rådecke  
Peter Horwood  
Anne Qaimmaqami  
Paul van den Biesen  
Shari Kashani  
Tel: +44 (0)20 7389 2350  
19TH CENTURY FURNITURE  
AND SCULPTURE  
Giles Forster  
Adam Kulewicz  
Tel: +44 (0)20 7389 2146

SCULPTURE  
Donald Johnston  
Milo Dickinson  
Tel: +44 (0)20 7389 2333  
RUGS AND CARPETS  
Louise Broadhurst  
Jason French  
Tel: +44 (0)20 7389 2371

CLOCKS  
Toby Woolley  
Tel: +44 (0)20 7389 2227

SILVER AND GOLD BOXES  
Harry Williams-Bulkeley  
David McLachlan  
Kate Flitcroft  
Tel: +44 (0)20 7389 2660

PORTRAIT MINIATURES  
Jo Langston  
Tel: +44 (0)20 7389 2660

CERAMICS AND GLASS  
Dominic Simpson  
Louise Phelps  
Tel: +44 (0)20 7752 3026

PRIVATE COLLECTION AND  
COUNTRY HOUSE SALES  
Andrew Waters  
Amjad Rauf  
Amelia Walker  
Adrian Hume-Sayer  
Charlotte Young  
Caitlin Yates  
Nathaniel Nicholson  
Tel: +44 (0)20 7389 2343

### RESEARCH

Sharon Goodman  
Tel: +44 (0)20 7389 2350

### LONDON ·

### SOUTH KENSINGTON

FURNITURE  
Nick Sims  
Simon Green  
Ned Pakenham  
Stephen O'Connell  
Celia Harvey

WORKS OF ART  
Anna Evans  
Mark Stephen  
Kate Summers  
Pippa Green  
Tel: +44 (0)20 7389 2236

20TH CENTURY DECORATIVE ARTS  
Fiona Baker  
Tel: +44 (0)20 7752 3238

SILVER  
Michael Prevezer  
Lily Faber  
Tel: +44 (0)20 7389 2236

RUGS AND CARPETS  
Mark Henry Lampé  
Tel: +44 (0)20 7389 2236

CERAMICS AND GLASS  
Mary O'Connell  
Tel: +44 (0)20 7752 3013

PICTURES  
James Richards  
Krassimira Kuneva  
Tel: +44 (0)20 7752 3317

### ASIAN

Samantha Phillips  
Tel: +44 (0)20 3219 6025

ARMS, ARMOUR AND  
SPORTING GUNS  
Howard Dixon  
Tel: +44 (0)20 7752 3119

### NEW YORK

FURNITURE AND WORKS OF ART  
William Strafford  
Melissa Gagen  
William Russell  
Anne Igelbrink  
Tel: +1 212 636 2200

19TH CENTURY FURNITURE  
AND SCULPTURE  
Casey Rogers  
Tel: +1 212 707 5910

AMERICAN FURNITURE  
John Hays  
Andrew Holter  
Cara Zimmerman  
Abby Starliper  
Tel: +1 212 636 2225

RUGS AND CARPETS  
Elisabeth Parker  
Tel: +1 212 636 2217

### CERAMICS AND GLASS

Jody Wilkie  
Melissa J. Bennie  
Becky MacGuire  
Carleigh Queenth  
Tel: +1 212 636 2215

### SILVER AND GOLD BOXES

Jeanne Sloane  
Jennifer Pitman  
Tel: +1 212 636 2250

### PRIVATE & ICONIC COLLECTIONS

Andrew McVinish  
Gemma Sudlow  
Katie Banser  
Tel: +1 212 636 2416

### INTERIORS SALES

Helen Williams (Head of Interiors)

### FURNITURE

Richard Nelson  
Bliss Summers

### OBJECTS

Victoria Tudor

### PICTURES

Emily Gladstone  
Andrew Huber  
Tel: +1 212 636 2032

### PARIS

FURNITURE  
Simon de Monicault  
Hippolyte de la Féronnière  
Stéphanie Joachim  
Tel: +33 (0)1 40 76 85 96

### SCULPTURE

Isabelle Degut  
Mathilde de Backer  
Tel: +33 (0)1 40 76 84 19

### EUROPEAN CERAMICS AND GLASS

Hervé de La Verrie  
Tel: +33 (0)1 40 76 83 72

### SILVER

Marine de Cenival  
Tel: +33 (0)1 40 76 86 24

### PRIVATE COLLECTIONS

Lionel Gosset  
Tel: +33 (0)1 40 76 85 98

### SYDNEY

Ronan Sulich  
Tel: +61 (0)2 9326 1422

### ZURICH

François Röthlisberger  
Tel: +41 (0)44 268 10 25

PROPERTY OF A LADY

**A PARCEL-GILT TERRACOTTA GROUP OF THE VIRGIN AND CHILD ENTHRONED**  
attributed to Agnolo di Polo (1470-1528), Florence, circa 1490-1500 · 36½ in. (96.4 cm.)  
£40,000-60,000



**European Sculpture and Works of Art**

*London, King Street • 8 December 2015*

**CHRISTIE'S**

**Viewing**

4-7 December  
8 King Street  
London SW1Y 6QT

**Contact**

Milo Dickinson  
mdickinson@christies.com  
+44 (0)20 7389 2333

[christies.com](http://christies.com)



ALBERTO PASINI (Italian, 1826-1899)

*Mercato a Costantinopoli: A busy market in the courtyard of the New Mosque, Constantinople*  
signed and dated 'A. Pasini, 1874' (lower left) · oil on canvas · 51¼ x 41¾ in. (130 x 105 cm.)  
£700,000–1,000,000



## 19th Century European & Orientalist Art

London, King Street • 15 December 2015

# CHRISTIE'S

### Viewing

11–15 December  
8 King Street  
London SW1Y 6QT

### Contact

Alexandra McMorrow  
amcmorrow@christies.com  
+44 (0)20 7389 2538

[christies.com](http://christies.com)

PROPERTY OF THE LATE HON. MR. ANTHONY SAMUEL

**THOMAS PATCH (Exeter 1725-1782 Florence)**

*A view of the Arno, Florence, from the Cascine Gardens*

oil on canvas · 25 $\frac{1}{4}$  x 50 $\frac{1}{2}$  in. (65 x 131.1 cm.)

£50,000–70,000



**Old Master & British Pictures** Day Sale

*London, King Street* • 9 December 2015

**CHRISTIE'S**

**Viewing**

4–8 December  
8 King Street  
London SW1Y 6QT

**Contact**

Freddie de Rougemont  
fderougemont@christies.com  
+44 (0)20 7389 2415

[christies.com](http://christies.com)



A SICILIAN VILLA  
PROPERTY FROM AN  
ARISTOCRATIC FAMILY

THURSDAY 10 DECEMBER 2015 AT 10.30 AM  
8 King Street, St. James's, London SW1Y 6QT  
CODE NAME: SICILY  
SALE NUMBER: 10901

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name).

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

**BIDDING INCREMENTS**

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

# WRITTEN BIDS FORM

CHRISTIE'S LONDON

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +44 (0)20 7389 2658 Fax: +44 (0)20 7930 8870 on-line [www.christies.com](http://www.christies.com)

Client Number (if applicable)	<b>10901</b> Sale Number
Billing Name (please print)	
Address	
Post Code	
Daytime Telephone	Evening Telephone
Fax (Important)	Email
<input type="checkbox"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail <small>I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYER'S AGREEMENT</small>	
Signature	

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44(0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid <b>UK£</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>UK£</b> (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVÁ/BTW/MWST/MOMS Please quote number below:

---

# CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## FURNITURE, DECORATIVE ARTS AND COLLECTIONS

English & Continental furniture, decorative objects and interior furnishings of all types and periods. Silver from the late Medieval period through the 19th century as well as Judaica, porcelain, pottery and glass from all the great factories and makers. Woven rugs and carpets from the Islamic world as well as Chinese, Indian and European carpets. Clocks, marine chronometers and barometers. Arms and armour spanning from bronze age weapons to 19th Century firearms.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Furniture, Decorative Arts and Collections</b>						
L187	Centuries of Style: Silver, European Ceramics, Portrait Miniatures and Gold Boxes	King Street	2	48	76	72
L100	European Noble & Private Collections	King Street	2	48	76	72
L49	Oriental Rugs and Carpets	King Street	2	48	76	72
L99	Private Collections and House Sales	King Street	6	171	285	262
L225	The English Collector	King Street	2	48	76	72
L224	The European Connoisseur	King Street	2	48	76	72
L226	The Opulent Eye – 19th Century furniture and Works of Art	King Street	2	48	76	72
N226	The Opulent Eye – 19th Century furniture and Works of Art	New York	2	57	95	87
N93	Chinese Export Ceramics	New York	1	26	43	39
N99	Private and Iconic Collections	New York	3	86	134	126
N18	American Silver	New York	1	21	33	31
N218	Important Silver	New York	2	42	67	63
N96	Living With Art	New York	7	145	230	220
P22	European Furniture, Silver and Ceramics	Paris	2	38	61	57
P96	Interieurs	Paris	2	19	30	29
K50	Antique Arms and Armour	South Kensington	2	38	61	57
K96	Interiors (includes: K132 - Style & Spirit)	South Kensington	16	160	256	240
K132	Interiors: Style & Spirit Edition (included in K96 - Interiors)	South Kensington	4	40	64	60
W39	European Sculpture	Worldwide	2	48	76	72
W227	The Exceptional Sale	Worldwide	2	48	76	72

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
 Jewellery, Watches and Wine · Antiquities and Tribal Art  
 Asian and Islamic Art · Russian Art  
 Furniture, Decorative Arts and Collectables · American Art and Furniture  
 Books, Travel and Science · Design, Costume and Memorabilia  
 Post-War and Contemporary Art  
 Old Master Paintings and 19th Century Paintings



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkäinen, Global President  
Stephen Brooks, Global Chief Operating Officer  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkäinen, Global President  
Stephen Brooks, Global Chief Operating Officer

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Roland de Lathuy,  
Eveline de Proyart, Philippe Garner,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantzaou, Andreas Rumbler,  
François de Ricqlès, Jop Ubbens, Juan Varex

### ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Kopolowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade,  
Philip Belcher, Jeremy Bentley, Ellen Berkeley,  
Jill Berry, Peter Brown, James Bruce-Gardyne,  
Sophie Carter, Benjamin Clark,  
Christopher Clayton-Jones, Karen Cole,  
Isabelle de La Bruyere, Leila de Vos,  
Nicole Dembinska, Paul Dickinson,  
Harriet Drummond, Julie Edelson,  
Hugh Edmeades, David Elswood, David Findlay,  
Margaret Ford, Daniel Gallen, Karen Harkness,  
Philip Harley, James Hastie, Karl Hermanns,  
Paul Hewitt, Rachel Hilderley, Mark Hinton,  
Nick Hough, Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Nic McElhatton (Chairman, South Kensington),  
Alexandra McMorrow, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Reason, Tara Rastrick,  
Amjad Rauf, William Robinson, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

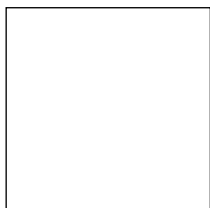
### DIRECTORS

Richard Addington, Zoe Ainscough,  
Georgiana Aitken, Marco Almeida, Maddie Amos,  
Alexandra Baker, Helen Baker, Karl Barry,  
Rachel Beattie, Sven Becker, Jane Blood,  
Piers Boothman, David Bowes-Lyon,  
Anthony Brown, Lucy Brown, Robert Brown,  
Lucy Campbell, Jason Carey, Sarah Charles,  
Romilly Collins, Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Sophie DuCret,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Christopher Forrest, Giles Forster,  
Zita Gibson, Alexandra Gill, Sebastian Goetz,  
Simon Green, David Gregory, Mathilde Heaton,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston, Tina Law,  
Darren Leak, Adriana Leese, Brandon Lindberg,  
Laura Lindsay, David Llewellyn, Murray Macaulay,  
Sarah Mansfield, Nicolas Martineau,  
Roger Massey, Joy McCall, Neil McCutcheon,  
Daniel McPherson, Neil Millen, Edward Monagle,  
Jeremy Morgan, Leonie Moschner,  
Giles Mountain, Chris Munro, Rupert Neelands,

Liberte Nuti, Beatriz Ordovás, Rosalind Patient,  
Anthea Peers, Keith Penton, Romain Pingannaud,  
Sara Plumbly, Caroline Porter, Michael Prevezer,  
Anne Qaimmaqami, Marcus Rädecke,  
Pedram Rasti, Sumiko Roberts, Sandra Romito,  
Tom Rooth, Alice de Roquemareul,  
Francois Rothlisberger, Patrick Saich,  
Tim Schmelcher, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson, Nick Sims,  
Clementine Sinclair, Sonal Singh, Katie Siveyer,  
Nicola Steel, Kay Sutton, Cornelia Svedman,  
Rakhi Talwar, Nicolette Tomkinson,  
Thomas Venning, Ekaterina Vinokurova,  
Edwin Vos, Amelia Walker, Sophie Wiles,  
Bernard Williams, Georgina Wilsenach,  
Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Cristian Albu, Jennie Amos,  
Ksenia Apukhtina, Katharine Arnold,  
Alexis Ashot, Fiona Baker, Carin Baur,  
Sarah Boswell, Mark Bowis, Phill Brakefield,  
Clare Bramwell, Jenny Brown, John Caudle,  
Marie-Louise Chaldecott, Sophie Churcher,  
John Crook, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Freddie De Rougemont, Grant Deudney,  
Eva-Maria Dimitriadis, Howard Dixon,  
Eugenio Donadoni, Virginie Dulucq, Joe Dunning,  
David Ellis, Antonia Essex, Kate Flitcroft,  
Nina Foote, Eva French, Pat Galligan,  
Keith Gill, Andrew Grainger, Leonie Grainger,  
Julia Grant, Pippa Green, Angus Granlund,  
Christine Haines, Coral Hall, Charlotte Hart,  
Daniel Hawkins, Evelyn Heathcoat Amory,  
Anke Held, Rosie Henmiker-Major Valerie Hess,  
Adam Hogg, Carolyn Holmes, Amy Huitson,  
Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacomb, Guady Kelly,  
Hala Khayat, Alexandra Kindermann,  
Polly Knewstubb, Mark Henry Lampé, Tom Legh,  
Timothy Lloyd, Graeme Maddison, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Russotto,  
Astrid Mascher, David McLachlan, Lynda McLeod,  
Michelle McMullan, Kateryna Merkalenko,  
Toby Monk, Sarah O'Brien,  
Samuel Pedder-Smith, Suzanne Pennings,  
Christopher Petre, Louise Phelps,  
Eugene Pooley, Sarah Rancans, Lisa Redpath,  
David Rees, Alexandra Reid, Sarah Reynolds,  
Meghan Russell, Sangeeta Sachidanantham,  
Pat Savage, Catherine Scantlebury, Julie Schutz,  
Hannah Schweiger, Angus Scott, Ben Slinger,  
James Smith, Graham Smithson, Mark Stephen,  
Annelies Stevens, Charlotte Stewart,  
Dean Stimpson, Gemma Sudlow,  
Dominique Suiveng, Nicola Swain, Keith Tabley,  
Iain Tarling, Sarah Tennant, Timothy Triptree,  
Flora Turnbull, Paul van den Biesen,  
Ben Van Rensburg, Lisa Varsani, Shanthy Veigas,  
Julie Vial, Assunta Grafín von Moy,  
Anastasia von Seibold, Tony Walshe, Gillian Ward,  
Chris White, Rosanna Widen, Ben Wiggins,  
Annette Wilson, Julian Wilson, Elissa Wood,  
Charlotte Young





CHRISTIE'S  
THE ART PEOPLE

35 GERRARD STREET ST. JAMES'S LONDON SW1Y 6QT