

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 13 JANUARY 2016



CHRISTIE'S

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1

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Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at www.christies.com where it's possible to see all lots free of charge. Of course once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

Make the most of your browsing:

DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance. The RESERVE is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue.

The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite.

CONDITION REPORTS

are available on request. These supplement the catalogue description and provide guidance on a lot's condition.

VIEW THE LOT PERSONALLY

We would always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items.

SYMBOLS

next to the lot number can indicate a variety of things, such as where the lot can be collected after the sale or how much if any VAT is payable. There is a key to symbols in the 'all you need to know' section at the back of this catalogue.

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2

BIDDING

There are four ways to buy offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport.

CHRISTIE'S LIVE

is our online bidding service and allows you to see and hear the auction in progress giving you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

TELEPHONE BIDDING

enables you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, on your instruction, bid on your behalf. Please arrange a telephone line at least 24 hours before the sale.

To organise a telephone bid ask at the Bids Office on your visit to the saleroom or telephone us on +44 (0)20 7839 9060.

WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid is simply your maximum bid.

To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +44 (0)20 7839 9060.

3

PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. If you need to come back a few days later to pick something up bear in mind that all purchased items marked with a square ■ are removed to an offsite warehouse and storage charges can apply.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first £50,000 of the hammer price plus 20% of the excess of the hammer price above £50,000 up to and including £1,000,000 plus 12% of any amount in excess of £1,000,000) together with any additional applicable charges such as VAT.

There is further information at the back of this catalogue.

If you still have any questions please call our Cashiers Department on +44 (0)20 7839 9060.

STORAGE

Lots marked with a square ■ are transferred to an offsite warehouse at the close of business on the day of the sale.

We give you 2 week's free storage, after which charges begin.

All other lots are stored at Christie's South Kensington until 5pm the 5th Friday after the sale, after which they will also be transferred to the offsite warehouse and charges will begin.

For full post sale storage details and collection information please see the relevant page at the back of the catalogue. There you will find a map to the warehouse and contact telephone numbers.

DELIVERY

We can help you with all your transport requirements whether local deliveries or international freight.

Please call our Art Transport Department on +44 (0)20 7839 9060.

FRONT COVER:

The house of artist Trudy Derksen.
Photography by Joanna MacLennan.

BACK COVER:

Lots 88

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 13 JANUARY 2016

SPECIALISTS



Krassi Kuneva
Pictures
Head of Sale



Andrew Kiszely
Administrator



Celia Harvey
Furniture & Clocks



Mark Stephen
Works of Art



James Richards
Pictures



Fiona Baker
20th Century
Decorative Art & Design



Mark Henry Lampé
Carpets & Rugs



Harriet Homfray
Furniture &
Works of Art



Matilda Burn
European Ceramics
& Glass



Kate Flitcroft
Silver

AUCTION

Wednesday 13 January 2016

10.00 am (Lots 1-407)

85 Old Brompton Road,
London SW7 3LD

VIEWING

Monday	4 January	9.00 am - 5.00 pm
Tuesday	5 January	9.00 am - 5.00 pm
Wednesday	6 January	9.00 am - 5.00 pm
Thursday	7 January	9.00 am - 5.00 pm
Friday	8 January	9.00 am - 5.00 pm
Saturday	9 January	11.00 am - 5.00 pm
Sunday	10 January	11.00 pm - 5.00 pm
Monday	11 January	9.00 am - 7.30 pm
Tuesday	12 January	9.00 am - 5.00 pm
Wednesday	13 January	9.00 am - 10.00 am (Limited viewing)

AUCTION CODE AND NUMBER

In sending written bids or making enquiries,
this sale should be referred to as

INT-12031

CONDITIONS OF SALE

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

SALE ENQUIRIES

Andrew Kiszely
Tel: +44 (0)20 7752 3210
Email: akiszely@christies.com

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are advised that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" including carpets.

All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes.

Please see Conditions of Sale - Buying at Christie's at the back of this catalogue for further information.

BIDS OFFICE

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THINKING OF SELLING?

interiors@christies.com

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[10]

LOTS CONTAINING IVORY

The USA has recently changed its policy on the import of property containing elephant ivory. Only Asian Elephant ivory may be imported into the USA, and imports must be accompanied by DNA analysis and confirmation the object is more than 100 years old. We cannot indicate whether the elephant ivory in a particular lot is African or Asian elephant.

Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any DNA analysis or other report required in connection with their proposed import into the USA. A buyer's inability to export or import a lot is not a basis for cancelling their purchase.

These auctions feature

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view real-time results on
your iPhone, iPod Touch,
iPad and Android devices

CHRISTIE'S

■1

A FINE SILK HEREKE RUG

approx: 5ft.1in. x 3ft.8in.(155cm. x 112cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

■2

A FINE ANTIQUE SILK KASHAN PRAYER RUG

approx: 6ft.7in. x 4ft.4in.(201cm. x 132cm.)

£3,000-4,000

\$4,500-5,900
€4,200-5,500

■3

A FINE WEST PERSIAN CARPET OF ZIEGLER DESIGN

approx: 18ft. x 11ft.6in.(549cm. x 350cm.)

£2,500-3,500

\$3,700-5,200
€3,500-4,800

■4

A FINE KASHAN CARPET

approx: 13ft.4in. x 10ft.1in.(406cm. x 307cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

■5

A FINE PART SILK TABRIZ CARPET

approx: 11ft.11in. x 8ft.(363cm. x 335cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■6

A FINE KASHAN CARPET

approx: 12ft.5in. x 8ft.11in.(379cm. x 271cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■7

A LARGE ANTIQUE TABRIZ CARPET

approx: 18ft.1in. x 12ft.10in.(551cm. x 392cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



1



2



3

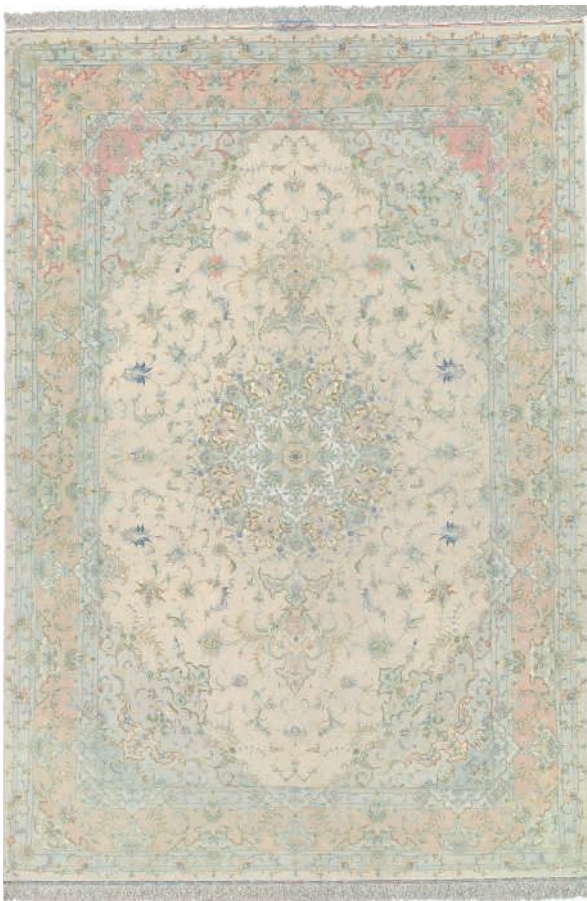
PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



4



6



5



7

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE

■8

A NEAR PAIR OF MAHOGANY DROP-LEAF TABLES

ONE 18TH CENTURY, THE OTHER 20TH CENTURY

Both with oval tops and one frieze drawer, on cabriole legs with hairy hoof feet
20th century - 28¾ in. (73 cm.) high; 44 in. (112 cm.) extended; 37½ in. (95.25 cm.) wide
18th century - 28¾ in. (73 cm.) high; 40 in. (101.5 cm.) extended; 35½ in. (90 cm.) wide

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

9

EIGHT ENGRAVINGS DEPICTING SCENES OF EQUESTRIAN DRESSAGE

JOHANN ELIAS RIDINGER (1698-1767), 1734, FIRST EDITION

From 'Le Nouveau Manege representant Un homme de Cheval parfait dans tous les exercices', in modern mirrored frames

27½ x 21½ in. (69 x 53.7 cm.), overall

(8)

£3,000-4,000

\$4,500-5,900
€4,200-5,500



10

A SET OF FOUR GEORGE III IRISH SILVER CAST CANDLESTICKS

INDISTINCTLY MARKED WITH MAKER'S MARK ONLY OF WILLIAM TOWNSEND, DUBLIN, CIRCA 1760

Engraved to two of the four corners of base with a crest, one a dog statant below a ducal coronet, the other a demi-lion rampant, these repeated on nozzles, each inscribed to foot rim "Steward's Room", each inscribed with a respective scratch-weight under base, 24=10, 24=12, 25=1 and 25=6
9½ in. high (24.2 cm.)
93.5 oz. (2899 gm.)

(4)

£5,000-8,000

\$7,400-12,000
€7,000-11,000

PROVENANCE:
Carlton House



■11

A GEORGE II WALNUT OPEN ARMCHAIR

EARLY 18TH CENTURY

With scroll top-rail and drop-in seat, on cabriole legs headed with anthemion and joined by wavy cross-stretcher

38½ in. (98 cm.) high; the seat 23 in. (59 cm.) wide, 18 in. (46 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200



PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



■12
AN ENGLISH IRON AND ENAMEL TWIN-LIGHT INDUSTRIAL LIGHT FITTING

MID-20TH CENTURY

Comprising twin black and cream enameled shades with glass fittings within safety cages suspended from an iron bar and iron upright
 23 in. (59 cm.) high; 72 in. (183 cm.) wide

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



13 No Lot

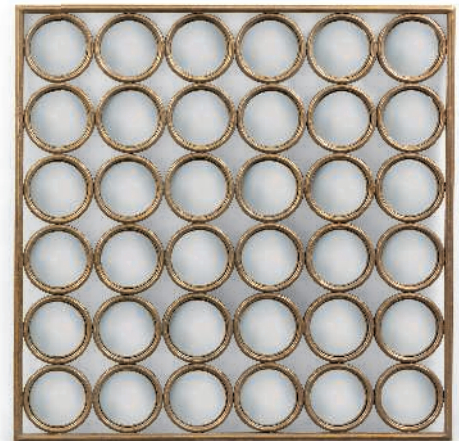
14
A PAIR OF ORMOLU CANDLESTICKS

OF REGENCY STYLE, LATE 19TH/ EARLY 20TH CENTURY

Each with a flaming urn nozzle above a foliate-cast shaft with a triform arrangement of cranes, rams heads and griffins
 15 in. (38 cm.) high (2)

£1,200-1,800

\$1,800-2,700
 €1,700-2,500



■15
A PAIR OF GILT-IRON FRAMED MULTIPLE CONVEX MIRRORS

LATE 20TH CENTURY

Each composed of thirty-six miniature convex mirrors
 41¼ in. x 41¼ in. (105 cm. x 105 cm.) (2)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

■16
A PAIR OF GEORGE III SATINWOOD-BANDED MAHOGANY DEMI-LUNE TABLES

LATE 18TH CENTURY

One a card table, the other a tea table, on square tapering legs with leather castors
 Each 29 in. (74 cm.) high; 38 in. (97 cm.) wide;
 17 in. (43 cm.) deep (2)

£2,000-4,000

\$3,000-5,900
 €2,800-5,500



PROVENANCE:

The James Watt Sale, Sotheby's, 20 March 2003, Lot 52

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



17



20



18



19



21

■17

A FRENCH PASTORAL TAPESTRY

LATE 19TH / EARLY 20TH CENTURY

Depicting figures and cattle in a wooded landscape
111 in. (282 cm.) high; 163½ in. (416 cm.) wide

£1,200-1,800

\$1,800-2,700
€1,700-2,500

■19

A PAIR OF YEW-WOOD JOINED STOOLS

LATE 19TH / EARLY 20TH CENTURY,

Each with scroll friezes below a chequer-inlay band, on baluster-turned legs with stretchers

Each 19¾ in. (50 cm.) high; 16¾ in. (42.5 cm.) wide; 11 in. (28 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200

20

AN ENGLISH NEEDLEWORK PICTURE OF ELIEZER AND REBECCA

EARLY 18TH CENTURY

In a variety of stitches, within a modern parcel-gilt and ebonised frame

20¾ x 29½ in. (53 x 75 cm.) overall

£1,500-2,000

\$2,300-3,000
€2,100-2,800

■18

A SPANISH WALNUT CENTRE TABLE

EARLY 18TH CENTURY

The rectangular top above two frieze drawers carved in high relief on turned legs

31¼ in. (79.5 cm.) high; 82¾ in. (210 cm.) long; 28½ in. (72 cm.) deep

£2,500-4,000

\$3,700-5,900
€3,500-5,500

■21

A LARGE CHARLES II OAK BOX-ON-STAND

LATE 17TH CENTURY, WEST COUNTRY

The interior lined with original block-printed floral-patterned paper and with lidded till

30 in. (76 cm.) high; 33½ in. (85 cm.) wide; 20½ in. (52 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



22



23 (a pair)



24



25



26

■22

A FINE SAROUK CARPET

approx: 13ft.3in. x 10ft.1in.(403cm. x 307cm.)

£1,600-2,200

\$2,400-3,200
€2,300-3,000

■23

A LARGE PAIR OF VICTORIAN GILTWOOD OVERMANTEL MIRRORS

LATE 19TH CENTURY

The rectangular plates within frames decorated with beading, foliate and floral motifs, swags and urns
81½ in. (207 cm.) high; 65½ in. (166.5 cm.) wide

(2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■24

A HUMPBACK SOFA

BY HOWARD CHAIRS LTD., LATE 20TH CENTURY

Upholstered in striped sage velvet, the back legs stamped 'HOWARD CHAIRS LTD. / LONDON ENGLAND', on castors
84 in. (213.5 cm.) wide

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■25

A GEORGE IV MAHOGANY CANED LIBRARY BERGERE

CIRCA 1820

The rectangular back and seat with black leather squab cushions, the padded armrests on reeded uprights, lacking reading slopes
35½ in. (90 cm.) high; 26 in. (66 cm.) wide; 27¼ in. (69 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■26

AN ENGLISH MAHOGANY LIBRARY TABLE

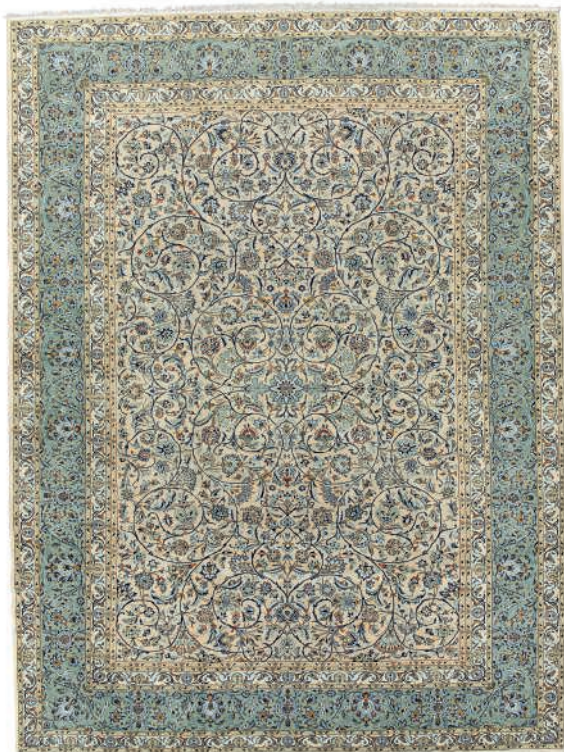
OF GEORGE II STYLE, LATE 19TH/EARLY 20TH CENTURY

The rectangular top inset with gilt-tooled black leather, with three frieze drawers and conforming dummies to reverse, on cabriole legs and dolphin shaped feet
30¾ in. (78 cm.) high; 56 in. (142.25 cm.) wide; 33 in. (84 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



27

■27

A FINE KASHAN CARPET

approx: 13ft.5in. x 10ft.(409cm. x 305cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

■28

A FINE LARGE AGRA STYLE CARPET

approx: 21ft.10in. x 10ft.10in.(664cm. x 329cm.)

£1,800-2,500

\$2,700-3,700
€2,500-3,500

■29

A FINE TABRIZ CARPET

approx: 15ft.8in. x 9ft.10in.(476cm. x 299cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

■30

A FINE TABRIZ CARPET

approx: 16ft. x 10ft.2in.(488cm. x 309cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■31

A FINE HEREKE CARPET

approx: 12ft.9in. x 9ft.8in.(390cm. x 294cm.)

£3,000-4,000

\$4,500-5,900
€4,200-5,500

■32

A FINE ANTIQUE ISFAHAN RUG

approx: 7ft.2in. x 4ft.8in.(218cm. x 142cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■33

A FINE SILK TABRIZ PRAYER RUG

approx: 5ft. x 3ft.4in.(152cm. x 102cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■34

A FINE TABRIZ CARPET

approx: 15ft.4in. x 10ft.3in.(406cm. x 312cm.)

£1,800-2,500

\$2,700-3,700
€2,500-3,500

■35

A FINE SAROUK CARPET

approx: 13ft.11in. x 10ft.8in.(425cm. x 324cm.)

£1,400-2,200

\$2,100-3,200
€2,000-3,000

■36

A FINE KASHAN CARPET

approx: 13ft.1in. x 9ft.10in.(399cm. x 299cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



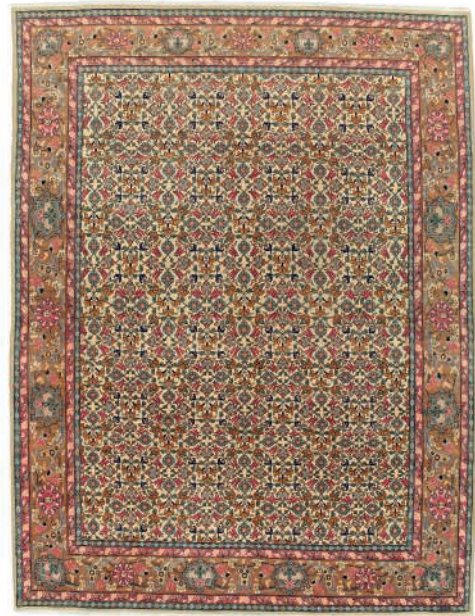
28



29



30



31



32



33



34



35



36

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



37



40



38



41



39

37
A PAIR OF CASTELLI PLAQUES

MID-18TH CENTURY
Each painted with figures working in a rural landscape with buildings, within carved giltwood frames
15¼ x 13 in. (40 x 33 cm.) (2)

£1,000-1,500 \$1,500-2,200
€1,400-2,100

PROVENANCE:
The collection of Albrecht Prinz von Hohenzollern, according to paper label

38
A GEORGE III MAHOGANY CHEST OF DRAWERS

LATE 18TH CENTURY
With unusual handle profile, two short and three long graduated drawers, on shaped bracket feet
36½ in. (93 cm.) high; 37½ in. (95 cm.) wide; 19 in. (49 cm.) deep

£2,000-3,000 \$3,000-4,400
€2,800-4,200

39
A PAIR OF LOUIS XVI STYLE CARVED GILTWOOD BEDS

CIRCA 1900
Each with an arched caned head and footboard flanked by a pair of tapering fluted columns on conforming turned feet, with Heals & Co. box-springs
54 in. (137 cm.) high; 42 in. (107 cm.) wide; 78 in. (198 cm.) deep

£1,000-1,500 \$1,500-2,200
€1,400-2,100

PROVENANCE:
Kinross House, Scotland And Property Removed From The Residence of Mrs. Winston Spencer Churchill, Christie's, London, 30 March 2011, lot 153.

40
TEN HAND-PAINTED CANVAS NEO-CLASSICAL WALL-PAPER PANELS

CIRCA 1800
The painted paper laid onto canvas, *sizes variable*
Largest 75 x 55 in. (190 x 140 cm); eight are between 190 and 180 cm. long and two are smaller (10)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

41
TWO GEORGE III MAHOGANY BEDSIDE CUPBOARDS

LATE 18TH CENTURY
Each with pierced gallery, turned legs and pad feet, one enclosed by doors, the other with open shelf
one 27¼ in. (69 cm.) high; 22¼ in. (56 cm.) wide; 13½ in. (34 cm.) deep; the other 29½ in. (75 cm.) high; 22½ in. (57 cm.) wide; 13¼ in. (75 cm.) deep (2)

£1,000-1,500 \$1,500-2,200
€1,400-2,100

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



42



43



44



45

42
AN AUSTRIAN COLD-PAINTED BRONZE TABLE LAMP

BERGMAN FOUNDRY, EARLY 20TH CENTURY

Modelled as a seated figure, beneath a bamboo structure and lantern, the underside stamped 'B', 'Nam Greb', '38' and 'AUSTRIA' 19¼ in. (49 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200

THE PROPERTY OF A GENTLEMAN

43
A PAIR OF FRENCH ORMOLU SEVEN-LIGHT CANDELABRA

OF LOUIS XVI STYLE, LATE 19TH CENTURY

Each with scrolling pierced branches on a spreading tripod base set with berried laurel, the underside of one candelabra inscribed 'Courtois'

28½ in. (72.5 cm.) high; 13¾ in. (35 cm.) wide

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

44
AN AUSTRIAN COLD-PAINTED BRONZE GROUP OF A NUBIAN BOY PLAYING A HARP

BERGMAN FOUNDRY, EARLY 20TH CENTURY

The underside and back stamped 'GESCHUTZT', 'B' in an urn, and serial number '3573' 10¾ in. (27.5 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,100



46

■ **45**
A SET OF EIGHT VICTORIAN MAHOGANY DINING CHAIRS

BY C. BAKER, BATH, LATE 19TH/ EARLY 20TH CENTURY

Including two armchairs, seven chairs stamped 'C. BAKER CHIPPENDALE HOUSE BATH', with drop-in seats 39¾ in. (101 cm.) high

(8)

£2,500-4,000

\$3,700-5,900
€3,500-5,500

Charles Baker moved to Chippendale House, 4, Wells Road, Bath in 1888 and worked there until his death in 1932. He reproduced a number of 18th century designs but Sheraton shield-back and Chippendale forms were particularly favoured by him.

■ **46**
A LOUIS XVI BRASS-MOUNTED MAHOGANY EXTENDING DINING TABLE

LATE 18TH CENTURY

With four later leaves 28¾ in. (73 cm.) high; 47 in. (119.5 cm.) wide; 61¼ in. (155.5 cm.) deep, unextended

£2,000-3,000

\$3,000-4,400
€2,800-4,200

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



47

■47
A FINE SILK QUM RUNNER
approx: 13ft.11in. x 2ft.11in. (425cm. x 119cm.)

£4,000-6,000

\$5,900-8,900
€5,600-8,300



48

■48
A MAHAL RUNNER
approx: 28ft.5in. x 2ft.7in. (865cm. x 79cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



49

■49
A FINE SAROUK RUNNER
approx: 19ft.7in. x 2ft.10in. (595cm. x 86cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



50

■50
A FINE KARAJA RUNNER
approx: 19ft.3in. x 2ft.9in. (585cm. x 84cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



51

■51
AN ANTIQUE SEYCHOUR KELLEH
approx: 10ft.8in. x 5ft.2in.(324cm. x 157cm.)
£2,000-3,000 \$3,000-4,400
€2,800-4,200



52

■55
A FINE QUM CARPET
approx: 10ft.11in. x 7ft.6in.(332cm. x 228cm.)
£2,000-3,000 \$3,000-4,400
€2,800-4,200



53

■52
AN ANTIQUE GENJE KELLEH
approx: 10ft.2in. x 4ft.10in.(309cm. x 147cm.)
£2,500-3,500 \$3,700-5,200
€3,500-4,800

■53
AN ANTIQUE HERIZ CARPET
approx: 11ft.1in. x 8ft.7in.(337cm. x 261cm.)
£2,000-3,000 \$3,000-4,400
€2,800-4,200

■54
AN ANTIQUE TEHRAN CARPET
approx: 10ft.6in. x 6ft.8in.(320cm. x 204cm.)
£3,000-5,000 \$4,500-7,400
€4,200-6,900

■56
A FINE SOUMAC CARPET
approx: 11ft. x 5ft.7in.(335cm. x 170cm.)
£2,000-3,000 \$3,000-4,400
€2,800-4,200

■57
A FINE TABRIZ CARPET
approx: 11ft.1in. x 7ft.1in.(337cm. x 215cm.)
£2,000-3,000 \$3,000-4,400
€2,800-4,200



54



55



56



57

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



58

58

A PAIR OF FRENCH GILT-BRONZE MOUNTED 'SEVRES-STYLE' PORCELAIN VASES IN LOUIS XV STYLE

CIRCA 1870

With mythical beast head handles, on paw feet and block supports, the vases with classical and floral scenes to either side and 'Sevra' mark below an 'R'

12½ in. (31.5 cm.) high

(2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION, LOTS 61-62

■59

A VICTORIAN AMBOYNA AND GRAINED ROSEWOOD OCTAGONAL BREAKFAST TABLE

THIRD QUARTER 19TH CENTURY

The hinged octagonal table top with grained rosewood banding, above a tripartite base with inscrolled curved feet

28¾ in. (73 cm) high; 52 in. (132 cm.) diameter

£2,000-3,000

\$3,000-4,400
€2,800-4,200



59

60 No Lot

■61

A FINE TABRIZ CARPET

approx: 12ft.7in. x 10ft.1in.(384cm. x 301cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



61

■62

A FRENCH RESTAURATION MAHOGANY CENTRE TABLE

CIRCA 1830

The grey fossilised marble top on a baluster support and tripartite base

29 in. (74 cm.) high; 39 in. (99 cm.) diameter

£1,000-1,500

\$1,500-2,200
€1,400-2,100



62

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



63 (a set of four)



65



66



64



67

63
A SET OF FOUR ORMOLU THREE-BRANCH WALL-LIGHTS

19TH CENTURY
Each formed as a ribbon-tied cluster of lily stems, drilled for electricity
19½ in. (49.5 cm.) high

£1,500-2,500

(4)

\$2,300-3,700
€2,100-3,500

PROVENANCE:
Christie's London, Thursday 11 December 1980, lot 34

64
A GEORGE III MAHOGANY TALLBOY

LATE 18TH CENTURY
With original handles, dentil cornice and reeded angles, two short and six long drawers, on shaped bracket feet
70 in. (178 cm.) high; 44 in. (112 cm.) wide; 22 in. (56 cm.) deep

£2,500-3,500

\$3,700-5,200
€3,500-4,800

65
A LARGE FRENCH GILTWOOD OVERMANTEL MIRROR

LATE 19TH CENTURY
The rectangular plate surmounted by a shield shaped crest issuing foliate sprays
76 in. (193 cm.) high; 54½ in. (138.5 cm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200

66
A FRENCH BRONZE REVOLUTIONARY

LATE 19TH CENTURY, AFTER EMILE LOUIS PICAULT, (1833-1915)
Wearing a sash with the motto 'La Loi' on a circular base signed 'E. PICAULT' and red marble plinth
14½ in. (37 cm.) high
And a bronze figure of a Gaul, circa 1900, after Marcel Debut (1865-1933), signed Debut, on bronze plinth with Salon inscription, 15 in. (38 cm.) high

£1,500-2,000

\$2,300-3,000
€2,100-2,800

67
AN ITALIAN PAINTED, PARCEL-GILT AND SILVERED CENTRE TABLE

LATE 18TH CENTURY
With Arabescato Rosato marble top on fluted legs headed by acanthus, decoration refreshed
35¼ in. (89.5 cm.) high; 42½ in. (108 cm.) wide; 33½ in. (85 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



68



69



70



71

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR, LOTS 68-77

■*68

A MAHOGANY TRIPOD TABLE

18TH CENTURY AND LATER

With a shaped galleried top and fluted column with cabochon-carved legs and scroll feet; and another Edwardian tripod table with lobed top and pierced column

Largest 24½ in. (62 cm.) high; 19¼ in. (50 cm.) wide (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■*69

AN EARLY GEORGE II WALNUT KNEEHOLE DESK

SECOND QUARTER 18TH CENTURY

Line-inlaid, with a single frieze drawer above a concealed drawer to the apron, six drawers and a central cupboard

30½ in. (77.5 cm.) high; 30¼ in. (78 cm.) wide; 19¼ in. (49 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■*70

AN OVAL GILTWOOD MIRROR

OF GEORGE III STYLE, 20TH CENTURY

The oval plate within a foliate scrolled frame

49 in. (124.5 cm.) high; 33½ in. (85 cm.) wide

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■*71

A MAHOGANY AND MARQUETRY STRIKING LONGCASE CLOCK

THE MOVEMENT LATE 18TH CENTURY, JAMES LAWRENCE, LONDON, THE ASSOCIATED CASE EDWARDIAN, EARLY 20TH CENTURY

The break arch dial with strike/silent to arch, Roman hours, Arabic five minutes and signed *James Lawrence/ Marylebone/ London/ No. 180*, the two train movement with recoil anchor escapement and rack striking to bell; with pendulum, two weights and winding key

75½ in. (192 cm.) high; 15¼ in. (39 cm.) wide; 8 in. (20 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



78



79



82



80



81

PROPERTY FROM THE COLLECTION OF MR AND MRS DAVID KER, LOTS 78-80

■78

A PAIR OF REGENCY EBONY-INLAID INDIAN ROSEWOOD WRITING-TABLES

CIRCA 1820-30, IN THE MANNER OF TAPRELL AND HOLLAND

Each with leather writing-surface, above two drawers and simulated drawers to reverse

28¼ in. (71.5 cm.) high; 35½ in. (90 cm.) wide;

20 in. (51 cm.) deep

(2)

£4,000-6,000

\$5,900-8,900

€5,600-8,300

■79

A MAHOGANY LARGE SIDE TABLE

19TH CENTURY, OF GEORGE II STYLE

The rectangular top above a plain frieze and pierced spandrels on chamfered legs and square feet

33 in. (84 cm.) high; 72 in. (183 cm.) wide; 33½ in. (85 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500

■80

A REGENCY EBONY-INLAID MAHOGANY DRESSING-TABLE

CIRCA 1820, POSSIBLY BY GILLOWS

The later rounded top with a central slide and two hinged end sections enclosing a fitted interior, on trestle end supports

29 in. (73.5 cm.) high; 36 in. (91.5 cm.) wide; 24 in. (61 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500

PROVENANCE:

Belton House, Lincolnshire; sold Christie's house sale, 30 April-2 May 1984, lot 84.

■81

A GEORGE II MAHOGANY CHEST

MID-18TH CENTURY

The moulded top above a brushing slide and four graduated oak-lined drawers

32½ in. (82.5 cm.) high; 37½ in. (95.25 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■82

A PAIR OF WALNUT AND BURR-WALNUT BEDSIDE CABINETS

19TH CENTURY AND LATER ADAPTED

Each with three-quarter gallery above four graduated drawers, on plinth bases

30¾ in. (78 cm.) high; 17¼ in. (44 cm.) wide; 20½ in. (52 cm.) deep

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



83



84



85 (part)



86



87

■83

A VICTORIAN WALNUT AND FIGURED WALNUT LONGCASE REGULATOR

BENSON, LONDON, LATE 19TH CENTURY

The silvered and engraved regulator format dial signed *BENSON, 25 OLD BOND ST, LONDON*, the single train six pillar movement with dead beat escapement, jewelled pallets, Harrison's maintaining power, with billet iron jar pendulum (mercury removed); with case key

74½ in. (189 cm.) high; 20¾ in. (53 cm.) wide; 12½ in. (32 cm.) deep

£4,000-6,000

\$5,900-8,900
€5,600-8,300

■84

A REGENCY MAHOGANY BEDSIDE POT CUPBOARD

PROBABLY BY GILLOWS, EARLY 19TH CENTURY

The top with triple reeded three-quarter gallery, above a panelled door with rosewood handle

31½ in. (80 cm.) high; 15¾ in. (40 cm.) wide; 13¾ in. (35 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200

85

A SET OF TWELVE BOTANICAL ENGRAVINGS OF LILIES

JOHANN WILHELM WEINMANN, 18TH CENTURY

Each numbered with an inscription, within modern parcel-gilt green frames

22¾ x 18¼ in. (58 x 46 cm.) overall

(12)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■86

A GEORGE III MAHOGANY AND MARQUETRY TALLBOY

LATE 18TH CENTURY

The dentil moulded cornice above two short and three long drawers, the base with a brushing slide and three long drawers

76¼ in. (194 cm.) high; 45 in. (114.5 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■87

A WILLIAM IV ROSEWOOD TABLE

SECOND QUARTER 19TH CENTURY

The top possibly associated and inlaid with shaped panels painted with characters representing twenty Swiss Cantons, under a glass pane within a raised rosewood border

27½ in. (70 cm.) high; 26¾ in. (68 cm.) wide; 21½ in. (54.5 cm.) wide

£1,500-2,500

\$2,300-3,700
€2,100-3,500





88

JOHN WOOTTON (SNITTERFIELD, WARWICKSHIRE 1682-1764 LONDON)

Hobgoblin, a bay racehorse, on Newmarket Heath

oil on canvas

39¾ x 49½ in. (109 x 125.7 cm.)

£30,000-50,000

\$45,000-74,000

€42,000-69,000

Bred by the Reverend Mr S Goodall, then owned by Edward Coke of Longford Hall, in Derbyshire, who also owned the Godolphin Arabian, Hobgoblin raced at Newmarket from 1729 to 1732. After the death of Mr Coke in 1733 he entered Lord Godolphin's Gogmagog stud in Cambridgeshire. He remained there until the middle of the 1744 season then moved to Sir John Dutton's Gloucestershire stud. Joining Lord Massareene in Ireland in 1747 the last record of him is of his inclusion in that worthy's dispersal sale in 1751. His best son was Shakespeare (ch c 1745), although he got several other good race horses including Phantom and Trimmer. While his daughters made their marks in England they were also popular with American breeders.



89



91



90



92

■89

STUDIO OF SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Portrait of Sir Thomas Wentworth, Earl of Strafford (1593-1641)
extensively inscribed "Thomas Wentworth Comes Straffordia/ Proiex Hydernia 16." (upper left)
oil on canvas
40½ x 33 in. (102.9 x 83.8 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■91

CIRCLE OF CHARLES JERVAS (DUBLIN C.1675-1739 LONDON)

Portrait of Lord Raymond 1st Baron Raymond (1673-1733), three-quarter-length holding a note, cathedral beyond
inscribed "To the Rt. Honorable/the Lord Raymond" (on the note, lower left)
oil on canvas
49¾ x 40½ in. (126.4 x 102.9 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Anonymous sale; Christie's, 17 October 1986, lot 100.

■90

THOMAS GIBSON (LONDON 1680-1751)

Portrait of Sir Robert Walpole, 1st Earl of Orford (1676-1745), half-length, wearing the Star and Sash of the Order of the Garter
oil on canvas
48½ x 40 in. (123.2 x 101.6 cm.)

£1,000-2,000

\$1,500-3,000
€1,400-2,800

■92

FOLLOWER OF SIR GODFREY KNELLER

Portrait of Sir Thomas Powys (1649-1719), half-length, in judicial robes
oil on canvas
49 x 38 in. (124.5 x 96.5 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Anonymous sale; Christie's, London, 26 July 1985, lot 140.

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



93

ATTRIBUTED TO MICHELANGELO MAESTRI (D. 1812, ROME)

Six hours of the day and night

bodycolour on paper
17½ x 13¼ in. (44.5 x 33.7 cm.); and similar

(6)

£7,000-10,000

\$11,000-15,000
€9,700-14,000

Michelangelo Maestri is mainly known for his bodycolours that he based on the then only recently discovered wall frescos in Pompeii. The drawings, which are often over etched outlines became very popular amongst travellers on their Grand Tour. Besides Roman frescos, the artist also drew inspiration from Renaissance artists such as Giulio Romano (circa 1499-1546) and Raphael Sanzio da Urbino (1483-1520). The works in the current lot are from the very popular series of *The hours of Day or Night*, and are thought to be based on works by Raphael, however the originals are no longer known.



94



97 (recto)



97 (verso)

■*94
**CIRCLE OF MARIE-VICTOIRE LEMOINE
 (PARIS 1754-1820)**

Group portrait with a lady playing the harp, another singing, and a gentleman, probably the instructor, in an architectural interior

oil on canvas, oval, unframed
 59 x 46¾ in. (150 x 119 cm.)

£2,500-3,500

\$3,700-5,200
 €3,500-4,800

PROVENANCE:
 Giancarlo Baroni.

The artist of the present lot appears to draw particular attention to the Single Action harp, which was introduced in 1720 and enjoyed great popularity throughout the 18th Century. The artist has taken great care to emphasize the detailing of the instrument, carefully rendering the red, white and dark strings typical of the Single Action harp. Harps of this period were magnificently decorated with relief carving, lavishly gilded and hand painted. The carving, typical of the Parisian School, probably is either by Jean-Henri Nadermann (1735-1799) or a member of the Cousineau family.

The fact that Marie Antoinette played the harp made it highly fashionable in the salons in Paris, which would help explain why there were as many as fifty-eight harp teachers in Paris by 1784. Besides being mere musical instruments, harps were prized objects, with even the queen owning one. They were undoubtedly cherished as object d'art when displayed in the gilded salons of the era.

97

SCHOOL OF CREMONA, CIRCA 1580

Double portrait of a gentleman and a lady, the gentleman, bust-length, in a black, fur-lined jacket and white collar, with the cross of the Order of Saint John (the Knights of Malta) (recto); and the lady, bust-length, in a brown dress with padded shoulder rolls and an open French collar, with a pearl earring and necklace, a pink flower at her chest, her hair twisted and wound with ribbons (verso)

oil on copper, circular
 4% x 4% in. (11.7 x 11.7 cm.)

£2,500-3,500

\$3,700-5,200
 €3,500-4,800



95

Δ95
**CIRCLE OF PIETER NASON
 (AMSTERDAM 1612-1688/90 THE HAGUE)**

Portrait of a gentleman, half-length, in a brown mantle and black waistcoat, a landscape beyond

oil on canvas
 28 x 24% in. (71.2 x 62.6 cm.)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

96
**JOHANN-ERNST HEINSIUS
 (HILDBURGHAUSEN 1740-1812 ORLÉANS)**

Portrait of a lady, half length, in a dress embroidered with bows, flowers in her hair, in a feigned oval of oak leaves

oil on canvas
 32 x 25% in. (81.2 x 65.2 cm.)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

PROVENANCE:
 Mme. La Comtesse Muysart, Paris.
 Galerie Sedelmeyer, Paris, as 'Goya y Lucientes'.
 Presumably acquired from the above circa 1911 by the Hispanic Society of America (Accession No. A134), New York, by whom sold in 2011 in order to benefit the Acquisitions Fund.

We are grateful to Prof. Dr. Börsch-Supan for proposing the attribution on the basis of photographs. He further points out that the artist added oak leaf garlands to his portraits especially during his Hamburg period, 1781-1784.



96

98

**FREDERICUS THEODORUS RENARD
(LEIDEN 1778-1820)**

Winter landscape with skaters

signed 'F.T. Renard' (lower right)

oil on panel

10¼ x 13½ in. (26 x 34.5 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Richard Green, London, by 1967.



THE PROPERTY OF A GENTLEMAN

■99

**ATTRIBUTED TO ANTON GOUBAU
(ANTWERP 1616-1698)**

*A rocky landscape with figures, horses, goats,
bulls and sheep by a fountain*

oil on canvas

35 x 59 in. (88.9 x 149.8 cm.)

£2,500-3,500

\$3,700-5,200

€3,500-4,800



VARIOUS PROPERTIES

■100

ENGLISH SCHOOL, 18TH CENTURY

*An extensive landscape with gentlemen on
horsebacks falcon hunting with a pack of dogs,
monks and a church beyond*

oil on oak panels, in an elaborate carved oak frame

29½ x 63¾ in. (74.9 x 161.9 cm.)

£4,000-6,000

\$5,900-8,900

€5,600-8,300



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101



102



103



104

■101

ROBERT HOME (HULL 1752-1834 CAWNPORE)

Portrait of John Hyde (c.1737-1796), Judge of the Supreme Court, Bengal, three-quarter length, in robes and wig, at a writing table

oil on canvas
50½ x 39½ in. (127.2 x 101.2 cm.)

£2,000-4,000

\$3,000-5,900
€2,800-5,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 30 October 1985, lot 255.

ENGRAVED:

William. Sharp, 1814.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

102

ATTRIBUTED TO OTTMAR ELLIGER THE YOUNGER (HAMBURG 1666-1735 SAINT PETERSBURG)

Pygmalion and Galatea

oil on canvas
30¼ x 24¼ in. (77 x 61.7 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 April 1983, lot 42.

VARIOUS PROPERTIES

103

AFTER SIR JOSHUA REYNOLDS

Portrait of James Hewitt (1709-1789), Viscount Lifford, Lord Chancellor of Ireland

oil on canvas
25½ x 20¾ in. (64.8 x 52.7 cm.)

After the painting in a private collection.

£1,000-2,000

\$1,500-3,000
€1,400-2,800

PROVENANCE:

Anonymous sale; Sotheby's, 6 April 1993, lot 116.

*104

CIRCLE OF FRANÇOIS BOUCHER (PARIS 1703-1770)

The Birth of Venus

oil on canvas, unframed
14¾ x 21¾ in. (37.5 x 54.4 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROVENANCE:

Giancarlo Baroni.

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105



106



107

105
JUAN SALVADOR RUIZ
 (SPANISH, ACTIVE NAPLES D.1704)

A summer river landscape with travellers on a path during a tempest; and A winter landscape with a fortified city

oil on copper
 7¼ x 14½ in. (18.5 x 35.5 cm.)

(2) a pair

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

106
FREDERICUS THEODORUS RENARD
 (LEIDEN 1778-1820)

A wooded landscape with drovers and their herds of cows and sheep, a horse-drawn cart before a cottage, a town beyond

signed 'F.T Renard' (lower right)
 oil on panel
 10¼ x 13½ in. (26 x 34.5 cm.)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

PROVENANCE:
 with Richard Green, London.

107
HAYNES KING, R.B.A. (BARBADOS 1831-1904 LONDON)

The Crofter's wife at the doorway; and Waiting on his return (both illustrated)

each signed 'HKing' (lower left)
 oil on canvas
 8 x 10 in. (20.3 x 25.4 cm.)

(2) a pair

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

108-109 No Lots

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE

110

**THOMAS HARTLEY CROMEK, A.N.W.S.
(LONDON 1809-1873 WAKEFIELD)**

The Erectheion, Athens

watercolour on paper
12 x 18½ in. (30.5 x 47 cm.)

£2,500-3,500

\$3,700-5,200
€3,500-4,800

PROVENANCE:
with Agnew's, London.

111

THOMAS COLLIER, R.I. (GLOSSOP 1840-1891 LONDON)

A set of six still lifes: A pineapple, pumpkin and grapes on a table; Bunches of grapes and a hazelnut on a mossy bank; A peach, apricot, plums and rose hips on a mossy bank; Roses, lilies, snowdrops and other flowers on a mossy bank; A bird's nest, primroses, violets and an orchid on a mossy bank; and Apple blossom, a bird's nest and a snail shell on a mossy bank

all signed and dated: the first, second, third and fourth 'T.F. Collier/1872' (lower left); the fifth and sixth 'T.F. Collier/1873' (lower left)
watercolour heightened with white on paper
10½ x 15 in. (26.7 x 38.1 cm.); and smaller

£2,000-3,000

\$3,000-4,400
€2,800-4,200

112

WORKSHOP OF ANDREA VALADIER (ARAMONT 1695-1759 ROME)

A pair of designs of soup tureens: An oval on conforming foot with scroll and rosette handles, a domed cover with pineapple finial; and An oval with Greek key band, the fluted legs on lion paw feet, with drop-ring lion-mask handles, the fluted cover surmounted by an urn finial supported by putti

pencil, pen and black ink and watercolour on paper
12 x 16¼ in. (30.5 x 41.2 cm.); and 11¼ x 17 in. (28.5 x 43.2 cm.)

(2)

£1,500-2,500

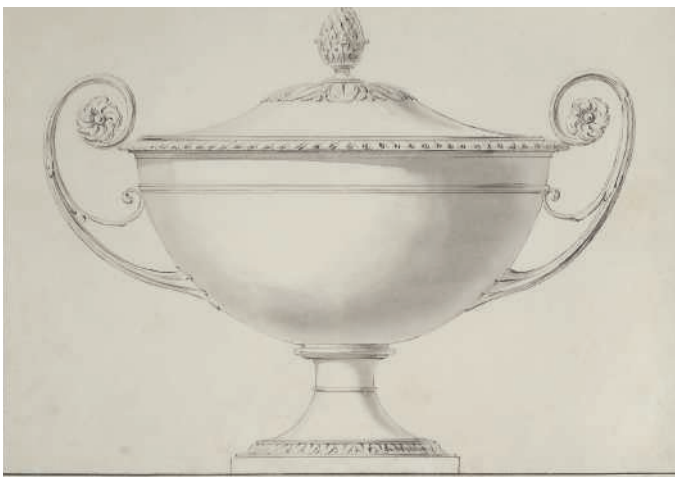
\$2,300-3,700
€2,100-3,500



110



111



112



PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

113

**THOMAS HOLLAND
(BURSELEM, STAFFORDSHIRE 1795-1865)**

Apple Blossom; and A Fuschia

the first signed 'T Holland' (lower right); the second signed 'T. Holland' and indistinctly inscribed (lower right).

pencil and watercolour on paper
9¾ x 6 in. (24.8 x 15.3 cm.); and 9¾ x 7 in. (24.7 x 17.7 cm.)

(2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

F. Fielder, by whom given to,
D.F.N. Hickman, 1970.

Thomas Holland was the elder brother of James Holland, O.W.S. (1800-1870). The Holland family were designers and painters of pottery and both artists earliest known works were their flower pieces inspired by the family trade. These appear to be fine, early examples of Thomas' work.



113

114

**THOMAS HOLLAND
(BURSELEM, STAFFORDSHIRE 1795-1865)**

A passion flower; and A mallow

the first signed 'Thos. Holland' (lower right); the second 'T. Holland del[?]' (lower right)

the first pencil and watercolour heightened with white on paper;
the second pencil and watercolour on paper
9¾ x 5¾ in. (24.6 x 14.9 cm.); and 9¾ x 7 in. (24.7 x 17.7 cm.)

(2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

F. Fielder, by whom given to,
D.F.N. Hickman, 1970.



114

115

**THOMAS HOLLAND
(BURSELEM, STAFFORDSHIRE 1795-1865)**

*A posy of a peony, morning glory and a gazania;
and A posy of a dahlia, a daisy and a fuschia*

pencil and watercolour
each 6 x 8 in. (15.2 x 20.3 cm.)

(2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

F. Fielder, by whom given to,
D.F.N. Hickman, 1970.



115



116

■116
SAMUEL MELTON FISHER R.A., R.I.
(LONDON 1860-1939)

Portrait of a lady, three-quarter length, seated wearing a fur coat and a hair band

signed and dated 'S. Melton Fisher./1912' (upper left)
 oil on canvas
 50½ x 35 in. (128.2 x 88.9 cm.)

£1,200-1,800

\$1,800-2,700
 €1,700-2,500

118
DAVID EMILE JOSEPH DE NOTER
(GHENT 1825-1875 BRUSSELS)

Titbits

signed with initials and dated 'DEN 1854' (lower right)
 oil on panel
 15 x 12 in. (38.1 x 30.5 cm.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

PROVENANCE:
 with The Cooling Galleries, London.



117

■*117
EGIDUS NUEMANS (ACTIVE FLANDERS, 17TH CENTURY)

Roses, tulips, peonies, carnations, morning glory, thistle and other flowers with butterflies and a bumblebee, in a sculpted urn on a stone ledge with grapes and apricots, a classical villa beyond

oil on canvas
 40¾ x 30 in. (102.5 x 76 cm.)

£3,000-5,000

\$4,500-7,400
 €4,200-6,900

PROVENANCE:
 Anonymous sale; Christie's, London, 29 November 1968, lot 54.
 Private Collection, Switzerland.

LITERATURE:
 A. van der Willigen, F. G. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden, 2003, p.152.

We are grateful to Fred Meijer, of the RKD, The Hague, for confirming the attribution on the basis of photographs.

*119
IRENE KLESTOVA (RUSSIAN, 1908-1989)

Red, white and pink roses

signed, inscribed and dated 'Irene Klastova/PARIS 1946' (lower right)
 oil on board
 28¾ x 38¾ in. (71.2 x 98.4 cm.)

£3,000-5,000

\$4,500-7,400
 €4,200-6,900



118



119

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120

FRANÇOIS MARTIN-KAVEL (PARIS 1861-1931)

The violinist

signed 'Martin-Kavel' (lower right)
oil on canvas
31 x 23 in. (78.7 x 58.4 cm.)

£2,500-3,500

\$3,700-5,200
€3,500-4,800



120



123

122

M. MARINA (B. 1970)

Free spirit in the lounge

signed 'Marina' (lower right)
oil on canvas
23½ x 33½ in. (59.7 x 85.1 cm.)

£5,000-7,000

\$7,400-10,000
€7,000-9,700



121



124

■123

**CRAIG MILLER (AMERICAN, 20TH CENTURY)
AFTER SIR LAWRENCE ALMA-TADEMA**

The Baths of Caracalla

inscribed 'COPY OF/ALMA TADEMA'S "BATHS OF
CARACALLA" OP CCLVI, 1899 BY CRAIG MILLER ARLINGTON,
VIRGINIA 1992 FOR L. TODD PITTMAN AUGUSTA, GEORGIA'
(on the reverse)

oil on linen laid down on board
56¾ x 35½ in. (144.2 x 90.2 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 17 August 2010,
lot 269, where purchased by the present owner.

After the original in a private collection.



122

*124

IRENE KLESTOVA (RUSSIAN, 1908-1989)

*Yellow, white and red roses in a meissen blue
vase; and Pink, white and red roses in a meissen
blue vase*

both signed 'Irina Klestova' (lower left)
oil on board
each 9 x 7 in. (22.8 x 17.8 cm.)

(2)

£4,000-6,000

\$5,900-8,900
€5,600-8,300



125



128



126



127

λ125

MADELINE HEWES (CONNECTICUT, NEW YORK C.1905/1912-1969)

The Nursery

signed 'M. Hewes' (lower right)
oil on artist's board
8 x 14 in. (20.2 x 35.5 cm.)

£2,000-4,000

\$3,000-5,900
€2,800-5,500

PROVENANCE:

with Maynard and Walker Gallery, New York, 1961.

Please see www.christies.com for further information about this lot.

Little is known about Madeline Hewes, other than what can be gleaned from an article on her which featured in *Time* Magazine in July, 1952. An American artist, she worked from a studio in Connecticut but also travelled to France and Germany, marrying the German artist Eberhard von Jarochowski (b.1904). She received no formal training and began painting in 1946 after several failed careers. In 1948 she had her first show, which was a sell out, and although remaining relatively unknown, her idiosyncratic style has charmed ever since. Today her work rarely comes on to the market and it was not until Mrs. Paul Mellon's sale at Sotheby's New York, 2014 - which included a wonderful collection of 14 works by Hewes's - that her work really received any international attention. The sale achieved a world record for the artist of \$118,750 for a lot of three works and \$37,500 for a single work entitled *Monkey and Mosquito*, such prices helping to rightfully establish Hewes as one of America's leading folk-artists of the Twentieth Century.

λ126

ALFRED DANIELS, R.W.S. R.B.A. (LONDON 1924-2015)

The waiting room

signed and dated 'Alfred Daniels 1958' (upper right)
oil on canvas, unframed
47½ x 36 in. (120.6 x 91.4 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

λ127

CAREL WEIGHT, R.A. (LONDON 1908-1997)

Portrait of Thomas Handworth FRIBA

signed 'Carel Weight' (lower left)
oil on canvas
37½ x 29¼ in. (95.3 x 74.3 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

λ128

PETER PHILLIPS (BIRMINGHAM B. 1939)

Mix 5

signed, inscribed and dated 'Peter Phillips/1989/"Mix 5" (on the reverse)
oil, acrylic and collage on canvas laid down on board, unframed
9¾ x 14 in. (23.5 x 35.6 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Purchased directly from the artist by the present owner.

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129



130



131



132



λ129

FRANÇOIS GALL (CLUJ-NAPOCA 1912-1987 PARIS)

Marie-Lize, ballerine à l'atelier Villa -Brune. Paris 14e.

signed 'F. Gall' (lower right)
pencil, watercolour and bodycolour on paper
15¾ x 9 in. (40 x 23 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Anonymous sale; Sotheby's Olympia, 12 July 2007, lot 85.

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming *catalogue raisonné* in preparation by Marie-Lise Gall.

■130

ISABEL WHITE (BRITISH, FL.1892-1904)

Portrait of a young girl, seated with her dog asleep on a chair

signed 'Isabel White.' (lower left)
oil on canvas
51 x 40 in. (129.5 x 101.6 cm.)

£2,500-3,500

\$3,700-5,200
€3,500-4,800

*131

ANTON EBERT (KLADRUBY 1845-1896 VIENNA)

The red shawl

signed 'A Ebert' (lower right)
oil on canvas
39½ x 29¼ in. (100.5 x 74.2 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

132

JOHN 'WARWICK' SMITH, O.W.S. (CUMBERLAND 1749-1831 LONDON)

In the canton of Solothurn, Switzerland; and Entrance to the lake of Thun, Switzerland

the first signed and dated 'J.Smith/1788' (lower right), signed again and inscribed 'In the Canton of Soleure[sic]/ in Switzerland/J. Smith, fecit' (on the reverse); the second signed and dated 'J.Smith1788' (lower left), signed again and inscribed 'Entrance to the lake of Thoun[sic]/ in Switzerland/J.Smith fecit' (on the reverse)

both pencil and watercolour on paper
each 7 x 10 in. (17.8 x 25.3 cm.)

(2)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

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λ133

ANDRÉ DERAIN (CHATOU 1880-1954 GARCHES)

Nu debout; and Nu deux mains sur les hanches (one illustrated)

each with atelier stamp (lower right)
pencil on paper
9¼ x 6¼ in. (23.5 x 16 cm.); and 7½ x 10¼ in. (18 x 26 cm.)

(2)

£1,000-2,000

\$1,500-3,000
€1,400-2,800

*136

**HERCULES BRABAZON BRABAZON, N.E.A.C.
(PARIS 1821-1906 OAKLANDS, SEDLESCOMBE)**

Constantine

signed with initials 'HBB' (lower left) and inscribed and dated
'Constantine/67' (lower right)
charcoal and watercolour heightened with white on paper
12½ x 17½ in. (31.7 x 44.5 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



133

*134

**HERCULES BRABAZON BRABAZON, N.E.A.C.
(PARIS 1821-1906 OAKLANDS, SEDLESCOMBE)**

Cairo, Egypt

signed with initials 'HBB' (lower left), and indistinctly inscribed
'Cairo' (lower right)
pencil, watercolour and bodycolour on ochre paper
8¼ x 5¾ in. (21 x 14.5 cm.)

£1,000-1,500

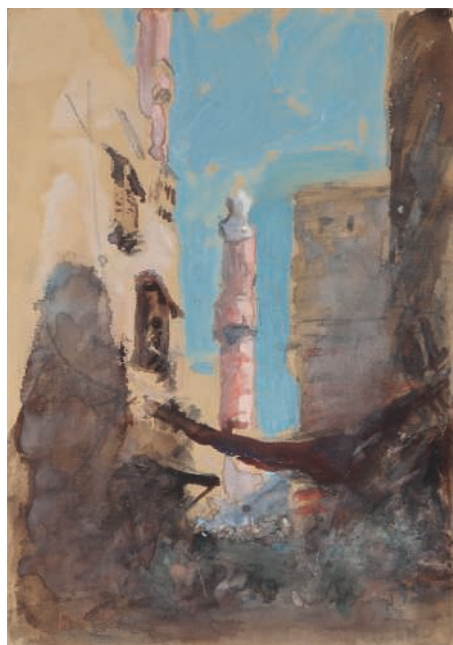
\$1,500-2,200
€1,400-2,100

PROVENANCE:

with Chris Beetles, London.

EXHIBITED:

London, Chris Beetles, *Art & Sunshine The Work of Hercules Brabazon Brabazon*, May 1997, no. 17.
London, National Theatre, *Artist in Paradise*, April-May 2010, catalogue not traced.
London, Chris Beetles, *Summer Show*, 2010, no. 220.
London, Chris Beetles, *Watercolour - a celebration of three centuries of the English art*, March-May 2011, no. 44.
London, Chris Beetles, *Summer Show*, 2011, no. 82.
London, Chris Beetles, *The Spring Show*, February-April 2012, no. 78.
London, Chris Beetles, *Summer Show*, 2012, catalogue not traced.
Private Collection, U.S.



134

λ135

RONALD SEARLE (CAMBRIDGE 1920-2011 DRAGUIGNAN)

A view near Hradčanské náměstí, Prague

signed 'Ronald Searle' (lower right), inscribed and dated
'Hradčanské nám/Prague Aug 6 1948.' (lower left)
pen and brown ink on paper
9¼ x 11¼ in. (23.5 x 28.5 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

Given by the artist's first wife, Kay Webb, to the present owner's mother.

In 1948 Searle travelled with fellow illustrator Paul Hogarth and art historian Millicent Rose to Poland via Germany and Czechoslovakia to survey the post-war devastation. Hogarth later said 'Ronald again displayed incredible versatility in tackling a wide variety of subject matter. We stayed in Prague en route for several days and drew the picturesque lanes of the Mala Strana below Hradcany Castle.'

Two years before this work was executed Searle had recently returned to England and settled in London following his horrific three year internment in a Japanese prisoner-of-war camp. Searle was by this point beginning to become established as an illustrator, having started to gain reputation for his iconic depictions of the Saint Trinian's schoolgirls, he had his first illustration published in *Punch* in 1946 and had recently married Kaye Webb, the publisher, in 1947.

*137

**HERCULES BRABAZON BRABAZON, N.E.A.C.
(PARIS 1821-1906 OAKLANDS, SEDLESCOMBE)**

Mosque of Sultan Ahmed, Constantinople

watercolour heightened with white on grey paper
4¼ x 8 in. (12.1 x 20.3 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

with Chris Beetles, London.



135



136



137

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λ138

FRANCIS WYNNE THOMAS (BROMLEY 1907-1988)

Cleves

signed 'F.Wynne Thomas' (upper left)
oil on canvas
24 x 20 in. (61 x 51 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

λ139

FRANCIS WYNNE THOMAS (BROMLEY 1907-1988)

Bomb damage in Archer street

signed 'F.Wynne Thomas' (lower left)
oil on canvas
25 x 30 in. (63.5 x 76 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



138



139

λ140

SIR STANLEY SPENCER, R.A. (COOKHAM 1891-1959 CLIVEDEN)

Idea for Kit Inspection, 1930

pencil, watercolour and collage
25 x 20 in. (63.5 x 50.8 cm.); and smaller
and three further study sheets, including watercolour study of a soldier with an undone puttee (4)

£1,000-3,000

\$1,500-4,400
€1,400-4,200

PROVENANCE:

The Stanley Spencer Studio Sale; Christie's, London, 5 November 1998, lot 276, where purchased by the present owner's father and thence by descent.

There is an inscription (on the reverse and not in Spencer's hand) indicating that the present idea for *Kit Inspection*, is the preliminary working drawing for the scene. The oil painting of this subject is at the Sandham Memorial Chapel, Burghclere and is recorded by K. Bell (*op. cit.*) as no.130k. The soldier with the undone puttee also relates to the Sandham Memorial Chapel at Burghclere; the finished oil version of this figure appears in the centre of the east wall of the chapel, *The Resurrection of Soldiers* (National Trust), 1928-29, (Bell 130h).

λ141

FRANCIS WYNNE THOMAS (BROMLEY 1907-1988)

Aftermath

signed 'F. Wynne Thomas' (lower right)
oil on canvas
20 x 24 in. (51 x 61 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



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141

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λ*142

ROMAIN DE TIRTOFF 'ERTÉ'
(ST PETERSBURG 1892-1990 PARIS)

Set design for Rainbow of Melodies (illustrated); and A costume design for Twelve Girls

the first signed 'Erté' (lower right); the second signed 'Erté' (upper right)

the first pencil and bodycolour on paper; the second bodycolour on paper

7½ x 14¼ in. (19 x 37.5 cm.); and 13¼ x 10 in. (33.7 x 25.4 cm.) (2)

£800-1,200

\$1,200-1,800
€1,200-1,700

λ*144

ROMAIN DE TIRTOFF 'ERTÉ'
(ST PETERSBURG 1892-1990 PARIS)

Winged deamon; and The jungle

both signed 'Erté' (lower right)

the first bodycolour on card; the second pencil and bodycolour on paper, squared for transfer

9 x 12¾ in. (22.8 x 32.4 cm.); and 4½ x 9 in. (11.4 x 22.8 cm.) (2)

£800-1,200

\$1,200-1,800
€1,200-1,700

λ*143

ROMAIN DE TIRTOFF 'ERTÉ'
(ST PETERSBURG 1892-1990 PARIS)

Midsummer fair

signed 'Erté' (lower right)

pencil, bodycolour and metallic paint on paper

14¼ x 9¾ in. (36.2 x 24.7 cm.)

£800-1,200

\$1,200-1,800
€1,200-1,700

λ*145

ROMAIN DE TIRTOFF 'ERTÉ'
(ST PETERSBURG 1892-1990 PARIS)

The blue dress

signed 'Erté' (upper right)

bodycolour on paper

13¾ x 10½ in. (34.9 x 26.8 cm.)

£1,000-1,500

λ146

CAMILLE NICOLAS LAMBERT (ARLON 1874 - 1964)
JUVISY-SUR-ORGE)

Female nude sitting in a garden by a lake

signed 'N.C.Lambert' (lower left), signed again 'C. LAMBERT' (lower right)

oil on canvas

15½ x 28 in. (39.4 x 71.1 cm.)

\$1,500-2,200
€1,400-2,100

£1,200-1,800

\$1,800-2,700
€1,700-2,500



142



143



144



144



145



146

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

PROPERTY FROM A PRIVATE COLLECTION (LOTS 147-150)

λ147

SCOTTIE WILSON (GLASGOW 1882-1979 LONDON)

Neptune

signed with monogram 'Scottie' (lower left)
pencil, coloured pencil and pen and green ink on paper
12¾ x 9½ in. (32.4 x 24.2 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

Please see www.christies.com for further information about lots 147-150.

λ148

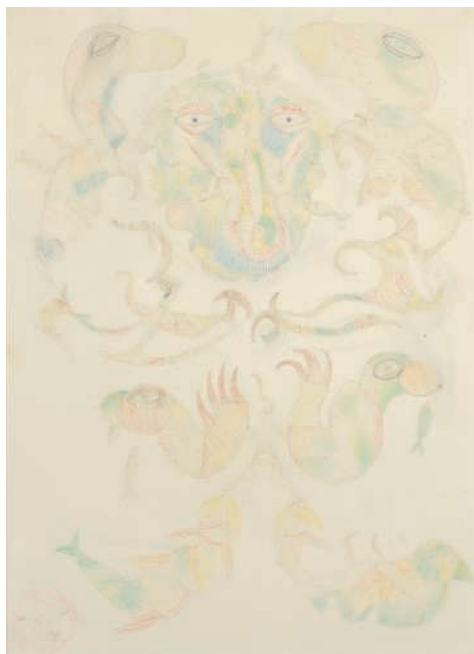
SCOTTIE WILSON (GLASGOW 1882-1979 LONDON)

Adam and Eve

signed 'SCOTTIE' (lower right)
pen and brown ink and crayon on paper
14¼ x 14¼ in. (36.7 x 36.7 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



147

λ149

SCOTTIE WILSON (GLASGOW 1882-1979 LONDON)

Cross; and Fish, swans and flowers

both signed 'SCOTTIE' (lower right)
the first pencil, pen and brown and black ink, and crayon on paper; the second pen and black, watercolour, crayon and marker pen on paper
8¾ x 8 in. (22.3 x 20.5 cm.); and 11 x 7 in. (28 x 17.8 cm.)

£1,000-1,500

(2)

\$1,500-2,200
€1,400-2,100

PROVENANCE:

both with Zwemmer Gallery, London.

λ150

SCOTTIE WILSON (GLASGOW 1882-1979 LONDON)

Mask

signed 'SCOTTIE' (lower right)
pencil, pen and black ink, watercolour and crayon on paper
15½ x 9¼ in. (39.5 x 23 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



149



148



150

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151



152



153



154



155

λ151

JEAN-MICHEL FOLON (UCCLE 1934-2005 MONACO)

Seul

signed 'FOLON' (lower right)
watercolour and collage on paper
19¼ x 25¼ in. (48.9 x 65.4 cm.)
Executed in 1993.

£3,000-5,000

PROVENANCE:

with Galerie Alice Pauli, Lausanne.
with Marisa del Re Gallery, New York.

λ153

ALPHONSE LÉON QUIZET (PARIS 1885-1955 LE PRÉ-ST-GERVAIS)

Promenade le long de la Marne

signed 'Quizet.' (lower right)
oil on panel
21 ¾ x 18 ¾ in. (55.3 x 46.7 cm.)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

By descent to the artist's grand-daughter, Francine Collignon.
Anonymous sale; Hôtel Drouot, Paris, 23 May 2014, Lot 66, where
purchased by the present owner.

λ152

BARBARA RAE, R.A., R.S.A., R.S.W. (FALKIRK, B. 1943)

Landscape at night(illustrated); Korab Doorway, Study for Korab

the first signed and dated 'Rae '83' (lower right) and numbered '8/10' (lower left); the second inscribed
and dated 'Korab/ 85' (lower right); the third inscribed and dated 'Korab 82' (lower right)

mixed media collage on paper
11¼ x 8½ in. (28.6 x 20.9 cm.); and smaller

£1,500-2,500

PROVENANCE:

(3)

λ154

MANÉ-KATZ (KREMENCHUG 1894-1962 TEL AVIV)

Trees in the front garden

signed 'Mane-Katz' (lower left)
bodycolour on paper
25 x 18¾ in. (36.5 x 47.6 cm.)

£1,000-1,500

PROVENANCE:

λ155

MANÉ-KATZ (KREMENCHUG 1894-1962 TEL AVIV)

Sailors by a sailing boat

signed 'Mané-Katz' (lower centre) and signed again 'Mané-Katz'
(on the reverse)
oil on canvas
21¼ x 15¼ in. (55.3 x 38.7 cm.)

£3,000-5,000

PROVENANCE:

\$4,500-7,400
€4,200-6,900

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157

λ156
PAUL COLIN (NANCY 1892-1985 NOGENT-SUR-MARNE)

Josephine et partner à la Revue Negre

signed 'PAUL/COLIN' (lower left)
 oil on canvas
 21¾ x 18 in. (55.2 x 45.7 cm.)

£6,000-8,000

\$8,900-12,000
 €8,400-11,000

PROVENANCE:
 Anonymous sale; Claude Aguttes, 3 April 2012, lot 101.

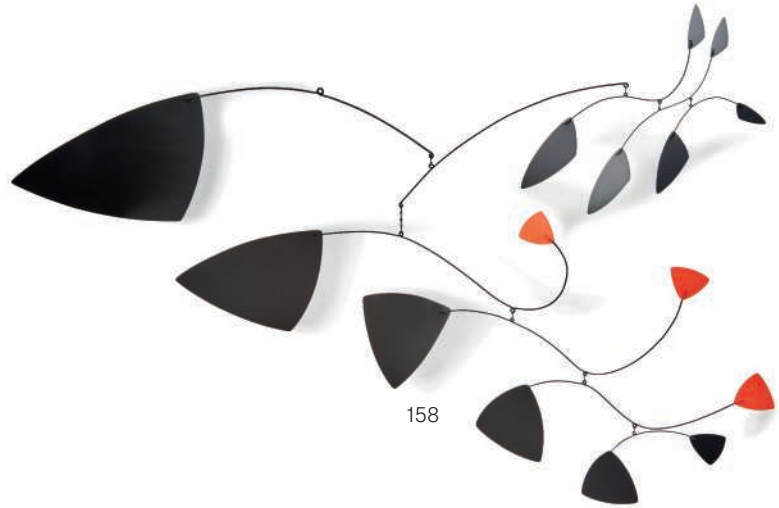
■λ157
ETTORE FALCHI (ROME 1913-1997)

Antagonisme

signed and dated 'Falchi 61' (lower right), signed again and inscribed 'ANTAGONISME/Falchi'
 (on the reverse)
 acrylic on canvas
 35 x 51½ in. (89 x 131 cm.)

£2,500-3,500

\$3,700-5,200
 €3,500-4,800



158



159

λ158
MANUEL MARIN (SPANISH, 1942-2007)

Untitled (Black and red mobile)

incised 'M. MARIN' (on one of the elements)
 painted metal
 c. 21 x 41¼ in. (53.4 x 104.4 cm.)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

■λ159
ETTORE FALCHI (ROME 1913-1997)

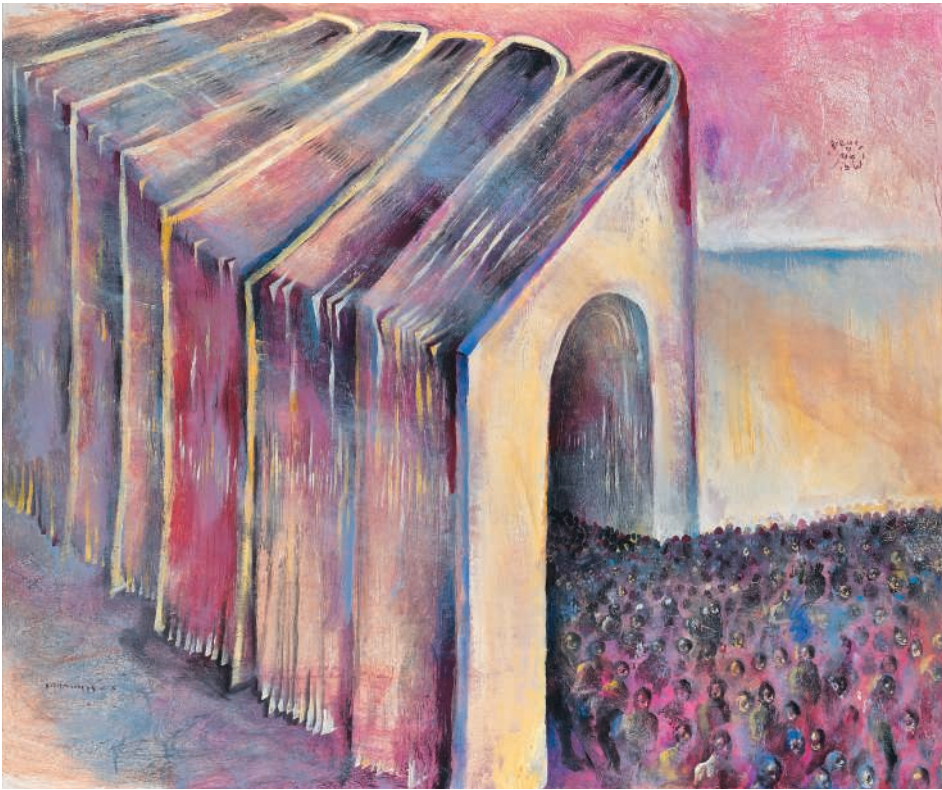
Three female nudes in an interior with a vase

signed and dated '46 FALCHI' (lower right)
 oil on canvas
 63¾ x 51¼ in. (162 x 130 cm.)

£2,500-3,500

\$3,700-5,200
 €3,500-4,800

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■λ160

DAVID BREUER-WEIL (LONDON, B. 1965)

Figures passing through books

signed with monogram and dated 'Breuer/0½012/lieW' (upper right)

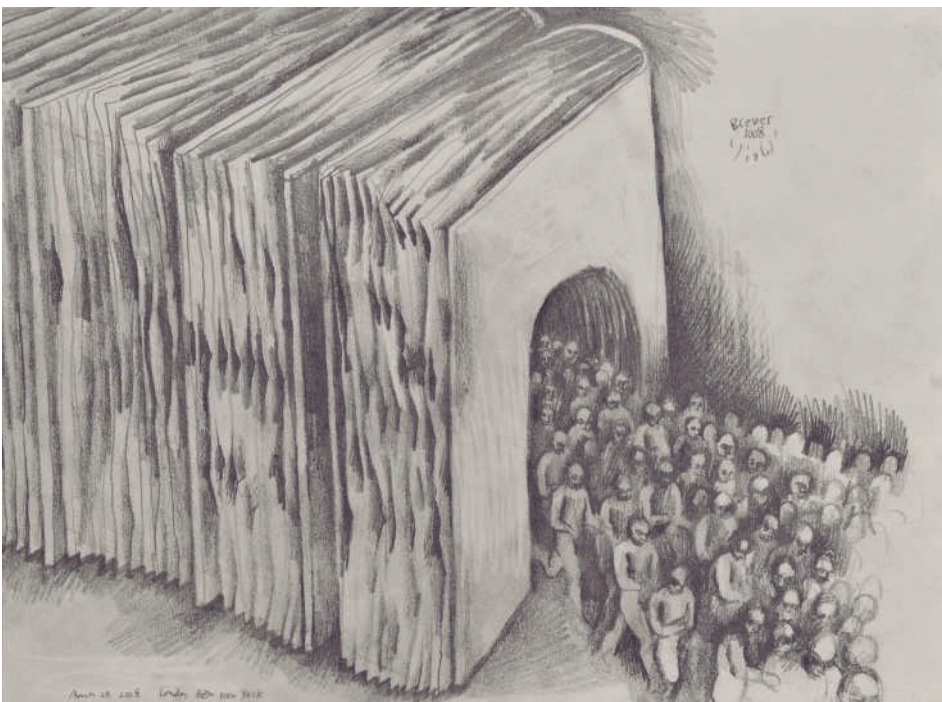
oil on canvas
60 x 72 in. (152.4 x 182.8 cm.)

£7,000-10,000

\$11,000-15,000
€9,700-14,000

'For me a book is a living force, sometimes life enhancing, sometimes threatening. It is shelter, a protection, a hidden world, a minefield, the source of comfort and torture. But most importantly of all a book is a symbol of what it means to be a human.'

David Breuer-Weil



λ161

DAVID BREUER-WEIL (LONDON, B. 1965)

Study for figures passing through books

signed with monogram and dated 'breuer/2008/lieW' (upper right) and inscribed and dated 'March 28 2008 London-New York' (lower left)

pencil with rubbing out on paper
11¼ x 15¼ in. (28.5 x 38.7 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



'I challenge the way in which the culture today seems to suggest that the current generation is the only one that ever lived. I express the fact that we are only links in a long chain.'

David Breuer-Weil

■A162

DAVID BREUER-WEIL (LONDON, B. 1965)

Second generation

signed and dated 'Breuer/2006/lieW' (lower left); signed again with initials and inscribed 'DBW second generation' (on the stretcher)

oil on canvas

37½ x 75 in. (95.3 x 190.5 cm.)

£12,000-18,000

\$18,000-27,000

€17,000-25,000

EXHIBITED:

London, Ben Uri Gallery, Project 3, 9-13 Mercer Street, *David Breuer-Weil: Project 3.*, not numbered.

LITERATURE:

Exhibition catalogue, B. Hanly (ed.), *David Breuer-Weil: Project 3*, London, 2007, pp. 58,59, illustrated.

Second Generation is part of David Breuer-Weil's 'Project' – a series of works that reflected the upheavals, changes, tragedies and apocalypse of the 20th Century. 'The project is a spiritual journey into the heart of modern man, a search of meaning in the contemporary world.' (See Exhibition catalogue, David Breuer-Weil: Project 3, London, 2007)

■163

A LARGE FRENCH GILT-BRONZE HALL LANTERN

OF LOUIS XVI STYLE, SECOND HALF 20TH CENTURY

The frame with three male caryatid figures and three bowed glass panels hung by linked chains to a ceiling corona stamped 'MOD-DEP', with three light internal fitting
42 in. (107 cm.) high

£1,800-2,500

\$2,700-3,700
€2,500-3,500

PROVENANCE:

With Michael Lipitch, 2000



Δ164

A COMPOSITE 'HARCOURT PATTERN' CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, SOME WITH ACID ETCHED MARKS FOR BACCARAT AND SOME WITH P MARKS

Comprising: eleven champagne-coupes, eleven large wine-glasses, twenty-nine medium-sized wine-glasses, five wine-glasses with round bowls, ten small wine-glasses, twelve liqueur-glasses, eleven tall water-beakers, fourteen squat water-beakers, nine smaller water-beakers and three small coupes (135)

£1,800-2,000

\$2,700-3,000
€2,500-2,800

165

A PAIR OF DUTCH DELFT BLUE AND WHITE BOTTLE-VASES

CIRCA 1700, BLUE PAINTED MARKS

Painted with Oriental figures in landscapes
18¼ in. (46.3 cm.) high (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



■166

A SET OF FOUR LATE VICTORIAN BRASS STANDARD LAMPS

CIRCA 1890

With extendable shafts, stamped to the underside 'RD 226164' and '300', adapted for electricity
46½ in. (118 cm.) high, *unextended*; 74 in. (188 cm.) high, *fully extended* (4)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

■167

A BUTCHER'S BLOCK TABLE

LATE 19TH CENTURY

Circular slab on three legs
28¾ in. (73 cm.) high; 35¼ in. (91 cm.) diameter

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■168

AN ENGLISH BRASS TWELVE BRANCH CHANDELIER

OF GEORGE II STYLE, SECOND HALF 19TH CENTURY

The baluster stem with gadrooned collars supporting two tiers of foliate cast scrolled branches
43 in. (109 cm.) high

£2,000-4,000

\$3,000-5,900
€2,800-5,500



PROPERTY OF A LADY, LOTS 169-170

■169

A FRENCH POLYCHROME-PAINTED ARMOIRE

LATE 19TH CENTURY, REDECORATED

The floral-painted doors enclosing two shelves and a gallery, on later feet
71¾ in. (182.25 cm.) high; 49½ in. (126 cm.) wide; 22 in. (56 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



■170

A SPANISH WALNUT REFECTORY TABLE

FIRST HALF 19TH CENTURY

The top with geometric stained wood inlay, on carved legs joined by two overlapping serpentine cast iron stretchers

29¾ in. (74 cm.) high; 90 in. (228.5 cm.) wide; 31¼ in. (80 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500



ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE

■171

A SIMILAR PAIR OF OAK ROLLING LIBRARY LADDERS

BY PUTNAM ROLLING LADDER COMPANY, NEW YORK, EARLY 20TH CENTURY

One with nine rungs, the other with ten, one with original maker's label 'PUTNAM & CO MAKERS 244 WATER ST NY'

Ten rung ladder - 118 in. (300 cm.) high

Nine rung ladder - 109½ in. (278 cm.) high (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



172 No Lot

THE PROPERTY OF A GENTLEMAN

173

A COALPORT COMPOSITE 'FELT SPAR' PORCELAIN PART DINNER-SERVICE

CIRCA 1820, ONE PLATE WITH PRINTED COALPORT MARK

Painted in the imari palette with stylised flowers and foliage, comprising: a two-handled soup-tureen, cover and stand, two shaped-square vegetable dishes and covers, two two-handled sauce-tureens, covers and stands, five oval serving platters in sizes, twenty-one dinner-plates, eleven soup-plates and eight luncheon plates

The tureen - 14¼ in. (36.2 cm.) wide

£1,000-1,500

\$1,500-2,200

€1,400-2,100

The mark to one plate reads 'Patronised by the SOCIETY of ARTS . + The GOLD MEDAL awarded 'MAY 30th 1820'

VARIOUS PROPERTIES

■174

A SET OF NINE GEORGE III MAHOGANY DINING CHAIRS

LATE 18TH CENTURY

Including two armchairs, each with pierced vertical splats and tapering legs (9)

£1,200-1,800

\$1,800-2,700

€1,700-2,500



■175

A WILLIAM IV MAHOGANY EXTENDING DINING TABLE

EARLY 19TH CENTURY

The rounded rectangular top on reeded tapering legs with castors, together with four additional leaves

28½ in. (72.5 cm.) high; 131½ in. (334 cm.) wide; 53¾ in. (136.5 cm.) deep, *extended*

£2,000-3,000

\$3,000-4,400

€2,800-4,200



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THE PROPERTY OF A GENTLEMAN

176

A FRENCH MARBLE BUST OF ARIADNE

BY JEAN-BAPTISTE (DIT AUGUSTE) CLESINGER (1814-1883), PARIS, DATED 1867
Signed 'J. CLESINGER Paris 1867'
27 in. (68.5 cm.) high

£1,500-2,500

\$2,300-3,700
€2,100-3,500

PROVENANCE:

Clésinger's sale, Paris, Hôtel Drouot, 6 April 1870, lot 27.
Emile de Girardin (1808-1881).
Christie's, London, 3 April 1985, lot 242.

THE PROPERTY OF A GENTLEMAN

177

A HIGH-BACK WING ARMCHAIR

LATE 18TH CENTURY AND LATER

With white upholstery and squab cushion, on mahogany tapering legs with castors
42 in. (107 cm.) high

£1,200-1,800

\$1,800-2,700
€1,700-2,500



VARIOUS PROPERTIES

178

A LARGE FRENCH GILT-BRONZE HALL LANTERN

CIRCA 1900

Of ovoid form with tapering bowed glass panels, with four fluted ribs and a foliate cast rim with ball finials, the top with a glass smoke shade, the interior with a four light fitting
40 in. (102 cm.) high

£1,200-1,800

\$1,800-2,700
€1,700-2,500

PROVENANCE:

Hotel Wittouck, Brussels. With Galerie Yannick David

179

A GROUP OF EIGHTEEN SILVER-MOUNTED GLASS, PORCELAIN AND STONEWARE MATCH STRIKERS

VARIOUS DATES AND MAKERS

Comprising: fourteen silver-mounted glass strikers of varying colours, one Royal Doulton example, one by Moorcroft & Macintyre with a Florian wave, one porcelain striker and one hardstone striker
The largest 5 1/2 in. (13.7 cm.) high (18)

£1,200-1,800

\$1,800-2,700
€1,700-2,500



180

A GEORGE III FIGURED MAHOGANY CARD TABLE

LATE 18TH CENTURY

With flower and ribbon carved edge, small drawer, pierced spandrels and square legs
29 3/4 in. (76 cm.) high; 33 in. (84 cm.) wide; 16 1/2 in. (42 cm.) deep

£1,200-1,800

\$1,800-2,700
€1,700-2,500



ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE

181
**TWELVE CHINESE EXPORT PAINTINGS
 OF JUNKS**

19TH CENTURY
 On ricepaper, in modern grey frames
 12¼ x 17 in. (31 x 43 cm.)

£2,500-3,500

(12)

\$3,700-5,200
 €3,500-4,800

■182
A METAMORPHIC LEATHER-BOUND LIBRARY LADDER

LATE 19TH CENTURY
 Opening to six rungs, the posts with iron securing hooks
 104 in. (264 cm.) high, *closed*

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



■183
A MAHOGANY BUTTONED-LEATHER SIX-LEG LONG STOOL

LATE 19TH CENTURY
 With stop-fluted legs and shaped stretchers
 18 in. (46 cm.) high; 73½ in. (187 cm.) long; 21¼ in. (54 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

■184
A NORTH EUROPEAN OAK LIBRARY TABLE

LAST QUARTER 19TH CENTURY
 The octagonal leather-inset top inset above a frieze carved with 'green man' masks and acanthus with four drawers, the x-stretcher surmounted by the figure of a child
 31½ in. (79 cm.) high; 58 in. (147.5 cm.) diameter

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

■185
A LATE VICTORIAN EBONISED AND LINE-INLAID OPEN BOOKCASE

LATE 19TH CENTURY
 With adjustable shelves flanked by cupboards and projecting columns, on tapered feet
 40½ in. (104 cm.) high; 72 in. (183 cm.) wide; 17¼ in. (44 cm.) deep

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



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186

TWELVE CHINESE EXPORT PAINTINGS OF EXOTIC BIRDS IN NATURAL SETTINGS

19TH CENTURY

On ricepaper, in modern silvered frames

12¼ x 17 in. (31 x 43 cm.) overall

(12)

£2,500-3,500

\$3,700-5,200
€3,500-4,800



(part)

■187

AN OAK ARTIST'S EASEL

LATE 19TH / EARLY 20TH CENTURY

With 'WINSOR & NEWTON LTD' paper label on the centre upright

Frame 64½ in. (164 cm.) high; 28 in. (72 cm.) wide; 29 in. (74 cm.) deep

deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



■188

A VICTORIAN OAK JOCKEY WEIGHING SCALE

BY HENRY POOLEY OF LIVERPOOL, CIRCA 1880

The foliate carved frame supporting a seat and a silvered dial inscribed 'Henry Pooley & Son. Patented. / Liverpool & 89 Fleet Street, London.'

35½ in. (90 cm.) wide

£1,500-2,500

\$2,300-3,700
€2,100-3,500



■189

A VICTORIAN CHESTERFIELD SOFA

LATE 19TH CENTURY

Re-upholstered in tan leather

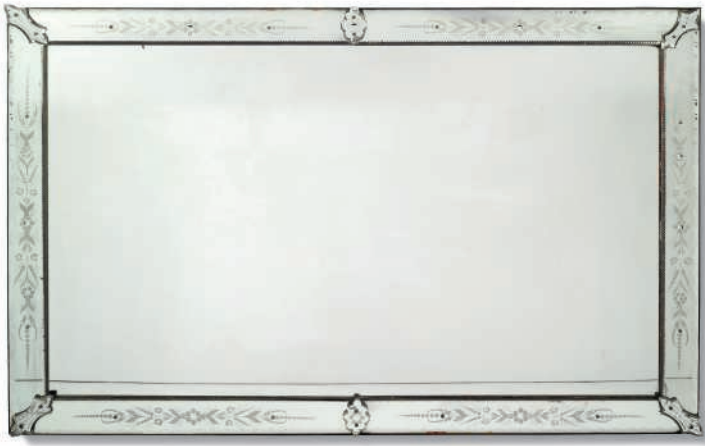
84 in. (213.5 cm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200



190 No Lot



■191

A VENETIAN RECTANGULAR MIRROR

FIRST HALF 20TH CENTURY

The rectangular plate surrounded by bevelled border plates with etched decoration
66 in. (168 cm.) x 42½ in. (108 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■192

A PAIR OF ITALIAN WHITE-MARBLE SHALLOW URNS

LATE 19TH CENTURY

The dished urns with carved foliate and lobed rims and socles
11 in. (28 cm.); 18 in. (46 cm.) diameter

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

*193

A LARGE MEISSEN MODEL OF A PARROT

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED MODEL NO A43B, PRESSNUMMER 93

Naturalistically modelled, on a tall tree stump
16¾ in. (41.6 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■194

TWO GEORGE III DEMI-LUNE MAHOGANY CARD TABLES

LATE 18TH CENTURY

Both crossbanded, one in rosewood, one in tulipwood, one on fluted legs headed by paterae, the other on tapering legs with boxwood inlay

The first 28¾ in. (73 cm.) high; 39 in. (99 cm.) wide; 17¼ in. (44 cm.) deep

The second 29½ in. (75 cm.) high; 37¼ in. (94.5 cm.) wide; 18 in. (46 cm.) deep

(2)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

■195

A GEORGE III MAHOGANY DRUM TABLE

LATE 18TH CENTURY

With circular tooled leather inset top above six frieze drawers and six dummy drawers, on outswept legs with castors

29 in. (74 cm.) high; 53¾ in. (136.5 cm.) diameter

£2,000-3,000

\$3,000-4,400
€2,800-4,200

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196
A PAIR OF FRENCH BRONZE FIGURES OF NEAPOLITAN DANCERS

CIRCA 1880, AFTER FRANCISQUE JOSEPH DURET (1804-1865)

Both on naturalistic bases signed 'F. Duret' and by the founders 'Delafontaine'

21 in. (53 cm.) high



(2)

£2,500-4,000

\$3,700-5,900

€3,500-5,500

197
A FRENCH ORMOLU AND PATINATED-BRONZE THREE-PIECE CLOCK GARNITURE

BY RAINGO FRÈRES, PARIS, LATE 19TH CENTURY

Comprising a clock and a pair of six-light candelabra, the clock in the form of an urn supported by two putti above scrolling foliate supports, the dial signed 'RAINGO FRÈRES / A PARIS' with twin-barrel movement and count wheel strike to bell, on a stepped base, the candelabra modelled *en suite* each as a putto supporting out-scrrolled foliate branches

The clock: 25½ in. (65 cm.) high; 21½ in. (52 cm.) wide;

8 in. (20 cm.) deep

The candelabra: 27 in. (69 cm.) high

(3)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

198
A FLEMISH OAK SCULPTURE OF A MAN WEARING A FUR-TRIMMED COAT, POSSIBLY SAINT JOSEPH

17TH CENTURY

The hands are carved separately and attached with pegs

35¼ in. (89.5 cm.) high



£2,000-3,000

\$3,000-4,400

€2,800-4,200

■ **199**
A MAHOGANY DESK OR WRITING TABLE

LATE 20TH CENTURY, GEORGE III STYLE

With tooled leather surface and three frieze drawers, on square legs

30 in. (76 cm.) high; 61 in. (155 cm.) wide; 29 in. (74 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■ **200**
A REGENCY FIGURED MAHOGANY AND CROSS-BANDED BOW-FRONT CHEST

EARLY 19TH CENTURY

With three long drawers flanked by projecting reeded columns with foliate capitals and ring-turned feet, with label to back 'Phillips of Hitchin (Antiques) Ltd.'

31¼ in. (79.5 cm.) high; 38 in. (97 cm.) wide; 20 in. (51 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500



PROVENANCE:

Purchased at the Grosvenor House Antiques Fair in 1972 from Phillips of Hitchin

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



201

Δ201
A PAIR OF GERMAN ORMOLU, TOLE PEINTE AND MEISSEN PORCELAIN
TWIN-LIGHT CANDELABRA

MID-18TH CENTURY

Each with foliate scrolling openwork base surmounted by scrolling branches set with soft paste flowers, the bases inset with the figures of Harlequin and Harlequine or Columbine, from the Duke of Weissenfels Series, after the model by *P. Reinicke* and *J.J. Kändler*
 8 in. (20.5 cm.) high (2)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

~202
A VICTORIAN BRASS AND AGATE-MOUNTED COROMANDEL VENEERED
GAMES COMPENDIUM

BY EVERINGTON, CIRCA 1880

The contents comprising pieces for various games including chess, backgammon, cribbage and cards, among others, some game pieces are ivory, with spring-loaded drawer
 7 in. (17.8 cm.) high; 12¾ in. (32.5 cm.) wide; 9¾ in. (24.7 cm.) deep

£3,000-5,000

\$4,500-7,400
 €4,200-6,900

~203
AN INDIAN STAG-ANTLER WORK-BOX

VIZAGAPATAM, EARLY 19TH CENTURY

The sandalwood interior with a lift out compartmented tray with engraved ivory covers, a matching compartment under the lid
 38 in. (38 cm.) wide

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

■204
A SPANISH KINGWOOD, WALNUT AND PARQUETRY SERPENTINE
COMMODORE

MID 18TH CENTURY

With two short and three long drawers, cross-banded and with small parquetry lozenges to each side, hand-written paper label to reverse 'Monsieur Huguet, Barcelona', feet reduced
 36 in. (92 cm.) high; 51 in. (130 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000

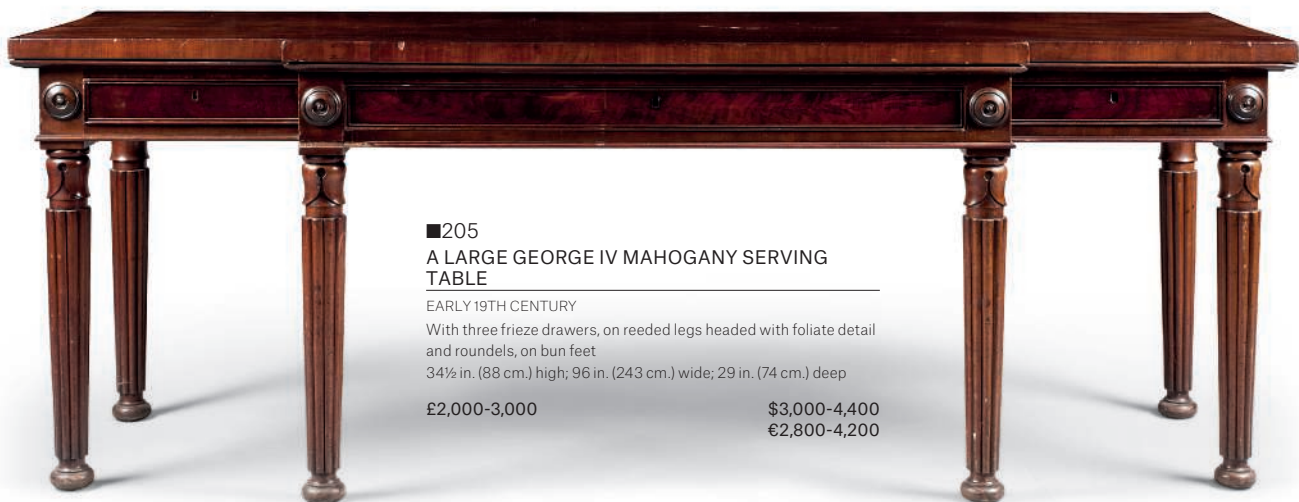
\$3,000-4,400
 €2,800-4,200



203



204



■205
A LARGE GEORGE IV MAHOGANY SERVING
TABLE

EARLY 19TH CENTURY

With three frieze drawers, on reeded legs headed with foliate detail and roundels, on bun feet
 34½ in. (88 cm.) high; 96 in. (243 cm.) wide; 29 in. (74 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

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206

206
A HEREND DINNER AND DESSERT-SERVICE

MODERN, BLUE PRINTED AND IMPRESSED FACTORY MARKS, PURPLE SCRIPT MARKS

Each piece painted with flower sprays within *ozier*-moulded borders, comprising:

An oval soup-tureen and cover, two oval stands, a pair of circular vegetable tureens and covers, two circular trays, an oval tray with ribbon handles, two circular dishes, three circular two-handled trays, a pair of sauceboats and stands, two ladles, twenty-four dinner-plates, twelve soup-plates, twenty-four dessert-plates, twelve crescent-shaped salad-plates, ten fan-shaped side-dishes, twelve dessert-bowls, twelve side-plates, twelve soup-cups and saucers, six consommé cups, covers and stands, two circular bowls, a teapot and cover, a coffee-pot and cover, a chocolate-pot and cover, a milk-jug, a cream-jug, four sugar-bowls and covers, twelve coffee-cups and saucers, twelve teacups and saucers and eight chocolate-cups, covers and stands

The tureen 14½ in. (37 cm.) wide

(236)

£7,000-10,000

\$11,000-15,000
€9,700-14,000



208

■208
A SET OF EIGHT GEORGE III MAHOGANY DINING CHAIRS

LATE 18TH CENTURY

Including one armchair, each with husk-carved frame and central anthemion detail to the pierced splat, with drop-in seats (8)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■209
A SET OF SIX MAHOGANY DINING CHAIRS

FOUR 18TH CENTURY AND TWO 19TH CENTURY

Each with pierced Gothic splat and drop-in seat (6)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

207 No Lot



209

■210
A FRENCH SILVER-PLATED SURTOUT DE TABLE

BY CHRISTOFLE & CIE, PARIS, 1898

Formed of three mirrored sections with crabs, shells and seaweed, each stamped to the underside 'CHRISTOFLE', with makers mark and numbered '1749552', '1749557', and '1753336' 2 in. (5 cm.) high; 52 in. (132 cm.) long; 19¼ in. (49 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200



210

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



PROPERTY OF A GERMAN COLLECTOR

211

A PAIR OF FRENCH ORMOLU CHENETS

OF LOUIS XVI STYLE, SECOND HALF 19TH CENTURY

Each with a swagged flaming-urn finial and a pinecone finial, one struck with 'pC2Cf', the other '1530'

16 in. (40.5 cm.) high; 17 in. (43 cm.) wide (2)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

THE PROPERTY OF A GENTLEMAN

212

A SUITE OF FOUR RUSSIAN ORMOLU-MOUNTED BLUE AND CLEAR CUT-GLASS VASES

ATTRIBUTED TO THE IMPERIAL GLASS FACTORY, ST. PETERSBURG, FIRST HALF 19TH CENTURY

Comprising a pair and two smaller vases, each with diamond-cut and faceted body on ormolu foot

8¼ in. (21 cm.) high, 4½ in. (10.5 cm.) diameter; the larger vases

£5,000-8,000

\$7,400-12,000
€7,000-11,000

■ 213

A PAIR OF GOTHIC OAK STOOLS

19TH CENTURY

Upholstered in beige fabric

20 in. (51 cm.) high; 34½ in. (87.5 cm.) wide;

23½ in. (60 cm.) deep (2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■ 214

A WHITE AND SIENNA MABLE CHIMNEYPIECE IN GEORGE III STYLE

LATE 19TH CENTURY

The frieze centred by a flower-filled urn flanked by inset marble

flutes, the jambs formed as columns

50 in. (127 cm.) high; 64¼ in. (163 cm.) wide; 11 in. (28 cm.) deep

£6,000-8,000

\$8,900-12,000
€8,400-11,000

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■▲215
A PAIR OF BRONZE ANDIRONS

IN RENAISSANCE STYLE, 20TH CENTURY
 Each cast bronze classical putto caryatid with a casting motif to the flat back and an iron rear leg
 30 in. (76 cm.) high (2)
 £800-1,200 \$1,200-1,800
 €1,200-1,700



■216
AN ENGLISH BRASS FOLDING FIRESCREEN

FIRST HALF 20TH CENTURY
 With radiating petals folding into a foliate cast frame
 28 in. (71 cm.) high
 £1,000-1,500 \$1,500-2,200
 €1,400-2,100



■217
A CARVED WALNUT AND CANED BERGERE SUITE

EARLY 20TH CENTURY
 With seats and cushions upholstered in white fabric, carved overall with acanthus leaves, flowers and putti, with pierced aprons and backs
 The sofa: 57 in. (145 cm.) wide; 36 in. (91.5 cm.) wide; 34 in. (86.5 cm.) deep (3)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

■218
A WHITE AND SIENNA MARBLE CHIMNEY PIECE IN GEORGE III STYLE

LATE 19TH CENTURY
 The frieze centred by an urn flanked by diamond motifs, the jambs topped by classical urns
 49½ in. (125.5 cm.) high; 64¼ in. (163 cm.) wide; 7¾ in. (20 cm.) deep
 £6,000-8,000 \$8,900-12,000
 €8,400-11,000



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219

■219
TWO CHINESE PORCELAIN FAMILLE ROSE VASE-LAMPS

19TH CENTURY
Both painted with figures and foliage on giltwood bases, *adapted*
23 in. (59 cm.) and 19 in. (49 cm.) high excluding fittings
And a pair of ironstone chinoiserie style porcelain lamps, second half 20th century, 13½ in. (34 cm.)
excluding fittings (4)
£2,000-3,000 \$3,000-4,400
€2,800-4,200



220

■220
A LARGE PAIR OF CHINOISERIE TOILE PEINTE VASES

MID- 20TH CENTURY
Both painted with figures, flora and fauna, with removable domed covers and set on painted and
giltwood plinths, *decoration refreshed*
65 in. (165 cm.) high, *overall* (2)
£2,000-3,000 \$3,000-4,400
€2,800-4,200



221

■221
A SMALL CHINOISERIE-DECORATED BOW-FRONT CHEST OF DRAWERS

THE CHEST 19TH CENTURY, THE DECORATION MODERN
With two short and two long drawers
35 in. (89 cm.) high; 35 in. (89 cm.) wide; 18½ in. (48 cm.) deep
£1,000-1,500 \$1,500-2,200
€1,400-2,100

■222
A SET OF EIGHT AMERICAN DINING CHAIRS

BY HENREDON, NORTH CAROLINA, LATE 20TH CENTURY, THE DECORATION MODERN
Including a pair of armchairs, each Chinoiserie decorated with cabriole legs and drop-in seats
40 in. (101.5 cm.) high
£1,500-2,500 \$2,300-3,700
€2,100-3,500



222

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

■223

A PAIR OF JAPANESE PORCELAIN VASES

LATE 19TH CENTURY

Painted in Imari style with relief moulded dragons and flared rims, red glazed inscription marks inside neck and under bases
23¼ in. (59 cm.) high (2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



223



225

Δ-224

A VICTORIAN THREE-PIECE PARCEL-GILT SILVER BACHELOR'S TEASET TOGETHER WITH FOUR TEASPOONS AND TONGS EN SUITE AND FOUR DERBY IMARI PATTERN TEACUPS AND SAUCERS ALL IN FITTED CASE

TEASET MARK OF ALDWINKLE & SLATER, LONDON, 1894, THE TEASPOONS AND TONGS MARK OF MESSRS. SLATER, SLATER & HOLLAND, LONDON, 1895

The teapot with ivory insulators and artichoke finial

Teapot 6¾ in. high (17 cm.)

28.25 oz. (876 gm.) (16)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



224



226

225

A PAIR OF CHINESE FLAMBE-GLAZE PORCELAIN VASE-LAMPS

PROBABLY LATE 19TH CENTURY

Each sang-de-boeuf vase on a paint simulated-rosewood base
24 in. (61 cm.) high (2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

226

A PAIR OF BERLIN CHINOISERIE PAINTED EARTHENWARE VASES AND COVERS

19TH CENTURY

Decorated with Chinoiserie figures and foliage, some later paint
28½ in. (72/5 cm.) high (2)

£2,500-4,000

\$3,700-5,900
€3,500-5,500

■227

A LATE VICTORIAN CARVED EBONISED SOFA AND PAIR OF ARMCHAIRS

BY COLLINSON AND LOCK, LATE 19TH CENTURY

In the 17th century Indo-Ceylonese style, with foliate-carved frames and re-upholstered red chenille seats, stamped to the undersides 'COLLINSON & LOCK LONDON' and numbered

The sofa: 31½ in. (80 cm.) high; 43½ in. (110.5 cm.) wide; 23¾ in. (60 cm.) deep (3)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



227

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



228



229



230



231

228
A PAIR OF FRENCH GILT-METAL MOUNTED BLUE PORCELAIN TABLE LAMPS OF LOUIS XVI STYLE

EARLY 20TH CENTURY
 With swan and laurel wreath mounts, wired for electricity
 22½ in. (57.2 cm.) high

£2,500-3,500

(2)

\$3,700-5,200
 €3,500-4,800

229
A FRENCH GILT-BRONZE AND PORCELAIN MANTEL CLOCK AND GARNITURE

LATE 19TH CENTURY
 In the Egyptian revival style; surmounted by an Egyptian child with two crocodiles on leashes, with painted dial and side panels, with a pair of conforming lidded vases
 clock 13¾ in. (35 cm.); vases 10 in. (25.5 cm.) high

£3,000-5,000

(3)

\$4,500-7,400
 €4,200-6,900

230
A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU PLAT

IN THE MANNER OF CHARLES CRESSENT, 20TH CENTURY
 The inset gilt-tooled leather top above three frieze drawers with simulated drawers to the reverse
 31 in. (79 cm.) high; 65 in. (165 cm.) wide; 35 in. (89 cm.) deep

£3,000-5,000

\$4,500-7,400
 €4,200-6,900



232

PROPERTY OF A LADY

231
A FRENCH BRASS-MOUNTED AND INLAID ACAJOU MOUCHETTE BIBLIOTHEQUE

OF DIRECTOIRE STYLE, EARLY 20TH CENTURY
 The central brass grille door flanked at each side by a further door enclosing three adjustable shelves
 67 in. (170 cm.) high; 63 in. (160 cm.) wide; 16½ in. (42 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

VARIOUS PROPERTIES

232
A GEORGE IV MAHOGANY WRITING TABLE

EARLY 19TH CENTURY
 With three-quarter raised gallery, two long and two short drawers, on reeded tapering legs
 30 in. (76 cm.) high; 48 in. (122 cm.) wide; 22 in. (56 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

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233

~233

A REGENCY OCTAGONAL TORTOISESHELL VENEERED OCTAGONAL TEA CADDY

CIRCA 1820

With ivory banding and on four bun feet
6¾ in. (17.2 cm.) high

£2,500-4,000

\$3,700-5,900
€3,500-5,500

■234

A GEORGE III MAHOGANY BEDSIDE COMMODE

LATE 18TH CENTURY

Unusually with concave front, tambour shutter and converted drawer
28½ in. (72 cm.) high; 21¼ in. (55 cm.) wide; 17 in. (43 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200



234

■-235

A FRENCH ORMOLU-MOUNTED, BRASS AND TORTOISESHELL INLAID EBONISED 'BOULLE' CABINET

LATE 19TH CENTURY

With domed oval panel to the cabinet door opening to reveal a pink velvet-lined interior with one shelf
43½ in. (110.5 cm.) high; 32¼ in. (82 cm.) wide; 15¼ in. (39 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



235

■236

A CHINESE STYLE HARDWOOD DISPLAY CABINET

LATE 20TH CENTURY, IN THE MANNER OF GABRIEL VIARDOT

Carved overall and with pierced fretwork and a projecting dragon's head to the stepped top, above various drawers and small cupboards flanked by column supports
66½ in. (169 cm.) high; 53½ in. (136 cm.) wide; 17½ in. (45 cm.) deep (not including the dragon's head)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



236



237



240



241



242



238

237
A LOETZ IRIDESCENT GLASS 'CYTISUS'
PATTERN VASE

CIRCA 1900

With pink/orange trumpet neck, decorated with iridescent undulating lines and splashes
6½ in. (16.2 cm.) high

£1,200-1,800

\$1,800-2,700
€1,700-2,500

LITERATURE:

Helmut Ricke et al, *Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie* (Munich, 1989) p. 153, cat. 146 & p. 155 cat.148 (Cytisus pattern illustrated)

240
A LOETZ IRIDESCENT GLASS 'CYTISUS'
PATTERN BOWL

CIRCA 1900

Having a wavy rim, decorated with iridescent undulating lines and splashes on pink/orange ground
6 in. (15.3 cm.) wide

£1,000-1,500

\$1,500-2,200
€1,400-2,100

LITERATURE:

Helmut Ricke et al, *Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie* (Munich, 1989) p. 153, cat. 146 & p. 155 cat.148 (Cytisus pattern illustrated)

238
A LOETZ IRIDESCENT GLASS VASE IN THE FORM
OF A SHELL

CIRCA 1900

The green glass decorated with blue iridescent splashes; together with a clear, dimpled glass vase with iridescent decoration
6¾ in. (17 cm.) wide (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

LITERATURE:

Helmut Ricke et al, *Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie* (Munich, 1989) p. 79, cat. 24 (similar shape, larger size shell vase illustrated)

241
TWO LOETZ IRIDESCENT GLASS VASES

CIRCA 1900

One tapered vase, blue with cobalt splashes; together with clear glass vase with amber, green and blue iridescent decoration
8¾ in. (22.5 cm.) high and 7¾ in. (19.8 cm.) high (2)

£1,200-1,800

\$1,800-2,700
€1,700-2,500



239

239
A LOETZ IRIDESCENT GLASS 'CYTISUS'
PATTERN VASE

CIRCA 1900

The dimpled shape decorated with iridescent undulating lines and splashes on a yellow ground
9 in. (23 cm.) high

£1,200-1,800

\$1,800-2,700
€1,700-2,500

LITERATURE:

Helmut Ricke et al, *Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie* (Munich, 1989) p. 153, cat. 146 & p. 155 cat.148 (Cytisus pattern illustrated)

242
A LOETZ IRIDESCENT GLASS BOWL WITH
SILVER APPLIQUE

CIRCA 1900

The blue glass decorated with splashes of cobalt iridescence, overlaid in silver with sinuous foliage
3¼ in. (8.2 cm.) high x 8¾ in. (22.2 cm.) (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

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243



245



244



246

243
A LOETZ IRIDESCENT GLASS
'TULIPENVASE' AND
A WASTED VASE

CIRCA 1900
 The clear glass with seven apertures, decorated with gold/pale blue iridescent splashes; together with a vase with green and blue iridescent decoration
 7 7/8 in. (20 cm.) high and 7 in. (17.8 cm.) high (2)

£1,000-1,500 \$1,500-2,200
 €1,400-2,100

LITERATURE:
 Helmut Ricke et al, *Lötz, Böhmisches Glas 1800-1940, Band 1 Werkmonographie* (Munich, 1989) p. 91, cat. 50 (Tulipenvase, different colour illustrated)

λ244
'BACCANTI'; AN OSKAR KOKOSCHKA
(1886-1980) GLASS VASE

ENGRAVED 3/3 KOKOSCHKA FA, DATED 1964
 Acid-etched glass with handles set at right angles to each other, number three from an edition of three
 10 in. (25.5 cm.) high

£4,000-6,000 \$5,900-8,900
 €5,600-8,300

Another example of this vase is held in the permanent collection of the *Museum für Kunst und Gewerbe*, Hamburg, Germany.

Christie's wishes to thank Dr A. Weidinger, Deputy Director, The Belvedere, Vienna, for his assistance with the cataloguing of this lot.

■Δ247
A WOOL CARPET

MODERN
 Woven with rectangular motifs
 167 3/4 in. (430.5 cm.) x 43 in. (363.2 cm.)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

245
A BAUHAUS CHESS SET DESIGNED
BY JOSEF HARTWIG (1880-1956)

DESIGNED 1924
 Part-stained wood, paper-cloth board, oak box with brass clasp
 2 3/4 in. (6 cm.) high; 5 1/4 in. (13 cm.) square (34)

£3,000-5,000 \$4,500-7,400
 €4,200-6,900

PROVENANCE:
 Gifted to Dr. Ludwig and Gertrude-Maud Grote on the occasion of their engagement, 1926; Thence by descent.

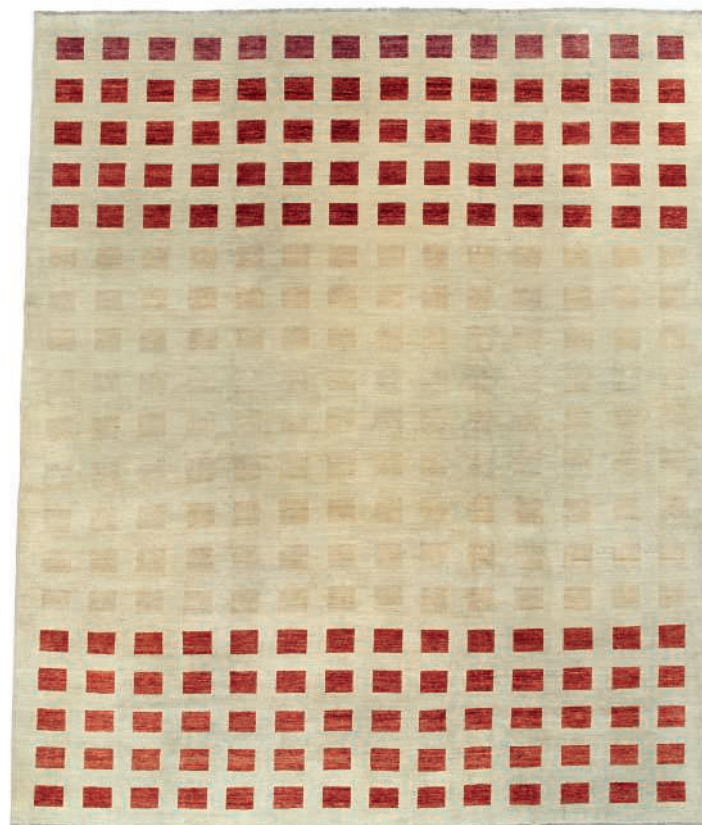
LITERATURE:
 Similar example:
 M. Droste, *Bauhaus 1919-1933*, Berlin, 1993, p. 94; J. Stein, *Bauhaus*, Cambridge, Massachusetts, 1976, p. 313.

Hartwig's design for a chess set endures as an iconic representation of the reductive aesthetic of the Bauhaus. Often, these sets were offered for sale during open days at the school, in order to generate income for the departments.

■246
A PAIR OF JOSEF HOFFMANN (1870-
1956) BENTWOOD ELBOW CHAIRS

CIRCA 1910
 Curved back and foot stretcher, ball decoration, upholstered back panel and seat
 29 3/8 in. (74.5 cm) high; 17 in. (43.2 cm.) wide (2)

£1,000-1,500 \$1,500-2,200
 €1,400-2,100



247

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248
A GALLE CAMEO GLASS PLAFONNIER

CIRCA 1905, SIGNED IN CAMEO GALLÉ

Overlaid and acid-etched with branches, flowers and long slender leaves, gold-painted iron mounts with brass ceiling rose and chains 19½ in. (49.8 cm.) diameter

£2,000-3,000

\$3,000-4,400
€2,800-4,200



■249
A PAIR OF ITALIAN ART NOUVEAU CARVED, PAINTED AND UPHOLSTERED SIDE CHAIRS AND A WALNUT, PAINTED AND GLASS SELETTE POSSIBLY MADE BY THE CADORIN FAMILY

CIRCA 1900

Chairs carved with tulips and irises, upholstered seats, carved foliate supports; together with a selette, carved with irises, having a central column covered with glass with applied daisies, splayed carved feet

Chairs 43½ in. (110.5 cm.) high; 16½ in. (42 cm.) wide:

Selette 51 in. (129.5 cm.) high

(2)

£1,200-1,800

\$1,800-2,700
€1,700-2,500



250
A PAIR OF WILLIAM NEALE ART NOUVEAU SILVER PICTURE FRAMES

MARK OF WILLIAM NEALE, BIRMINGHAM 1909, RD.412167

Embossed with Kingfishers, lilies and pond plants, oak back, easel support, bevelled glass

13 in. (33 cm.) high

(2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

251
A TALL DAUM CAMEO AND ENAMELLED GLASS VASE

CIRCA 1904, SIGNED IN CAMEO DAUM NANCY WITH THE CROSS OF LORRAINE

Mottled glass overlaid and acid-etched with slender stems and flowers, heightened with enamel

23½ in. (59.6 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200



■252
AN ITALIAN ART NOUVEAU CARVED, PAINTED AND UPHOLSTERED SALON SUITE POSSIBLY MADE BY THE CADORIN FAMILY

CIRCA 1900

Comprising a settee and two armchairs, each with openwork back carved with a portrait medallion, daisies and irises, upholstered seat, carved apron and supports

Settee 47½ in. (120.5 cm.) high; 61½ in. (157 cm.) wide;

20 in. (51 cm.) deep

(3)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

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Δ253
**A MULLER CROISMARE
 'FLUOGRAVURE' CAMEO,
 ENAMELLED AND WHEEL
 CARVED VASE**

CIRCA 1910, SIGNED MULLER CROISMARE
 Acid-etched in relief with a shepherdess, her hair and dress wheel carved, with two sheep, standing beside a tree, painted in colours and with slight iridescent sheen to the background, (restoration to foot)
 11½ in. (29.2 cm.) high

£1,000-1,500 \$1,500-2,200
 €1,400-2,100

254
**A LEO LAPORTE BLAIRSY (1867-
 1923) PATINATED AND GILT
 BRONZE FIGURAL LAMP**

CIRCA 1902, SIGNED LÉO LAPORTE BLAIRSY, FOUNDRY SEAL FOR SUSSE FRERES EDITEURS PARIS
 Cast from a model and depicting a woman holding a light, wearing long robes, electrical fittings
 13½ in. (34.3 cm.) high

£2,000-3,000 \$3,000-4,400
 €2,800-4,200

LITERATURE:
 A. Duncan, *The Paris Salons 1895-1914*, Vol. V: *Objets D'Art & Metalware*, Woodbridge, 1999, p. 365 (similar figural lamp illustrated, exhibited at La Société des Artistes Français, 1902)



255
**A GALLE DOUBLE OVERLAY
 CAMEO GLASS PLAFONNIER**

CIRCA 1905, SIGNED IN CAMEO GALLÉ
 Overlaid and acid-etched with flowering leafy branches, patinated mounts with flower heads, chains and ceiling rose
 18¼ in. (44.4 cm.) diameter

£2,000-3,000 \$3,000-4,400
 €2,800-4,200



■256
**AN ITALIAN ART NOUVEAU
 CARVED AND PAINTED CONSOLE
 TABLE AND MIRROR POSSIBLY
 MADE BY THE CADORIN FAMILY**

CIRCA 1900
 The mirror carved with portrait medallion, daisies, roses and irises, the glass bevelled; the console having a central carved figure, with openwork supports and carved legs, the back stretcher carved with foliage
 Mirror 63¾ in. (162 cm.) high; 38¾ in. (97 cm.) wide:
 console 36 in. (91.5 cm.) high; 46½ in. (118 cm.) wide

£2,000-3,000 \$3,000-4,400
 €2,800-4,200





■257
A PAIR OF ENGLISH 'STRAND' ALUMINIUM AND
STEEL THEATRE SPOT LIGHTS

MID-20TH CENTURY
On extending tripods, the circular glass panes impressed 'RANK
STRAND ELECTRIC REF 634 MADE IN UNITED KINGDOM',
with both spot light head and internal bulb position adjustable
73½ in. (187 cm.) high, *not fully extended* (2)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

■258
A PAIR OF FRENCH STYLE POLYCHROME-
PAINTED 'OBELISK' DISPLAY CABINETS

20TH CENTURY
With four glazed side doors and enclosing two glass shelves, the
lower section with a single cupboard door
Each 114 in. (289.5 cm.) high; 27¼ in. (69 cm.) wide;
26½ in. (67.25 cm.) deep (2)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

■259
A LARGE METAL MODEL OF AN AEROPLANE

MID-20TH CENTURY
With three free-moving propellers, inscribed 'Ford NC9606'
to the rear
28 in. (71 cm.) high; 82 in. (208.5 cm.) long; 96½ in. (245 m.) wide

£2,000-3,000 \$3,000-4,400
€2,800-4,200

■260
A LARGE CIRCULAR SLATE-TOP TABLE

20TH CENTURY
The slate top inset with cartouches of coloured marble and stone
and overlaid with a glass top with an outer opaque rim, set on a
hardwood base of four supports
30¼ in. (77 cm.) high; 70 in. (178 cm.) diameter

£2,000-4,000 \$3,000-5,900
€2,800-5,500

261 No Lot



■262

A LARGE VENETIAN MIRROR

FIRST HALF 20TH CENTURY

The bevelled rectangular plate within floral etched marginal mirrors, surmounted by a scrolled foliate crest
39¾ in. (100 cm.) high; 61½ in. (156 cm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■263

AN AMERICAN CAST-IRON FLOOR-STANDING COFFEE MILL

CIRCA 1870'S

Painted red and gold, with cast lettering 'ENTERPRISE MFG & CO / PHILADELPHIA. PA' and 'PAT OCT 21. 1873'
59½ in. (151 cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

VARIOUS PROPERTIES

■264

AN EBONISED WOOD AND SILVER-PLATED MEAT TROLLEY

MID-20TH CENTURY

The domed hinged top revealing a lift out tray with discs for burners below, the frame with a hinged disc flap on one side and a tray below, on castors with brakes
43 in. (109.5 cm.) high; 46 in. (117 cm.) wide overall

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■265

A PAIR OF STAINLESS STEEL 'PINBALL MACHINE' COFFEE TABLES

THE PINBALL BOARDS CIRCA 1970, RECENTLY ADAPTED AS TABLES

Each table containing an illuminated pinball machine board
18½ in. (47 cm.) high; 42¾ in. (108.5 cm.) wide; 20½ in. (52 cm.) deep

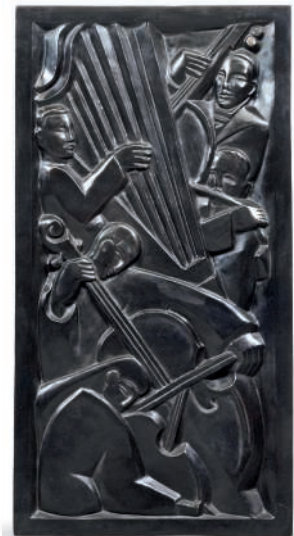
(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



(part)



■266

A SET OF FOUR BRONZE PANELS CAST IN RELIEF WITH JAZZ MUSICIANS

LATE 20TH CENTURY, AFTER JOEL AND JAN MARTEL

In integral moulded frames
47¼ x 24½ in. (120 x 62 cm.)

(4)

£4,000-6,000

\$5,900-8,900
€5,600-8,300

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(a pair)



■267

A PAIR OF RECTANGULAR GLASS AND BRASS MIRRORS

CIRCA 1970

Each frame with gilding and texturing to the reverse of the glass panels
50 in. x 35½ in. (127 cm. x 91 cm.)

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■268

A PAIR OF BRASS AND SILVERED-BRASS CONSOLE TABLES

CIRCA 1970

Each with glass top
32¾ in. (83 cm.) high; 51¼ in. (130 cm.) wide; 12 in. (30.5 cm.) deep

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■269

A PAIR OF OAK ARTS AND CRAFTS RECLINING CHAIRS

EARLY 20TH CENTURY

Upholstered in blue and white striped fabric, on castors
44¾ in. (113.5 cm.) high

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■270

A FRENCH CARVED WALNUT BUFFET

SECOND HALF 19TH CENTURY

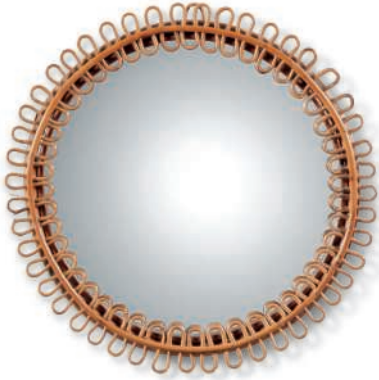
Profusely carved overall with masks and foliage, with one long and two short frieze drawers above a pair of cupboard doors, with inventory tag "KG 1927"

38½ in. (100.25 cm.) high; 60½ in. (154 cm.) wide; 25½ in. (65 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

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(part)



■271
A GROUP OF TEN CANE MIRRORS

CIRCA 1970
Of various forms
The largest 31¼ in. (79.5 cm.) high

£2,000-3,000 (10) \$3,000-4,400 €2,800-4,200

A similar lot was sold in Core One Collection, Style and Spirit, Christie's South Kensington, 15 September 2015, Lot 43.

■272
A PAIR OF VICTORIAN CAST-IRON STICK STANDS

BY THE COALBROOKDALE FOUNDRY, CIRCA 1875
With Gothic tracery side panels and lift-out tin trays
23¼ in. (59 cm.) high; 23 in. (59 cm.) wide

£2,000-3,000 (2) \$3,000-4,400 €2,800-4,200

The design for this umbrella stand was registered and patented in 1860. It appears in the *Coalbrookdale Castings* catalogue of 1875, p. 235, design no. 221A.

■273
A SET OF TWELVE STEEL CURULE-FORM ARMCHAIRS

20TH CENTURY
With black padded seats
Each 34¾ in. (88.5 cm.) high

£3,000-5,000 (12) \$4,500-7,400 €4,200-6,900

■274
A PAIR OF BRASS AND SILVERED-BRASS MIRRORS

CIRCA 1970
51¼ in. x 34½ in. (130.5 cm. x 87.5 cm.)

£2,000-3,000 (2) \$3,000-4,400 €2,800-4,200



275
LOUIS ICART (1888-1950)

'HYDRANGEAS', 1929, SIGNED IN PENCIL,
 ARTIST'S BLIND STAMP, PENCIL 182

Etching and aquatint, printed with colours and
 hand colour, framed and glazed
 Plate 16 ¾ in. (42.5 cm.) x 21 ½ in. (54.5 cm.)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

λ276
**'RIDE OF THE VALKYRIE'
 AN ALBERT HINRICH HUSSMANN
 (1874-1946) PATINATED
 BRONZE GROUP**

FIRST QUARTER 20TH CENTURY, SIGNED IN FULL

Modelled and cast as a Valkyrie on horseback,
 with a fallen hero as part of the integral base
 21 ¼ in. (54 cm.) high; 19 in. (48.3 cm.) wide

£2,500-3,500

\$3,700-5,200
 €3,500-4,800

■277
**A PAIR OF FRENCH BRASS-
 MOUNTED OAK VITRINES**

FIRST HALF 20TH CENTURY

With glazed sides, enclosing adjustable glass
 shelves and set on later rounded rectangular
 bases

70 in. (178 cm.) high; 21 ½ in. (54.5 cm.) wide;
 16 ½ in. (42 cm.) deep (2)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

278
**'WOMAN WITH COCKATOOS',
 AN AFFORTUNATO GORY
 (FL.1895-1925) GILT AND
 PATINATED BRONZE GROUP**

CIRCA 1920, SIGNED A. GORY

Modelled and cast as a naked woman wearing a
 turban, sitting on a cushion with two cockatoo,
 marble plinth
 18 ¾ in. (46.5 cm.) high

£3,000-5,000

\$4,500-7,400
 €4,200-6,900

279 No Lot



λ280
A JOSEF LORENZL (1892-1950)
COLD-PAINTED BRONZE AND
ONYX TIMEPIECE

CIRCA 1920, SIGNED LORENZL
Modelled and cast as a kneeling nude female
holding up the dial
11¾ in. (28.9 cm.) high

£3,000-5,000 \$4,500-7,400
€4,200-6,900

281
A CURTIS JERE (AMERICAN)
BRONZE AND COLD PAINTED
FIGURE

LATE 20TH CENTURY, SIGNED ON SKI © C JERE
Modelled and cast as a downhill skier, on sloping
onyx base
10¾ in. (27.3 cm.) high

£1,000-1,500 \$1,500-2,200
€1,400-2,100



282
LOUIS ICART (1888-1950)
'SPEED', 1927, SIGNED IN PENCIL, ARTIST'S BLIND
STAMP, PENCIL 260

Etching, drypoint and aquatint, printed with
colour and hand colouring, framed and glazed
Plate 15½ in. (39.3 cm.) x 25 ½ in. (65 cm.)

£1,200-1,800 \$1,800-2,700
€1,700-2,500

283
A WOOD AND COPPER WASTE
PAPER BIN ATTRIBUTED TO EMILE-
JACQUES RUHLMANN

CIRCA 1930
Having four wooden panels united by copper
bands at the corners, on square base
12 in. (30.5 cm.) high

£1,200-1,800 \$1,800-2,700
€1,700-2,500

■-284
A REGENCY ROSEWOOD STOOL

EARLY 19TH CENTURY
The rectangular padded seat covered in striped
cotton, above curved X-frame supports joined by
a ring-turned stretcher
18 in. (46 cm.) high; 27¼ in. (69 cm.) wide; 19¼ in.
(49 cm.) deep

£2,500-4,000 \$3,700-5,900
€3,500-5,500



ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



285



286

285

A LE VERRE FRANCAIS CAMEO GLASS 'ROSES' TABLE LAMP

CIRCA 1920, COLOURED CANE MARK

Overlaid and acid-etched with roses, the base with tessellated pattern, wrought-iron mounts, light fitments
19½ in. (50 cm.) high.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

286

'UMBELS', A GABRIEL ARGY-ROUSSEAU (1885-1953) PÂTE-DE-VERRE VASE

1922, SIGNED G. ARGY-ROUSSEAU

Moulded with trellis and floral roundels
7 in. (17.8 cm.) high

£3,000-5,000

\$4,500-7,400
€4,200-6,900



287



288

287

LOUIS ICART (1888-1950)

'MY MODEL', 1933, SIGNED IN PENCIL, ARTIST'S BLIND STAMP, PENCIL NO. 123

Etching and aquatint, printed with colours, mounted, framed and glazed
Plate 21½ in. (55 cm.) x 17½ in. (43.5 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

288

A GALLE MOULD-BLOWN CAMEO GLASS VASE

CIRCA 1920, SIGNED IN CAMEO GALLÉ

Overlaid and acid-etched in high relief with trailing flowers and leaves
9½ in. (24.1 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200



289

■ 289

A FRENCH MACASSAR EBONY DESK

CIRCA 1940

With an arrangement of seven drawers with silvered handles
29½ in. (75 cm.) high; 66 in. (167.5 cm.) wide; 33½ in. (85 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

290

**A DAUM AND LOUIS MAJORELLE (1859-1926)
GLASS AND WROUGHT-IRON VASE**

CIRCA 1920, SIGNED DAUM NANCY FRANCE AND L. MAJORELLE

The mottled glass with gilt foil inclusions, blown into the wrought-iron armature
13 in. (33 cm.) high

£1,500-2,000

\$2,300-3,000
€2,100-2,800



290



291

291

**A LE VERRE FRANCAIS CAMEO GLASS
TABLE LAMP**

CIRCA 1920, COLOURED CANE MARK

Overlaid and acid-etched with stylised fruiting plants with polished surface, wrought-iron mounts, light fittings
16½ in. (41.9 cm.) high approx.

£2,000-3,000

\$3,000-4,400
€2,800-4,200

λ292

**'COUPE LIERRE' A GABRIEL ARGY-ROUSSEAU
(1885-1953) PATE-DE-VERRE VASE**

1919, SIGNED G. ARGY-ROUSSEAU AND FRANCE

Moulded with ivy berries and leaves
3½ in. (8.9 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200



292



293

293

LOUIS ICART (1888-1950)

'LILIES', 1934, SIGNED IN PENCIL, ARTIST'S BLIND STAMP, PENCIL 319

Etching, aquatint and drypoint in colours with hand colouring and varnished finish, framed and glazed
Plate 28 ¾ in. (72 cm.) x 19 ¼ in. (48.8 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■294

AN ART DECO BIRDSEYE MAPLE COMMODE

POSSIBLY SPANISH, FIRST HALF 20TH CENTURY

The grey marble top above three drawers with radiating cut across the veneer, within a waved border
35 ¾ in. (88.5 cm.) high; 44 ½ in. (113 cm.) wide; 17 ¾ in. (45 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200



294

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



295



296 (a pair)

PROPERTY FROM CHESTER SQUARE, LOTS 295-298

■295

A LATE VICTORIAN SATINWOOD, ROSEWOOD AND MARQUETRY DEMI-LUNE CONSOLE TABLE

LATE 19TH CENTURY/EARLY 20TH CENTURY

The crossbanded top above a frieze drawer on tapering legs joined by a shaped undertier
29 in. (74 cm.) high; 22¼ in. (57 cm.) wide; 11¼ in. (30 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■296

A PAIR OF GILT-METAL-MOUNTED RECTANGULAR TWO-TIER OCCASIONAL TABLES

BY MALLETT'S, MODERN

Each glass shelf within a burr-walnut surround; together with a Victorian rosewood corner whatnot, third quarter 19th Century

The tables: 22½ in. (57 cm.) high; 21½ in. (55 cm.) wide; 17½ in. (44.5 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■297

A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND MARQUETRY TABLES DE NUIT

LATE 19TH CENTURY

Each with *rouge royal* marble top above a small drawer and a cupboard door simulating drawers
30¼ in. (77 cm.) high; 19 in. (48 cm.) wide; 13¾ in. (45 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■298

A PAIR OF GILT-METAL-MOUNTED RECTANGULAR TWO-TIER OCCASIONAL TABLES

BY MALLETT'S, MODERN

Each glass shelf within a cream craquelure-painted and giltwood surround
22½ in. (57 cm.) high; 21½ in. (55 cm.) wide; 17½ in. (44.5 cm.) deep

(2)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

THE PROPERTY OF A LADY

299

A GERMAN PATINATED-BRONZE EQUESTRIAN GROUP

CAST FROM THE MODEL BY ALBERT HINRICH HUSSMANN, EARLY 20TH CENTURY

Signed 'A. Hinr. Hufsmann' and with a cypher 'YNY', on a black marble plinth

The sculpture: 19¾ in. (50.5 cm.) high; 16 in. (40.5 cm.) wide; 4¾ in. (12 cm.) deep

The plinth: 6 in. (15.5 cm.) high; 17¾ in. (45 cm.) wide; 6 in. (15 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200

THE PROPERTY OF A GENTLEMAN

■300

A LARGE PAINTED CONSOLE TABLE

LATE 20TH CENTURY

With variegated grey marble top

36 in. (91.5 cm.) high; 78 in. (198 cm.) wide; 24 in. (61 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



297



298



299



300

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



■301

A PAIR OF THREE-SEAT SOFAS

BY HOWARD CHAIRS LTD., LATE 20TH CENTURY

Each upholstered in pale sage linen and with squab cushions, with a label beneath for 'HOWARD CHAIRS LTD.' and numbered S/10931 and S/10932
88 in. (223.5 cm.) long (2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

301

302

A FRENCH BRONZE GROUP OF A MOUNTED HUNTER

AFTER ARTHUR-MARIE-GABRIEL COMTE DU PASSAGE (1838-1909), LATE 19TH CENTURY

With a boar slung across the saddle and two dogs running alongside, signed 'A du Passage'
18½ in. (47 cm.) high; 20 in. (51 cm.) wide

£2,500-4,000

\$3,700-5,900
€3,500-5,500



302

■303

A COLLECTION OF FIFTEEN CONVEX MIRRORS

SOME 19TH CENTURY, SOME 20TH CENTURY

Various sizes, some ball-encrusted, some not
The largest 27 in. (69 cm.) diameter;
the smallest 16½ in. (42 cm.) diameter (15)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



303 (part)

■304

A SET OF FIFTEEN PAINTED CHAIRS

EARLY 20TH CENTURY, DIRECTOIRE STYLE

Including two pairs of armchairs with different detail, each with foliate splat, padded seat and turned legs, re-decorated (15)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



304



305
A FRENCH MARBLE GROUP OF TWO FIGURES
 AFTER THE MODEL BY HIPPOLYTE MOREAU, FRANCE, LATE 19TH/
 EARLY 20TH CENTURY
 Signed 'Hip Moreau'
 27¼ in. (68.5 cm.) high; 12 in. (30.5 cm.) wide; 11 in. (28 cm.) deep
£3,000-5,000 **\$4,500-7,400**
€4,200-6,900

306
**A FRENCH ORMOLU-MOUNTED SATINE AND
 EBONY TABLE**
 BY ESCALIER DE CRISTAL, PARIS, LAST QUARTER 19TH CENTURY
 The inset *bleu turquin* marble top above a frieze drawer with
 leather-lined writing slide, the underside stamped 'ESCALIER DE
 CRISTAL / PARIS' and with a torn paper label '...CALIER DE / 1,
 Rue... / Objets... / M...'
 29½ in. (75 cm.) high; 25¼ in. (64 cm.) wide; 15½ in. (39.5 cm.) deep
£2,500-3,500 **\$3,700-5,200**
€3,500-4,800

307
**A PAIR OF FRENCH ORMOLU-MOUNTED
 SEVRES-STYLE PORCELAIN CACHE POTS,
 MOUNTED AS LAMPS**
 LATE 19TH/EARLY 20TH CENTURY
 Each porcelain body decorated to the front with a pastoral scene
 in the manner of Boucher and to the reverse with a floral bouquet,
 flanked by lions mask handles suspending rings and over a
 gadrooned base with pierced feet, fitted for electricity
 12 in. (30.5 cm.) high, excluding fitment; 34½ in. (87.5 cm.) high,
 overall; 10¼ in. (27.5 cm.) diameter (2)
£1,500-2,500 **\$2,300-3,700**
€2,100-3,500

308
**A FRENCH ORMOLU AND PIETRE DURE-
 MOUNTED AMBOYNA, MAHOGANY AND
 CITRONNIER GAMES TABLE**
 LATE 19TH CENTURY
 With pull-out extension mechanism and hinged fold-over
 rectangular top, the reverse with a baize-lined playing surface, the
 long sides centred by pietre dure panels within ormolu borders
 29 in. (74 cm.) high; 33½ in. (85 cm.) wide, 16¼ in. (42 cm.) deep,
 closed; 33½ in. (85 cm.) deep, open
£3,000-5,000 **\$4,500-7,400**
€4,200-6,900

309
A FRENCH WALNUT CENTRE TABLE
 OF REGENCE STYLE, BY CHARLES BERNEL, PARIS, DATED 1912
 The octagonal granite top above a pierced frieze and scrolling term
 legs, stamped 'CHARLES BERNEL / PARIS / 1912' with a fleur
 de lys within a shield, the underside of the granite top with a label
 for Bernel
 27¼ in. (70.5 cm.) high; 26¼ in. (66.5 cm.) wide; 26¼ in. (66.5 cm.)
 deep
£1,500-2,500 **\$2,300-3,700**
€2,100-3,500

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

■310

A RESTAURATION MAHOGANY EXTENDING DINING TABLE

BY LOUIS-ALEXANDRE BELLANGÉ, PARIS, CIRCA 1820-1830

The D-shaped ends inlaid with ebony stringing, on two flared pedestals with paw feet, with four later leaves, stamped thrice 'L. BELLANGÉ'

28½ in. (72 cm.) high; 77 in. (196 cm.) wide; 145 in. (368 cm.) long, extended; 65¼ in. (165.5 cm.) long, without leaves

£3,000-5,000

\$4,500-7,400
€4,200-6,900



■311

A SET OF EIGHTEEN FRENCH MAHOGANY DINING CHAIRS

SIX BY JACOB-DESMALTER, CIRCA 1810, TWELVE 20TH CENTURY

Each with out-scolled padded back and sprung seat, fronted by paw feet, five with the stamp 'JACOB D / R MESLEE'

36 in. (91.5 cm.) high; 19 in. (49 cm.) wide; 16¼ in. (43 cm.) deep (18)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



312

A PAIR OF FRENCH ORMOLU AND ROCK CRYSTAL EIGHT-LIGHT CANDELABRA, ON PEDESTALS

OF REGENCE STYLE, LATE 19TH/EARLY 20TH CENTURY

The candelabrum in two tiers of out-scolled branches and and hung with faceted drops and flowerhead roundels, on spreading bases, the pedestals of columnar form, with square feet, fitted for electricity

The candelabra: 34¾ in. (88.5 cm.) high; 23 in. (58.5 cm.) wide; 20 in. (51 cm.) deep

The pedestals: 53 in. (135 cm.) high; 13½ in. (34 cm.) square (2)

£3,000-5,000

\$4,500-7,400
€4,200-6,900



■313

A FRENCH ORMOLU-MOUNTED MAHOGANY BIBLIOTHEQUE

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, PARIS, LATE 19TH CENTURY

The the upper section with a central glazed door enclosing two adjustable shelves, the lower section with three cupboards fitted with shelves, the central door with an Apollo, stamped four times 'G. DURAND'

142¼ in. (259.5 cm.) high; 50¾ in. (129 cm.) wide; 20½ in. (52 cm.) deep

£5,000-8,000

\$7,400-12,000
€7,000-11,000





■314
A REGENCY GILTWOOD CONVEX MIRROR

EARLY 19TH CENTURY
With eagle cresting and ebonised reeded slip
36 in. (91.5 cm.) high; 23½ in. (59.5 cm.) wide

£1,000-1,500 \$1,500-2,200
€1,400-2,100

315
TWO FRENCH BRASS BOUILLOTTE LAMPS

OF LOUIS XVI STYLE, EARLY 20TH CENTURY
Both with adjustable shades, one pleated and ruffled cream fabric, the other green and gilt tin, *made for electricity*
The tallest - 29½ in. (75 cm.) high (2)

£1,200-1,800 \$1,800-2,700
€1,700-2,500

THE PROPERTY OF A LADY

■316
A LARGE PAIR OF VICTORIAN MAHOGANY WHATNOTS

THIRD QUARTER 19TH CENTURY
Of serpentine form, each with three mahogany-lined drawers
59 in. (150 cm.) high; 36¼ in. (92 cm.) wide; 17½ in. (44.5 cm.) deep (2)

£1,000-1,500 \$1,500-2,200
€1,400-2,100



317
A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE TWIN LIGHT CANDELABRA

EARLY 19TH CENTURY
Each with an urn atop an Egyptian figure issuing two foliate and berry cast branches, the base mounted with lyres and wreaths, *branches possibly associated*
14 in. (35 cm.) high

£2,000-3,000 \$3,000-4,400
€2,800-4,200

■-318
A REGENCY BRASS-INLAID ROSEWOOD SIDE CABINET

EARLY 19TH CENTURY
With two drawers above two grille doors enclosing a red velvet-lined shelf, on scroll feet
36½ in. (92 cm.) high; 47 in. (119.5 cm.) wide; 14 in. (35.5 cm.) deep

£2,000-3,000 \$3,000-4,400
€2,800-4,200



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■319

A PAIR OF CAST-BRASS WALL LANTERNS

SECOND HALF 20TH CENTURY

Of Adam style decorated with ram's masks and criss-cross struts applied with rosettes
29 in. (74 cm.) high

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■320

A VICTORIAN THUYA, GILT-METAL MOUNTED AND EBONISED SIDE CABINET

LATE 19TH CENTURY

The central door mounted with Wedgewood-style plaque depicting a classical figure, flanked by glazed doors
44½ in. (113 cm.) high; 48 in. (122 cm.) wide; 14¾ in. (37.5 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

THE PROPERTY OF A GENTLEMAN

321

AN EMPIRE ORMOLU MANTEL CLOCK

EARLY 19TH CENTURY

Modelled as cupid over a circular case with dial signed 'Gel Le Roy à Paris' with twin-barrel movement, silk suspension and count wheel strike on bell, on a stepped base cast with relief panels, lacking feet
17 in. (43 cm.) high; 13¾ in. (35 cm.) wide; 4¾ in. (12 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

322

A VICTORIAN MARBLE BUST OF A GIRL

BY GEORGE FREDERICK HALSE (1826-1895), DATED 1874

Inscribed to the reverse 'G. HALSE Sc. 1874' on waisted socle
22½ in. (57 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,100

PROVENANCE:

Christie's London, 13 May 2008, lot 264.

■-323

A PAIR OF WILLIAM IV ROSEWOOD AND WALNUT BERGERES

SECOND QUARTER 19TH CENTURY

Of spoonback form, re-upholstered in dark red leather, on fluted tapering legs with ceramic castors
37¾ in. (95 cm.) high

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



PROPERTY FROM DESCENDANTS OF DON JAOQUÍN DE VIGO (1870-1947), GRANDEE OF SPAIN, XVII DUKE OF INFANTADO

■ 324
A SPANISH BRASS SIXTEEN-LIGHT CHANDELIER

CATALAN, 17TH CENTURY AND LATER
 With baluster shaft issuing two tiers of later scrolled branches, terminating in dished drip-pans and turned nozzles, inscribed 'SANTA MARIA DE LLUSA, FET EN VICH'
 42½ in. (108 cm.) high; 39½ in. (100 cm.) diam.

£1,500-2,000	\$2,300-3,000
	€2,100-2,800

VARIOUS PROPERTIES

■ 325
A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE

LATE 19TH/EARLY 20TH CENTURY
 The inset marble top above an ormolu frieze centred by playing putti, the bevelled glazed door enclosing three adjustable glass shelves
 56 in. (142.25 cm.) high; 26¼ in. (66.5 cm.) wide; 15¾ in. (40 cm.) deep

£2,000-3,000	\$3,000-4,400
	€2,800-4,200



■ 326
A GILT-BRONZE CYLINDRICAL HALL LANTERN

19TH CENTURY, OF LOUIS XVI STYLE
 The frame with pine-cone finials and baluster knopped hanging ribs, the interior with a three-light fitting
 32 in. (81 cm.) high

£2,500-4,000	\$3,700-5,900
	€3,500-5,500

■ 327
A GILT-METAL GUERIDON

EARLY 20TH CENTURY
 With variegated cream marble top, the frieze pierced with fruiting grapevines
 29½ in. (75 cm.) high; 20¼ in. (51.5 cm.) diameter

£1,000-1,500	\$1,500-2,200
	€1,400-2,100



■ 328
A GEORGE III SERPENTINE SOFA

LATE 18TH CENTURY
 With oat-meal upholstery and scatter cushions, on moulded tapering mahogany legs with castors
 40 in. (102 cm.) high; 78 in. (198 cm.) wide; 23½ in. (60 cm.) deep

£2,000-3,000	\$3,000-4,400
	€2,800-4,200



PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



THE PROPERTY OF A LADY

*329

A FRENCH ORMOLU EIGHT-LIGHT CHANDELIER

OF LOUIS XVI STYLE, LATE 19TH CENTURY

With fluted central stem suspending three chains of blooms, over a tier of candle branches centred by swans and a leaf-cast finial, fitted for electricity
34¾ in. (88 cm.) high; 19½ in. (49.5 cm.) diameter

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■330

A SMALL FRENCH GILT-METAL MOUNTED MAHOGANY SERPENTINE VITRINE

EARLY 20TH CENTURY

With glass door and sides, red-velvet lined interior
57 in. (145 cm.) high; 28 in. (72 cm.) wide; 14 in. (36 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

331

A SET OF FOUR PAINTED PANELS

20TH CENTURY

Painted on canvas with musical trophies, in giltwood frames
52¾ in. x 17¼ in. (134 cm. x 43.5 cm.)

(4)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■332

A LARGE ENGLISH MAHOGANY STOOL

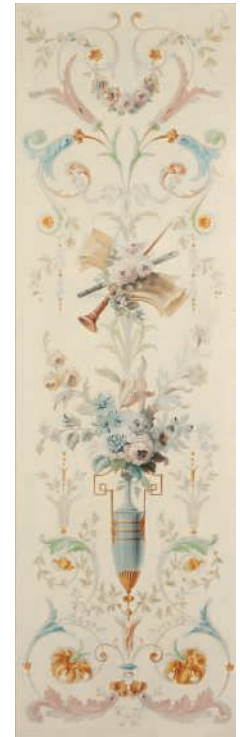
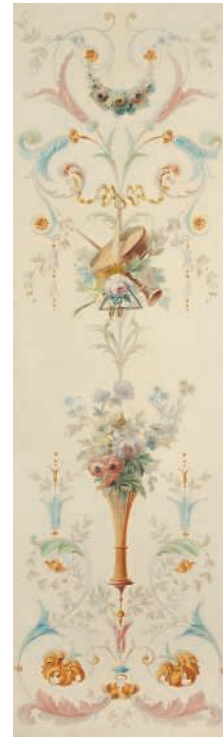
PARTS 19TH CENTURY AND ADAPTED

Upholstered in an oatmeal linen, on turned legs with ceramic castors
15½ in. (39.5 cm.) high; 64 in. (162.5 cm.) wide; 30½ in. (77.5 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200

333 No Lot



(part)

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



334
A LINO SABATTINI (B.1925) SILVER PLATED 'COMO' TEA AND COFFEE SET
MADE BY CHRISTOFLE

DESIGNED 1956, STAMPED GALLIA MARKS

Comprising: a coffee and a teapot, milk jug and sugar bowl, shaped form, the strap handles covered with cane

Coffee 8 $\frac{1}{2}$ in. (22 cm.) high

£2,500-3,500

\$3,700-5,200
 €3,500-4,800

335
A CURTIS JERE (AMERICAN) GILT-METAL WALL SCULPTURE

SIGNED ON STEM © C. JERE, DATED 1982

Fashioned as overlapping leafy branches

44 $\frac{1}{2}$ in. (113 cm.) high

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

336
A LOUIS VUITTON CANVAS TRUNK

LATE 19TH CENTURY

With wood slats and iron mounts with two brass locks, the interior with original early Louis Vuitton label with the dates for 1867 and 1868

22 $\frac{1}{2}$ in. (57 cm.) high; 32 in. (81 cm.) wide

£1,500-2,500

\$2,300-3,700
 €2,100-3,500

337
A BRASS AND CHINOISERIE OCCASIONAL TABLE

20TH CENTURY

The wooden top painted with a Chinese style scene of birds and foliage, glass cover, brass frame and supports simulating bamboo, united by stretchers

17 $\frac{1}{2}$ in. (44.5 cm.) high; 37 $\frac{1}{4}$ in. (94.5 cm.) wide; 19 $\frac{1}{2}$ in. (49.5 cm.) deep

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

338
AN AMERICAN 'BRUTALIST' TEAK SIDEBOARD

LANE ALTAVISTA, VIRGINIA, THIRD-QUARTER 20TH CENTURY

With an arrangement of nine drawers above a recessed plinth, marked 'Lane ALTAVISTA, VIRGINIA' to the top right drawer

30 in. (76.25 cm.) high; 78 in. (198 cm.) wide; 19 in. (48.25 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



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339
'RAIN DROPS', A CURTIS JERE (ATTRIBUTED) GILT AND PATINATED METAL AND COPPER WALL MIRROR
 LAST QUARTER 20TH CENTURY
 Circular frame, various sized discs mounted on stems of varying heights, glass
 32¼ in. (82 cm.) diameter

£2,000-3,000	\$3,000-4,400
	€2,800-4,200



340
A MICHELSEN SILVER CANDLE WALL SCONCE DESIGNED BY EIGIL JENSEN (1917-2002)
 CIRCA 1960, MARK OF ANTON MICHELSEN, COPENHAGEN, MONOGRAM FOR EIGIL JENSEN, STERLING SILVER DENMARK, K9 AND R IN A CIRCLE
 Tapered and curved back panel with tulip shaped candle holder
 15¾ in. (40 cm.) high

£2,000-3,000	\$3,000-4,400
	€2,800-4,200

341
LOUIS ICART (1888-1950)
 'SPEED II (VITESSE), 1933, SIGNED IN PENCIL, ARTIST'S BLIND STAMP, PENCIL 114
 Etching, drypoint and aquatint, printed with colour and hand colour, framed and glazed
 Plate 16 in. (40.5 cm.) x 25 ¾ in. (65.5 cm.)

£1,000-1,500	\$1,500-2,200
	€1,400-2,100



■ **342**
A LACQUERED STEEL CONSOLE TABLE
 LATE 20TH CENTURY
 On four crossed supports with a bronze effect lacquer overall
 33½ in. (85 cm.) high; 60 in. (152.5 cm.) wide; 22 in. (56 cm.) deep

£2,000-3,000	\$3,000-4,400
	€2,800-4,200

■ **343**
A PAIR OF LEATHER EASY ARMCHAIRS
 CIRCA 1930S AND LATER
 Re-upholstered in tan leather and with later feet
 32 in. (81.5 cm.) high (2)

£2,000-3,000	\$3,000-4,400
	€2,800-4,200

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



344

344
A COLLECTION OF TREEN NOVELTY SNUFF BOXES AND RELATED ITEMS

MOST LATE 18TH / EARLY 19TH CENTURY

Including a Scottish root-wood snuff box with a Mauchline-ware transfer print of hunting, a mauchline rectangular box, two novelty pique-work shoe snuff boxes, and a bellows inscribed in brass 'FORGET ME NOT', a miniature lathe stamped 'J. GREEN' twice, another smaller, a William IV miniature saw, a Scottish specimen wood box, a carved yew box, a novelty steel scissors in the form of a bird, a steel spectacle box engraved with scrolls and inscribed with a name and date 1747, a marine ivory dog's head whistle and two further boxes largest 4¾ in. (12 cm.) long

(15)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



345

~345
A COLLECTION OF SILVER AND HARDSTONE SNUFF BOXES AND RELATED ITEMS

VARIOUS DATES AND MAKERS

Comprising a silver castle-top card case by Nathaniel Mills; a silver-gilt snuff box and an Augsburg silver-gilt spice box; three hardstone-mounted boxes; three novelty page markers, two hand seals, one with ivory handle and with Masonic presentation inscription 4 in. (10 cm.) high and smaller

(11)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

~346
A GROUP OF THREE SNUFF BOXES AND AN ETUI

18TH CENTURY

Comprising a gilt-metal-mounted Chinese export porcelain snuffbox; gilt-metal-mounted polychrome enamel snuffbox inscribed 'Count Vassalli/ to Thomas Dignum Esq'; a gilt-metal snuffbox mounted with tortoiseshell and a gilt-metal etui fitted with an ivory *aide-memoire* and other tools

(4)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



346

~347
A COLLECTION OF TREEN, TORTOISESHELL AND OTHER SNUFF BOXES

EARLY 19TH CENTURY

Comprising a horn box referencing Robert Burns; a horn box referencing Napoleon; two painted snuff boxes; a tortoiseshell and silver-mounted casket; a press tortoiseshell card case containing ivory and five further items

(11)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



347

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(detail)



348

A CONTINENTAL GOLD-MOUNTED COMPOSITION SNUFF-BOX SET WITH A MINIATURE

PROBABLY VIENNA, CIRCA 1810, STRUCK WITH A PARISIEN IMPORT MARK FOR GOLD

Rectangular gold-lined box, the glazed cover stamped with scrolling foliage on a *sablé* ground within a blue enamel border and centred with an oval enamel miniature of a gentleman, framed by a narrow gold mount with stylized acanthus bordered by a blue enamel *filet*, the sides and base set with composition panels within polished and chased gold mounts
3¼ in. (83 mm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200

349

A WILLIAM IV PAINTED WOOD BOWED PANEL

SECOND QUARTER 19TH CENTURY

Depicting the arms of the Duchesses of Kent, and inscribed to the reverse 'UNDER THE PATRONAGE OF THEIR ROYAL HIGHNESSES THE DUCHESS OF KENT AND THE PRINCESS VICTORIA'
22¾ in. (58 cm.) high; 28½ in. (72 cm.) wide

£1,500-2,500

\$2,300-3,700
€2,100-3,500

As a widow, Queen Victoria's mother The Duchess of Kent would have used her husband's arms impaling her own; the arms on the left are for her husband the Duke of Kent, while the numerous quartered arms on the right are for Saxe-Coburg-Saalfeld.

~350

A QUEEN ANNE IVORY OVAL SNUFF BOX

EARLY 18TH CENTURY

The cover painted with erotic scene and inlaid to the opposite side with brass pique and red paste decoration; together with three 19th century ivory spoons, two of which have handles fashioned as a man and woman in period dress
The box 4¾ in. (12 cm.) long

£1,000-1,500

\$1,500-2,200
€1,400-2,100

~351

A PAIR OF CONTINENTAL CARVED IVORY FIGURAL GROUPS

POSSIBLY DIEPPE, MID-19TH CENTURY

One group of a pair of men fighting, a small dog joining the fray, and other of a man and woman with a dog at their feet
6 in. (15.25 cm.) high

(2)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

352

A PAIR OF GERMAN AGATE AND GILT-METAL MOUNTED CANDLESTICKS

18TH CENTURY

Each with stepped octagonal base and baluster stem
7¼ in. (18.5 cm.) high

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



PROPERTY OF A GENTLEMAN, LOTS 353-360

■353
A VICTORIAN MAHOGANY CUPBOARD ON SECRETAIRE CHEST

19TH CENTURY, TOP AND BASE ASSOCIATED
 The glass fronted cupboard doors with gingham curtains, the hinged fall-front enclosing a baized surface and an assortment of drawers and pigeon holes
 88 in. (223.5 cm.) high; 45½ in. (115.5 cm.) wide; 20¼ in. (51.5 cm.) deep

£1,000-1,500 \$1,500-2,200
 €1,400-2,100

■354
A LATE VICTORIAN GILTWOOD AND COMPOSITION CONSOLE TABLE

LATE 19TH CENTURY
 With white marble top, anthemion-carved frieze centred with a pair of doves, on collared and fluted tapering legs joined by stretchers
 40 in. (102 cm.) high; 58 in. (148 cm.) wide; 14½ in. (37 cm.) deep

£1,000-1,500 \$1,500-2,200
 €1,400-2,100

■355
A PAIR OF VICTORIAN GILTWOOD AND COMPOSITION PIER MIRRORS

CHARLES NOSOTTI, LONDON, LATE 19TH CENTURY
 The arched plates within an ovolo frame border and stencilled to the rear 'C. Nosotti, House Decorators, Looking Glass Manufacturer'
 109 in. (278 cm.) high; 22 in. (55.5 cm.) wide (2)

£1,000-2,000 \$1,500-3,000
 €1,400-2,800

■356
A LATE GEORGE III MAHOGANY AND CROSS-BANDED PARTNER'S DESK

EARLY 19TH CENTURY
 With toiled green leather top and seven drawers to each side
 31 in. (79 cm.) high; 47¼ in. (120 cm.) wide; 35 in. (89 cm.) deep

£1,200-1,800 \$1,800-2,700
 €1,700-2,500

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■357
A REGENCY MAHOGANY SINGLE-DRAWER SIDE TABLE

EARLY 19TH CENTURY

With reeded edge and ring-turned tapering legs
30½ in. (77 cm.) high; 36½ in. (93 cm.) wide; 18½ in. (47 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■358
A REGENCY MAHOGANY CHEVAL MIRROR

EARLY 19TH CENTURY

With ebonised line-inlay and surmounted with finials, the plate between ball-turned tapering uprights with circular brass floral handles, on downswept legs with foliate hips and brass paw caps
62 in. (158 cm.) high (including the finials); 29½ in. (75 cm.) wide

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■359
A PAIR OF VICTORIAN GILTWOOD AND GESSO GIRANDOLES

CIRCA 1870

Each with a bevelled plate in an egg and dart moulded frame with cartouche and foliate cresting
28 in. (71 cm.) high

£1,000-2,000

\$1,500-3,000
€1,400-2,800

■360
A MID-VICTORIAN FIGURED WALNUT SERPENTINE BUREAU PLAT

LATE 19TH CENTURY

Gilt-metal mounted and with one leather top above a small frieze drawer, on cabriole legs
28½ in. (72 cm.) high; 42 in. (107 cm.) wide; 25 in. (64 cm.) deep

£1,200-1,800

\$1,800-2,700
€1,700-2,500

361 No Lot

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362



363



364



365



366

362
**A GERMAN BRONZE MODEL OF
A CLASSICAL ARCHER**

CIRCA 1900, AFTER ERNST MORITZ GEYGER (1861-1941)
With cast signature 'E. M. GEYGER FEC.' and foundry inscription
'Akt:Ges:Gladenbeck. Berlin.' on red marble plinth
14¾ in. (37.8 cm.) high to tip of bow

£1,800-2,500 \$2,700-3,700
€2,500-3,500

365
A MEISSEN ARMORIAL VASE AND COVER

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK
Modelled with two maidens with baskets of flowers applied to
the shoulders, painted to one side with three classical maidens, the
obverse painted with a floral bouquet, the cover modelled with a
putti and painted with a coat of arms
23¾ in. (59 cm.) high

£1,500-2,000 \$2,300-3,000
€2,100-2,800

363
**TWO FRENCH BRONZE FIGURES OF A VIKING
AND SOLDIER**

ONE CAST FROM THE MODEL BY MARCEL DEBUT, THE OTHER
CAST FROM THE MODEL BY EMILE-LOUIS PICAULT, LATE 19TH/
EARLY 20TH CENTURY
One signed to the base 'DEBUT', and inscribed 'SALON DES
BEAUX-ARTS PAR DEBUT (PRIX DE ROME)'; the other signed 'E.
PICAULT' and on a circular rouge griotte base
One 15 in. (38 cm.) high; the other 14½ in. (37 cm.) high (2)

£1,800-2,500 \$2,700-3,700
€2,500-3,500

■ **366**
**A NORTH ITALIAN WALNUT AND MARQUETRY
COMMUNE**

LATE 18TH CENTURY
With two short and two long drawers below a variegated white
marble top
34¾ in. (87 cm.) high; 49½ in. (126 cm.) wide; 23¼ in. (59 cm.) deep

£2,500-4,000 \$3,700-5,900
€3,500-5,500

367 No Lot

364
**AN AUSTRIAN COLD-PAINTED BRONZE OF
A FIGURE AT PRAYER**

CAST FROM A MODEL BY FRANZ BERGMAN, CIRCA 1900
The reverse stamped 'B' and with serial number
8 in. (20 cm.) high

£2,000-3,000 \$3,000-4,400
€2,800-4,200

368

A PAIR OF FRENCH GILT-BRONZE THREE-LIGHT CANDELABRA

OF LOUIS XVI STYLE, SECOND HALF 19TH CENTURY

Modelled as two Classical female figures supporting baskets on their heads from which emanate the flowering candelabra branches, on white marble bases with incurved corners
23½ in. (59.7 cm.) high

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

■369

A MALACHITE AND GILT-BRONZE CENTRE TABLE

OF EMPIRE STYLE, CIRCA 1890

The circular top in a black slate surround supported by four winged angel caryatids with a foliate cast stretcher
29 in. (74 cm.) high; 18 in. (46 cm.) diameter

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROPERTY OF A LADY

■370

A FRENCH GILTWOOD SALON SUITE

OF LOUIS XV STYLE, LATE 19TH CENTURY

Comprising: a canape and ten fauteuils, each with original tapestry upholstery depicting classical figures and wildlife within landscapes

The canape: 78 in. (198 cm.) wide

(11)

£4,000-6,000

\$5,900-8,900
€5,600-8,300



368



369



370

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VARIOUS PROPERTIES

Ω371

THE BEATLES

A rare Beatles portable four-speed record player, 1964, the blue case with hinged lid decorated with a colour portrait of the Beatles and their facsimile signatures, the inside of the lid similarly decorated; accompanied by a 7" vinyl single *Free as a Bird*, 1995; and a book *The Beatles Up To Date*, 1964

5¾x17¼x9¾ (14.5x45x25cm.) (3)

£1,000-1,500 \$1,500-2,200
 €1,400-2,100

One of the earliest examples of licensed Beatles merchandise, these record players were manufactured in a limited run of 5,000 and very few have survived.



λ372

A BERNARD LEACH (1887-1979) STONEWARE VASE

CIRCA 1940-1973, IMPRESSED ARTIST'S SEAL

Covered with a tenmoku glaze with resist mountain decoration
 11 in. (28 cm.) high

£1,500-2,500 \$2,300-3,700
 €2,100-3,500

The three mountain motif was used on other vases for examples Hogben, C., (ed.) *The Art of Bernard Leach*, London, 1978, p. 73 and *Bernard Leach Potter and Artist*, Crafts Council Gallery, London, 11 December 1997 to 29 March 1998, p. 142, pl. 162.



λ373

A STANLEY NICHOLSON BABB (1874-1957) BRONZE FIGURE

SIGNED S. NICHOLSON BABB, DATED 1916

Cast from a model as a naked woman wearing a cloak of leaves and foliage in her hair, marble plinth
 12 in. (30.5 cm.) high

£1,000-1,500 \$1,500-2,200
 €1,400-2,100

THE JOHN MAKEPEACE 'GREENWICH' TABLE AND STOOLS

■374

A LARGE OAK TABLE AND EIGHT BURR-ELM AND OAK STOOLS

BY JOHN MAKEPEACE, 1992

Each stool with burr-elm seat and oak legs, the table in four sections and with yew lattice centre section, each stool stamped JOHN MAKEPEACE, DESIGNERS AND MAKERS 23¾ in. (60 cm.) high; 67½ in. (171 cm.) x 78 in. (198 cm.); the top 3½ in. (9 cm.) thick (9)

£1,500-2,500 \$2,300-3,700
 €2,100-3,500

PROVENANCE:

The National Maritime Museum, London. It was a special commission in 1992 for the Education Centre to be used by families and children.



■375

A THREE-FOLD ARCHITECTURAL SCREEN

BY DAVID LINLEY, MODERN

Each fold shaped as a domed building, with sycamore, oak, ash and satinwood inlays and marquetry, stamped 'LINLEY' to the rear 51¾ in. (131.5 cm.) high; 72 in. (183 cm.) wide

£2,000-3,000 \$3,000-4,400
 €2,800-4,200

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376
A LIBERTY & CO SILVER AND ENAMEL PHOTOGRAPH FRAME

MARK OF LIBERTY & CO., BIRMINGHAM 1915, STAMPED 5783
 Silver face applied with florets and four bosses at the corners highlighted with blue enamels, mounted on mahogany with easel support
 9 3/4 in. (23.8 cm.) high

£1,500-2,500 \$2,300-3,700
 €2,100-3,500



377
A TIFFANY STUDIOS GOLD FAVRILE GLASS FLOWER FORM VASE

CIRCA 1909, FIRM'S PAPER LABEL
 Flower form with wavy rim, knopped stem, spreading circular base
 10 1/4 in. (26 cm.) high

£1,500-2,000 \$2,300-3,000
 €2,100-2,800

PROVENANCE:
 'Important Tiffany and Art Glass from the Minna Rosenblatt Gallery',
 Christie's New York, December 10, 2003, sold for 5,377.50 U.S. dollars.

■ **378**
A MARQUETRY MIRROR

BY DAVID LINLEY, MODERN
 The bevelled plate within a frame inlaid with sycamore, oak, ash and satinwood
 40 1/4 in. (102.25 cm.) high; 32 1/2 in. (82.5 cm.) wide

£1,500-2,500 \$2,300-3,700
 €2,100-3,500



■ **379**
A SYCAMORE, BURR-YEW AND WALNUT LOW DISPLAY TABLE

BY DAVID LINLEY, MODERN
 With eight compartments under individual glass tops around a central octagon, on pedestal base
 16 1/2 in. (42 cm.) high; 50 1/2 in. (128 cm.) diameter

£1,200-1,800 \$1,800-2,700
 €1,700-2,500

380
AN OAK DINING ROOM SUITE IN THE MANNER OF ROBERT THOMPSON OF KILBURN (THE MOUSEMAN)

SECOND HALF OF THE 20TH CENTURY, UNMARKED
 Comprising: dining table and a sideboard with glazed doors, both with adzed tops, two armchairs and six upright chairs with carved back splats and red leather seats
 Table 29 1/4 in. (74.3 cm.) high; 77 1/2 in. (197 cm.) wide;
 34 3/4 in. (88.4 cm.) deep; sideboard 32 1/2 in. (81.5 cm.) high;
 54 in. (137.2 cm.) wide; 18 in. (45.7 cm.) deep

£2,000-4,000 \$3,000-5,900
 €2,800-5,500



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381



382



383



384

**381
THREE ENGLISH SILVER AND OAK
PHOTOGRAPH FRAMES**

MARK B & CO, BIRMINGHAM 1909, WILLIAM NEALE CHESTER 1903,
DEAKIN & FRANCIS LTD 1903

The tallest embellished with foliage, one embossed with 'spade'
shaped leaves picked out in later added soft enamels, the last with
oval glass enamelled with tea-drop shaped motifs, all with oak
backs and easel supports
Tallest 11 $\frac{1}{8}$ in. (28.9 cm.) high (3)

£2,500-3,500 \$3,700-5,200
€3,500-4,800

**382
A NEAR PAIR OR ART NOUVEAU SILVER AND
ENAMEL PHOTOGRAPH FRAMES**

MARK OF JAMES DEAKIN & SONS, CHESTER 1905 AND PARTIAL H
MARK, BIRMINGHAM 1905

Each embossed with flowers and sinuous leafy stems, one with
original enamel one with later added soft enamel, one oak back and
one walnut, easel supports, bevelled glass
6 $\frac{1}{2}$ in. (16.5 cm.) high (2)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

**383
A MATCHED PAIR OF EDWARDIAN SILVER AND
OAK PHOTOGRAPH FRAMES**

MARK OF M.BROS (POSSIBLY MILLER BROTHERS) BIRMINGHAM
1901 AND W. DEVENPORT, BIRMINGHAM 1902

Silver embossed with scroll corners and foliage, mounted on oak
with easel support, glazed
8 $\frac{1}{2}$ in. (21.5 cm.) high; 7 in. (17.8 cm.) wide (2)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**384
A COMPOSITE MINTON AND COPELAND-SPODE
PART-DINNER SERVICE**

CIRCA 1900, RED AND PUCE PRINTED MARKS, RETAILERS MARKS
FOR GOODE & CO.

Painted with Prince of Wales plumes, within a garter inscribed
HONI SOIT QUI MAL Y PENSE within gilt bands, comprising: three
large oval serving-platters, six smaller oval serving-platters, two
crescent shaped dishes, three two-handled sauce-tureens and one
cover, three circular bowls, fifty four dinner plates, forty four soup
plates, six breakfast-cups and eleven saucers, twenty teacups and
thirty five saucers and one egg cup (187)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

PROVENANCE:

Property from the Collection of HRH The Prince George, Duke of
Kent KG, KT and HRH Princess Marina, Duchess of Kent CI, GCVO
and their families, Christie's, King Street, 20 November 2009, lot 135.

**385
A VENETIAN POLYCHROME AND PARCEL-GILT
GONDOLA CHAIR**

MID-19TH CENTURY

The seat covered in red velvet, with painted panels depicting
courting couples, gondolas and dolphins
39 $\frac{3}{4}$ in. (101 cm.) high

£1,000-1,500 \$1,500-2,200
€1,400-2,100



385



386



387



388



389



390

**386
TWO EDWARDIAN SILVER AND OAK
PHOTOGRAPH FRAMES**

MARK OF WILLIAM COMYNS, LONDON 1904 AND MARK OF WILLIAM HUTTON & SONS LIMITED, LONDON 1904

Comyns Art Nouveau frame embossed with two birds perched amid foliage; Hutton Arts & Crafts frame with heart shaped motifs on the corners, both mounted on oak, easel supports, glazed Comyns 9 1/2 in. (23.8 cm.) square; Hutton 6 1/2 in. (17.5 cm.) high (2)

£2,500-3,500 \$3,700-5,200
€3,500-4,800

**388
'VALKYRIE', A MATCHED PAIR OF SILVER AND
OAK PHOTOGRAPH FRAMES**

MARK OF HILLIARD & THOMASON AND PERIOD JEWELLERY MANUFACTURING, 1904

The silver embossed with a Norse mythology, warrior maiden on one side and arrows, spears and weapons on the other, mounted on oak with easel supports, bevelled glass, stamped marks, Rd. No. 441068 9 1/4 in. (23.5 cm.) high (2)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

**387
THREE EDWARDIAN SILVER AND MAHOGANY
PHOTOGRAPH FRAMES**

MARKS OF WILLIAM COMYNS & SONS LTD, LONDON 1905; BOOTS PURE DRUG COMPANY, BIRMINGHAM 1903; AND JAMES & WILLIAM DEAKIN, CHESTER 1903

Each with an openwork and embossed silver foliate pattern, on mahogany, easel supports and two with bevelled glass 8 3/4 in. (22.2 cm.) high; 8 1/4 in. (21 cm.) high; and 5 1/2 in. (14 cm.) high (3)

£2,000-3,000 \$3,000-4,400
€2,800-4,200

**389
A HEREND PART DINNER-SERVICE**

20TH CENTURY. BLUE PRINTED AND PAINTED MARKS, INCISED AND IMPRESSED MARKS

Decorated with the 'Chinese Bouquet' pattern, comprising: two circular vegetable tureens and covers, an oval platter, eight starter plates, eight dinner plates, eight dessert plates, a cream jug, a sugar bowl, eight various cups and eleven various saucers The tureens 11 1/2 in. (29.2 cm.) across handles (48)

£1,200-1,800 \$1,800-2,700
€1,700-2,500

**■ 390
A SYRIAN EBONISED, MARQUETRY AND
MOTHER-OF-PEARL INLAID OCCASIONAL TABLE**

EARLY 20TH CENTURY

Inlaid with bone and mother-of-pearl to the top and with a meandros design to the legs 29 1/2 in. (75 cm.) high; 19 in. (48 cm.) wide; 19 in. (48 cm.) deep

£1,000-1,500 \$1,500-2,200
€1,400-2,100



■391

A FRENCH ORMOLU-MOUNTED MAHOGANY SECRETAIRE A ABATTANT

FIRST HALF 19TH CENTURY

The hinged fall-front enclosing a gilt-tooled leather surface and six drawers below a frieze drawer, the cupboard below with one drawer
54½ in. (138.5 cm.) high; 38½ in. (98 cm.) wide; 16¼ in. (41.5 cm.) deep

£1,200-1,800

\$1,800-2,700
€1,700-2,500

■392

A FRENCH WHITE MARBLE CONSOLE TABLE

LATE 20TH CENTURY

In three parts, the scrolled supports headed by acanthus leaves and terminating in lion's paw feet
35½ in. (90 cm.) high; 56½ in. (143.5 cm.) wide; 13¾ in. (35 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



■393

A LARGE FRENCH MAHOGANY DESK

FIRST QUARTER 19TH CENTURY, POSSIBLY BY JACOB DESMALTER

The leather top above two frieze drawers, three drawers in each pedestal flanked by ebonised lion monopodia to front and back, each end with slim cupboard and pull-out slides above, alterations
31¼ in. (79.5 cm.) high; 63½ in. (161 cm.) wide; 33 in. (84 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROVENANCE:

Sotheby's, 7 December 2000, Lot 166
Galerie Jacques Perrin, Paris



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■ 394

A REGENCY GILTWOOD CONVEX MIRROR

EARLY 19TH CENTURY AND LATER

With ebonised reeded slip and eagle and scroll cresting
38 in. (96.5 cm.) high; 24 in. (61 cm.) wide

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■ 395

A FRENCH MAHOGANY AND IVORY-INLAID GAMES TABLE

MID-19TH CENTURY

The leather top with opposing baize surface, enclosing an ebonised and ivory-inlaid backgammon board, the sides with frieze drawers, with eleven plain and ten green-stained ivory playing pieces

29¼ in. (74.5 cm.) high; 43 in. (109.25 cm.) wide; 26 in. (66 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■ 396

A PARCEL-GILT AND POLYCHROME PAINTED LEATHER FOUR-FOLD SCREEN

EARLY 20TH CENTURY

The close-nailed leather panels with Chinoiserie decoration of figures, building and boats to both sides

Each panel 63 in. (163 cm.) high; 20 in. (51 cm.) wide

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■ 397

A MID-VICTORIAN MAHOGANY CONSOLE TABLE

LATE 19TH CENTURY

With white marble top and foliate-headed columns, on plinth
36 in. (91 cm.) high; 56 in. (143 cm.) wide; 18 in. (46 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



(part)



398
TWELVE HAND-COLOURLED BOTANICAL ENGRAVINGS FROM WEINMANN'S 'PHYTANTHOZA ICONOGRAPHIA'

JOHANN WILHELM WEINMANN (1683-1741), CIRCA 1737

In later Venetian style mirrored glass frames with a Greek

Key pattern

16½ x 12 in. (41.8 x 30.5 cm.), overall

(12)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

399

A FRENCH BRONZE FIGURE OF A WINE SELLER

CIRCA 1880, AFTER EMILE LOUIS PICAULT (1833-1915)

With cast signature to the base 'E. PICAULT'

27½ in. (70 cm.) high

£1,500-2,500

\$2,300-3,700
 €2,100-3,500

400

A SWEDISH EMPIRE GILT-BRASS AND GLASS CANDELABRUM

EARLY 19TH CENTURY

The grey marble and simulated porphyry glass stem supporting

three candle nozzles and a central spire decorated with sprays

hung with glass drops

33 in. (84 cm.) high

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

PROVENANCE:

Thomas Hope and the Neoclassical Vision, The Collector of Collections, Christie's, London, 24 April 2008, Lot 87.

401

A PAIR OF SATINWOOD AND SANTOS-ROSEWOOD CROSS-BANDED CARD TABLES

OF GEORGE III STYLE, MODERN

The top decorated with an urn, scrolling leaves and swags, opening

to reveal a green baized interior, on square tapering legs

28¾ in. (73 cm.) high; 36 in. (91.5 cm.) wide;

18¼ in. (46.5 cm.) deep, closed

(2)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

402

A GEORGE III MAHOGANY KNEEHOLE DESK

LATE 18TH/EARLY 19TH CENTURY

With seven oak-lined drawers, around a cupboard with one shelf

31 in. (78.5 cm.) high; 34¾ in. (88.25 cm.) wide; 19 in. (48.25 cm.)

deep

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

PLEASE REFER TO THE IMPORTANT NOTICE AT THE BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(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: LOYDGB2LCTY.

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 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £3,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

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

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

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.

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2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

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

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

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

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

I OUR LIABILITY TO YOU

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

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

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON

WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

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

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

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

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

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

?, *, 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 Δ next to its **lot** number.

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

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

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

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

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

FOR 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.

FOR DECORATIVE ARTS, 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 work of the period of the artist and closely related to his style.

"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.

FOR SILVER

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.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

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

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

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

*'Circle of ...'

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

*'Follower of ...'

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

*'Manner of ...'

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

*'After ...'

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

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

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

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

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

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

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

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR 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.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Lots marked with a filled square (■) in the catalogue are transferred to an offsite warehouse at the close of business on the day of the sale. We give you 2 weeks free storage from the date of the sale and after that point charges apply (ie, up to and including the 2nd Wednesday after the sale. All other lots will be held at Christie's South Kensington until 5.00 pm on the 5th Friday after the sale. They will then be transferred to Cadogan Tate Ltd. and will be available to collect from the following Tuesday. The offsite warehouse is:
 Cadogan Tate Ltd., 241 Acton Lane,
 Park Royal, London NW10 7NP
 Telephone: +44 (0)800 988 6100
 Email: collections@cadogantate.com
 Please see the map and contact details below for their precise location.
 Lots will be available for collection at 12 noon on the Friday after the sale.
 You can pay for items at Christie's South Kensington from Monday to Friday.
 Items can be collected from Cadogan Tate Ltd. Monday to Friday 9.00 am to 5.00 pm.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

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

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

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

HOW TO COLLECT

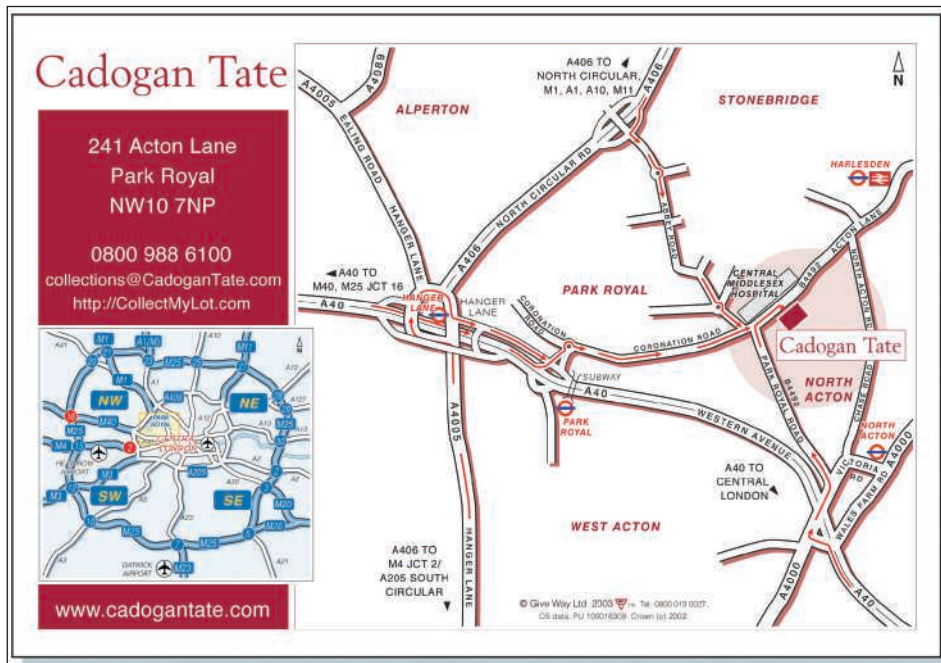
All lots must be paid for at Christie's South Kensington before they will be made available for you to collect. If you are collecting from Christie's South Kensington please ensure that you bring your invoice as well as some form of identification such as a drivers licence or passport. You will need to go to Cashiers first to pay for your lot and to get a Collection Order and this form will then allow your lot to be released from the Collection Desk. If you are collecting from Cadogan Tate Ltd. you will also need your invoice and proof of identification. In order to ensure a quick collection time please also bring a copy of your Collection Order with you. Please note that payment for lots cannot be accepted at the warehouse.
 In a hurry? To ensure a speedy collection you can now call Cadogan Tate Ltd. on +44 (0)800 988 6100 and book a collection time. They will have your purchases ready for collection.

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. 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.

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All services provided by Cadogan Tate Ltd. ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington. Please note in particular that Cadogan Tate Ltd. • does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and • it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and • it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.



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KEY TO ABBREVIATIONS

KS:
London, King Street
NY:
New York, Rockefeller Plaza
PAR:
Paris
SK:
London, South Kensington

JULES RENÉ HERVÉ (FRENCH, 1887-1981)

Ballerinas

signed 'Jules R. Hervé' (lower right) and signed 'Jules R. Hervé' (on the reverse) · oil on canvas · 15 x 18¼ in. (38 x 46.3 cm.)

£3,000–5,000



19th Century European Art

London, South Kensington • 20 January 2016

Viewing

16–19 January 2016
85 Old Brompton Road
London SW7 3LD

Contact

Alastair Plumb
aplumb@christies.com
+44 (0)20 7752 3298

CHRISTIE'S

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CHARLES KUHN (1903-1999)
ST. MORITZ
lithograph in colours, 1928 · 40 x 25 in. (102 x 64 cm.)
£4,000-6,000



The Ski Sale

London, South Kensington • 21 January 2016

Viewing

16-20 January 2016
85 Old Brompton Road
London SW7 3LD

Contact

Nicolette Tomkinson
ntomkinson@christies.com
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Linley Hall, Shropshire

Part I: English & European Furniture, Works of Art,
European & Chinese Porcelain, Silver, Carpets, Old Master & British Pictures
Part II: Selected Works from the Library at Linley Hall

London, King Street · 9 March 2016

Viewing

4-8 March
8 King Street
London SW1Y 6QT

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CHRISTIE'S

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CHRISTIE'S SOUTH KENSINGTON

INTERIORS

WEDNESDAY 13 JANUARY 2015 AT 10.00 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: INT

SALE NUMBER: 12031

(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

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£32,000, 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**.
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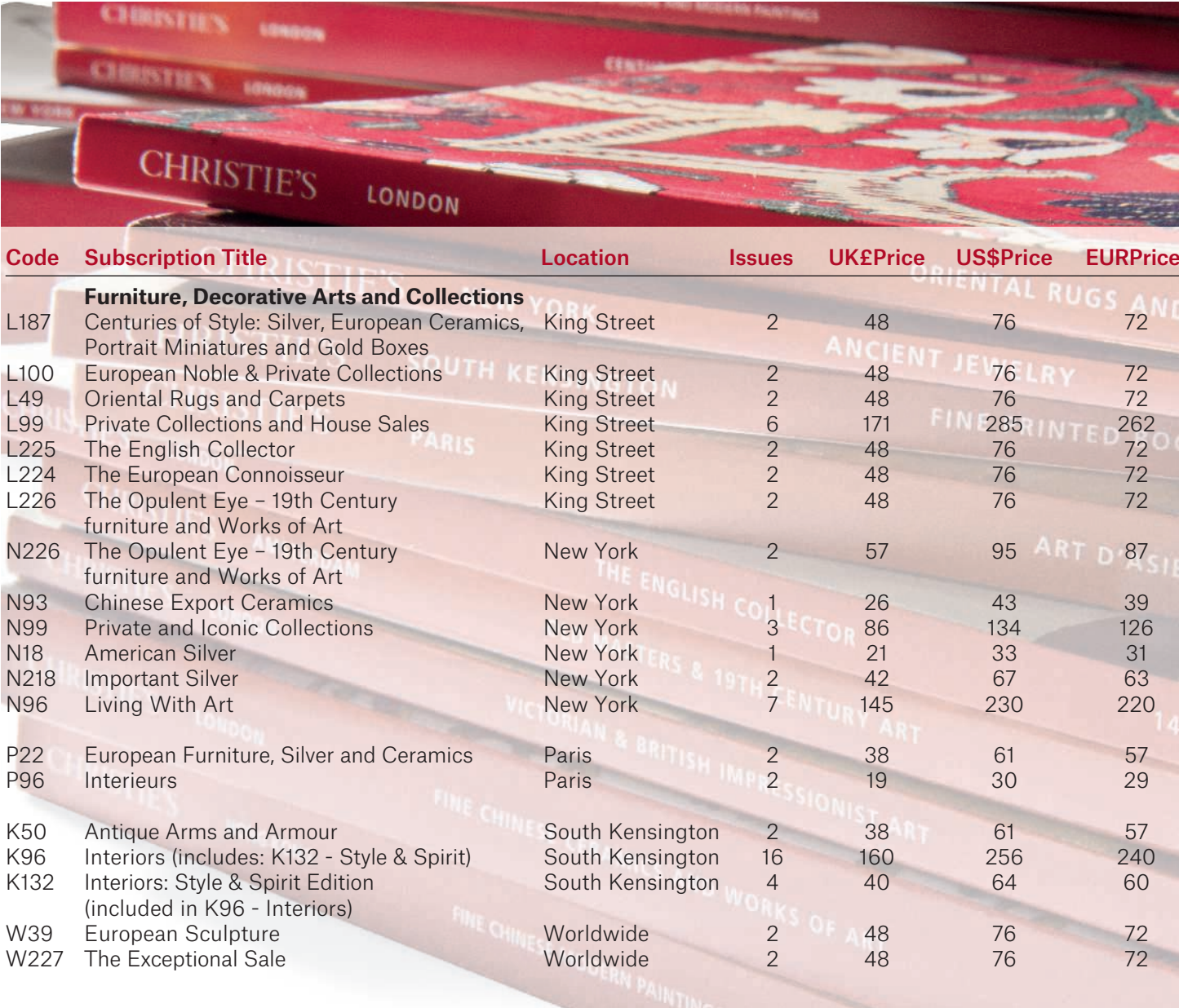
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