

THE CLAUDIO BRAVO COLLECTION
FROM THE ARTIST'S STUDIO AND HOME, MOROCCO

South Kensington, 13 July 2016



CHRISTIE'S



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THE CLAUDIO BRAVO COLLECTION

FROM THE ARTIST'S STUDIO AND HOME, MOROCCO

Wednesday 13 July 2016

AUCTION

Wednesday 13 July 2016
at 10.30 am
Lots 1-129

85 Old Brompton Road
London SW7 3LD

VIEWING

Saturday	9 July	11.00 am – 5.00 pm
Sunday	10 July	11.00 am – 5.00 pm
Monday	11 July	9.00 am – 7.30 pm
Tuesday	12 July	9.00 am – 5.00 pm

AUCTIONEERS

Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids
or making enquiries, this
sale should be referred to as
MOROCCO-12938

AUCTION RESULTS

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christies.com

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[25]



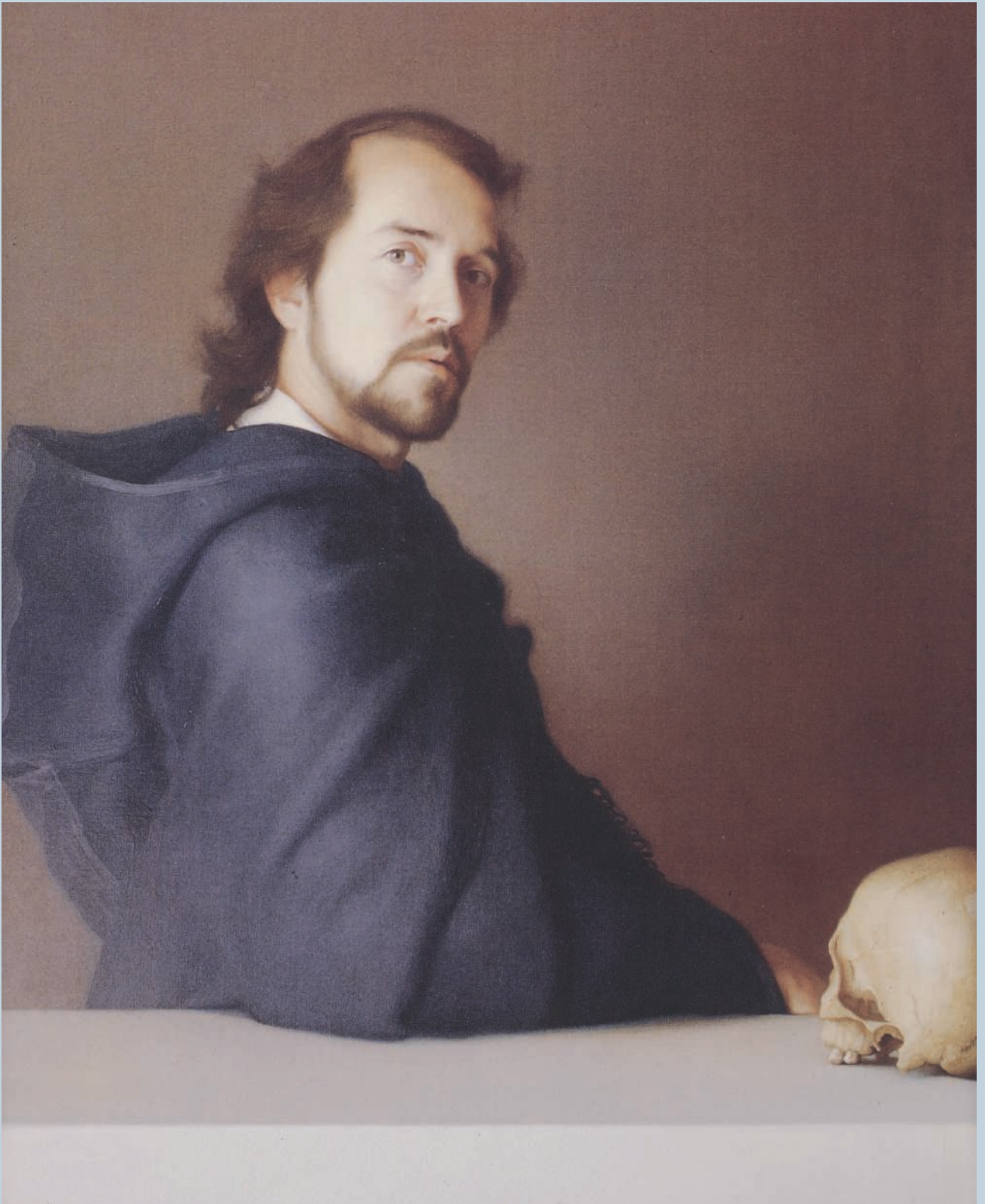
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opposite

Lot 120 (part)

REMEMBERING CLAUDIO BRAVO



I first met Claudio Bravo at the Galería Vandrés, Madrid, where we both held exhibitions. At the time I was still a student at the Royal Academy of Fine Arts of San Fernando, Madrid, while Claudio was already established as a very renowned international artist. I still treasure that exhibition catalogue which illustrates his works and their impeccable realism. His paintings had such a unique purity of colour, the like of which I had never seen before. They were like rays of light amongst what was, at the time in Spain, a very dull artistic environment.

Claudio became interested in my drawings and kindly shared opinions on my paintings as well. I was training in oil during that period – a training which required years of practice. He found my palette somewhat confusing and

offered me the opportunity to paint with him in his studio over the summer months – which of course I gladly accepted.

Claudio had just moved to Tangier after spending eleven years in Madrid painting the leading figures of Spanish society, so I travelled to Morocco and from that very generous first invitation to be a student in a master's workshop, grew a lifelong friendship.

In all that time my great admiration for him never ceased. Claudio lived a life entirely dedicated to the arts, with painting being his particular focus. He lived to paint and always surrounded himself with beauty – a beauty which was reflected in his houses, gardens and the objects with which he surrounded himself.



Claudio Bravo's Tangier home.



Claudio Bravo, photographed by Rafael Cidoncha.



Claudio Bravo's Taroudant home.

Whenever I visited him, or when we travelled together, we would spend hours conversing about the various new projects that he was concentrating on at the time. He always completely immersed himself in his work and exuded such passion and knowledge. His taste was based on his classical training. It was exquisite and refined, constantly bubbling to the surface and was further influenced by his extensive knowledge, which he continued to acquire through lectures, travel, and museum and gallery visits, as well as the purchasing of sculpture and works of art.

He was a true 'Renaissance man' and his homes were like living museums. They resonated with a spiritual atmosphere created by the exquisite detail of every object as well as its intrinsic beauty. Each object's placement, proportion,

and interaction with other works of art was a reflection of his spatial sense and awareness of order. He was a man of taste with an intuitive eye – with years of practice, yet with an innate spontaneity.

Claudio's passion for art drove him to surround himself with objects of great beauty. Drawn from a wide variety of cultures and origins, they included paintings, drawings, prints, bronzes and ceramics, as well as Greek and Roman sculptures, marbles, kilims, Chinese paintings, jade, books and much more.

Each object in this sale catalogue allows one to appreciate Claudio's varied and refined taste. They reflect the memory of a truly unique artist.

Rafael Cidoncha

CLAUDIO BRAVO PAINTINGS DEPICTING WORKS OF ART INCLUDED IN THIS AUCTION



Caballos, 2011 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
 Depicting lots 43, 47 and 121



Vanitas, 1981 ©The Museum of Fine Arts, Boston (2003.29)
 Depicting lot 65



Bronces Romanos, 1986 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
 Depicting lots 21, 22, 24 and 42



Mi Estudio, 1996 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
 Depicting lots 8, 38 and 41



Naturaleza Muerta con Campana China, 1983 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
 Depicting lot 55



Naturaleza Muerta con Escultura Inglesas, 1991 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
 Depicting lot 45



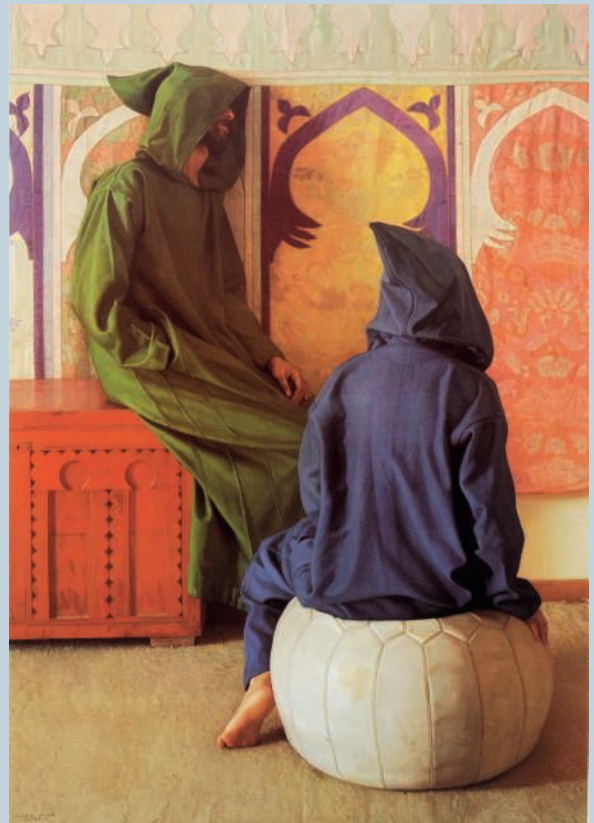
La Vista, 1997 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
Depicting lots 4, 7 and 39



La Chilaba Amarilla, 1990 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
Depicting lot 112



Luchadores, 1985 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
Depicting lot 11



Djellabas Verdes y Azules, 1994 ©The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York
Depicting lot 49



■*1

A SPANISH PARCEL-GILT AND GREEN-PAINTED MIRROR
18TH/19TH CENTURY

The later plate within a berried leaf and scrolled acanthus frame, originally a picture frame
49 x 41½ in. (124.5 x 105.5 cm.)

£800-1,200

\$1,200-1,800
€1,100-1,600

■*2

A PAIR OF SPANISH WALNUT ARMCHAIRS
LATE 19TH/EARLY 20TH CENTURY

Each back, seat and loose cushion covered in kilim, on turned legs and a sledge base terminating in lion's paw feet
51½ in. (131 cm.) high; 27½ in. (70 cm.) wide;
27 in. (68.5 cm.) deep

(2)

£1,200-1,800

\$1,800-2,600
€1,600-2,400



■*3

A SCOTTISH WILLIAM IV MAHOGANY SERVING-TABLE
CIRCA 1830

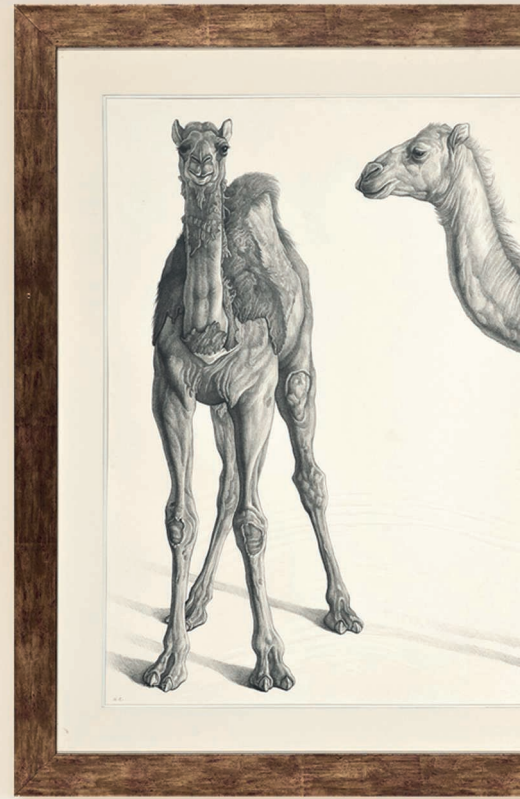
The crossbanded breakfront top above three frieze drawers flanked by bronze lion's masks, on turned tapering reeded legs
37 in. (94 cm.) high; 60½ in. (154 cm.) wide; 25 in. (63.5 cm.) deep

£2,500-4,000

\$3,700-5,900
€3,300-5,300







■*4

A WILLIAM AND MARY WALNUT MIRROR

LATE 17TH CENTURY, POSSIBLY DUTCH

The rectangular plate within a moulded frame
39 x 34 in. (99 x 86.5 cm.)

£2,500-4,000

\$3,700-5,900
€3,300-5,300

This lot appears in Claudio Bravo's painting *La vista*, 1997 (*Claudio Bravo et le Maroc*, exh. cat., Paris, 2004).



■*5

TWO JAPANESE LACQUER BOXES AND COVERS

EDO PERIOD (19TH CENTURY)

The two-tiered box decorated in gold *hiramaki-e* [low relief lacquer] on a black ground with scattered *mon* [family crests] of encircled ivy leaves, red lacquer interior; the rectangular box decorated in gold *hiramaki-e* on a *nashiji* [sprinkled gold lacquer] ground with scattered *aoi mon* [hollyhock crests], *nashiji* interior

The tiered box: 10 1/8 in. (25.7 cm.) wide

The rectangular box: 16 1/2 in. (42 cm.) long

(2)

£400-600

\$590-880
€530-790



■*6

A MATCHED PAIR OF FRENCH STAINED BEECH FAUTEUILS

ONE LATE 17TH/EARLY 18TH CENTURY, THE OTHER 19TH CENTURY

Each padded back and seat covered in a geometric-patterned fabric, the mutton-bone legs joined by a conforming H-stretcher
44 in. (112 cm.) high; 25 1/2 in. (65 cm.) wide; 26 1/2 in. (67.5 cm.) deep

(2)

£1,200-1,800

\$1,800-2,600
€1,600-2,400



■*7

A SPANISH CHESTNUT SIDE TABLE

LATE 17TH/EARLY 18TH CENTURY

The rectangular top above three scroll-carved drawers, on baluster supports joined by stretchers
31 in. (79 cm.) high; 67 1/4 in. (171 cm.) wide; 28 in. (71 cm.) deep

£2,000-4,000

\$3,000-5,900
€2,700-5,300

This lot appears in Claudio Bravo's paintings *El libro de Vitruvio*, 1996, *La vista*, 1997 and *La cerámica Fes*, 2002 (*Claudio Bravo et le Maroc*, exh. cat., Paris, 2004, pp. 53-54 & 71).





*8

AN ITALIAN PATINATED BRONZE MODEL OF A HORSE
EARLY 20TH CENTURY, AFTER GIAMBOLOGNA (1519-1608)

On a brown variegated marble base
17 in. (43 cm.) high; 18 in. (46 cm.) wide; 7 in. (18 cm.) deep

£1,500-2,500

\$2,200-3,700
€2,000-3,300



λ*10

RAFAEL CIDONCHA (SPANISH, B. 1952)

A bust of Claudio Bravo

On integral stand and bronze base simulating wood, signed 'Cidoncha 08' and with indistinct foundry mark
bronze
23 in. (59 cm.) high, overall

£1,500-2,500

\$2,200-3,700
€2,000-3,300



λ*9

RAFAEL CIDONCHA (SPANISH, B. 1952)

A nude study

Signed and numbered 'Cidoncha 2/8' and marked 'Susse Fondeur Paris'
bronze
16½ in. (42 cm.) high

£800-1,200

\$1,200-1,800
€1,100-1,600



*11

AN ITALIAN SERPENTINE GROUP OF 'THE WRESTLERS'
LATE 19TH/EARLY 20TH CENTURY, AFTER THE ANTIQUE

On an integral naturalistic base, above a polished plinth
20 in. (51 cm.) high, overall

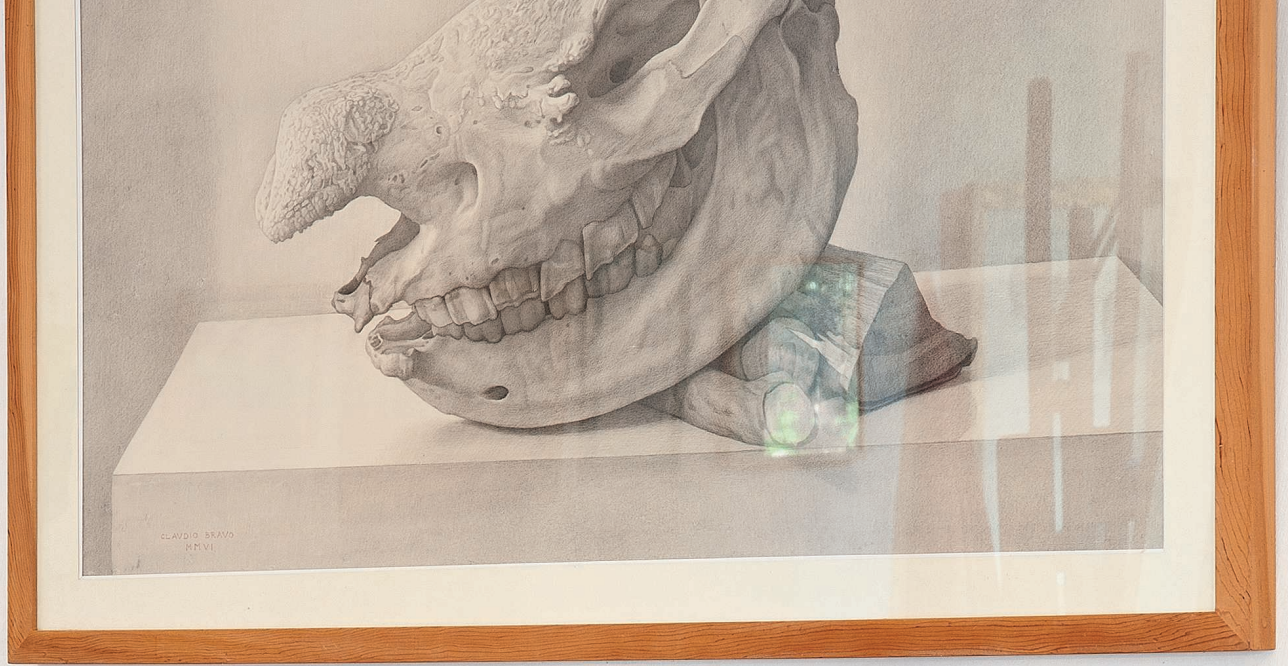
£1,200-1,800

\$1,800-2,600
€1,600-2,400

Another bronze nude study from the same edition sold from the collection of Baron de Redé at Sotheby's, Paris, 16 March 2005, lot 720, while a further example from the collection of Dr. Robert Barron sold at New Orleans Auction Galleries, New Orleans, 1 June 2008.

This lot appears in Claudio Bravo's painting *Luchadores*, 1985 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, p. 133).

For further details on this lot please refer to christies.com.





***12**

CLAUDIO BRAVO (1936-2011)

Gallinas (Hens)

lithograph, 2007, on wove paper, signed and dated MMVII in pencil, numbered AP IX/IX, an artist's proof aside from the edition of 51; together with *Burro (Donkey)*, lithograph, 2007, on wove paper, signed and dated MMVII in pencil, numbered AP IX/IX, an artist's proof aside from the edition of 51, each published by Marlborough Graphics, each apparently in good condition, unexamined out of the frames
Image 730 x 1050 mm. (and similar) (2)

£1,500-2,000

\$2,200-2,900
€2,000-2,600



***14**

CLAUDIO BRAVO (1936-2011)

Burro (Donkey)

lithograph, 2007, on wove paper, signed and dated MMVII in pencil, numbered AP VI/IX, an artist's proof aside from the edition of 51; together with *Potro (Colt)*, lithograph, 2007, on wove paper, signed and dated MMVII in pencil, numbered AP IX/IX, an artist's proof aside from the edition of 51, each published by Marlborough Graphics, both apparently in good condition, unexamined out of the frames
Image 730 x 1050 mm. (and similar) (2)

£1,500-2,000

\$2,200-2,900
€2,000-2,600



***13**

CLAUDIO BRAVO (1936-2011)

Potro (Colt)

lithograph, 2007, on wove paper, signed and dated MMVII in pencil, numbered AP VI/IX, an artist's proof aside from the edition of 51; together with *Dromedarios (Camels)*, lithograph, 2008, on wove paper, signed and dated MMVII in pencil, inscribed H.C., an *hors commerce* impression aside from the edition of 51, each published by Marlborough Graphics, both apparently in good condition, unexamined out of the frames
Image 730 x 1050 mm. (and similar)
each executed in 2007, these works are six and nine from an edition of nine artist's proofs (2)

£1,500-2,000

\$2,200-2,900
€2,000-2,600



***15**

CLAUDIO BRAVO (1936-2011)

Cráneo de rinoceronte (Rhinoceros Skull)

lithograph, 2008, on Arches wove paper, signed and dated in Roman numerals, inscribed H.C. an *hors commerce* impression aside from the edition of 51; together with *Cráneo de elefante (Elephant Skull)*, lithograph, 2008, on wove paper, signed and dated in Roman numerals, the published edition was 51; and *Cráneo hipopótamo (Hippopotamus Skull)*, lithograph, 2007 on wove paper, signed and dated in Roman numerals, the published edition was 51 each published by Marlborough Graphics, each apparently in good condition, unexamined out of the frames
Image 680 x 1010 mm. (and similar) (3)

£3,000-5,000

\$4,400-7,300
€4,000-6,600

***16**

CLAUDIO BRAVO (1936-2011)

Untitled

signed and dated 'CLAUDIO BRAVO/MMVI' (lower left)

graphite and colour pencil on paper

28¾ x 42¾ in. (73 x 107.5 cm.)

Executed in 2006

£12,000-18,000

\$18,000-26,000

€16,000-24,000





Ω17

A LARGE COLLECTION OF CLAUDIO BRAVO'S ARTISTS' MATERIALS
LATE 20TH CENTURY

Comprising paintbrushes of varying sizes, two paint palettes, four boxes of soft pastels, two primed canvases, one on an easel, and a small unfinished canvas of a view of Tangiers on an easel

The boxed pastels: 3½ in. (9 cm.) high; 19½ in. (49.5 cm.) wide; 12 in. (30 cm.) deep, and smaller

The primed canvases: 21¼ x 25½ in. (54.1 x 65.1 cm.), and smaller

The unfinished view of Tangiers: 6¾ x 8¾ in. (16.2 x 22.3 cm.)

£1,000-2,000

\$1,500-2,900
€1,400-2,600



■Ω19

TWO BEECH EASELS
LATE 20TH CENTURY

Together with a tall stool

The easels: 86 in. (218 cm.) high, extended; 30 in. (76 cm.) wide, and slightly smaller

The stool: 31½ in. (80 cm.) high; 11¼ in. (28.5 cm.) square

(3)

£1,000-1,500

\$1,500-2,200
€1,400-2,000



■Ω18

TWO BEECH EASELS
LATE 20TH CENTURY

Together with a pine work table

The easels: 86 in. (218 cm.) high, extended; 30 in. (76 cm.) wide, and slightly smaller

The table: 34¼ in. (87 cm.) high; 80 in. (203 cm.) wide; 17¼ in. (44 cm.) deep (3)

£1,200-1,800

\$1,800-2,600
€1,600-2,400



■Ω20

TWO BEECH EASELS
LATE 20TH CENTURY

Together with a stool

The easels: 86 in. (218 cm.) high, extended; 30 in. (76 cm.) wide, and slightly smaller

The stool: 18¾ in. (47.5 cm.) high; 10¾ in. (27.5 cm.) square

(3)

£1,000-1,500

\$1,500-2,200
€1,400-2,000





■*21

AN ITALIAN PATINATED BRONZE MODEL OF THE APOLLO BELVEDERE

ROME, LATE 19TH CENTURY, AFTER THE ANTIQUE

Marked 'Rominelli' and 'Copia de Apolo Belvedere do Museu do Vaticano en Roma', on a dove grey circular marble column, 19th century
18¾ in. (47.5 cm.) high, the bronze; 60¼ in. (153 cm.) high, overall (2)

£1,200-1,800

\$1,800-2,600
€1,600-2,400



*23

AN ITALIAN PATINATED BRONZE GROUP OF HERCULES AND THE ERYMANTHIAN BOAR

LATE 19TH/EARLY 20TH CENTURY, AFTER GIAMBOLOGNA (1529-1608)

On an ebonised plinth
20 in. (51 cm.) high, overall

£600-1,000

\$880-1,500
€790-1,300

This bronze together with lots 22, 24 and 42 appear in Claudio Bravo's painting *Bronces Romanos*, 1986 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, p. 143).



■*22

AN ITALIAN BRONZE FIGURE OF THE DANCING FAUN

NAPLES, LATE 19TH CENTURY, AFTER THE ANTIQUE
Standing on a stepped square base with a cast foundry seal marked 'Chirazzi Naples', weathering
32 in. (81 cm.) high

£800-1,200

\$1,200-1,800
€1,100-1,600



*24

AN ITALIAN BRONZE FIGURE OF NARCISSUS

NAPLES, DATED 1906, AFTER THE ANTIQUE
On an integral round base and mahogany plinth, with foundry and dating marks to the base 'Sab De Angelis & Fils / Naples 1906', weathering
29 in. (73.5 cm.) high, overall

£700-1,000

\$1,100-1,500
€920-1,300

■*25

A BELGIAN PATINATED BRONZE FIGURE OF LORENZO DE MEDICI

LATE 19TH CENTURY, AFTER MICHELANGELO (1475-1564)

Signed 'B VERBEYST FONDEUR / BRUXELLES'

21¼ in. (54 cm.) high

£800-1,200

\$1,200-1,800
€1,100-1,600



26



25

■*26

AN ITALIAN PATINATED BRONZE MODEL OF AMOR-ATYS

20TH CENTURY, AFTER DONATELLO (1386-1466)

On an integral circular base

43 in. (109 cm.) high

£2,000-3,000

\$3,000-4,400
€2,700-3,900

This lot appears in Claudio Bravo's painting *Dionysos*, 1984 (*Claudio Bravo et le Marco*, exh. cat., Paris, 2004, p. 33).

■*27

A FLORENTINE BRONZE FIGURE OF A FAUN

LATE 19TH CENTURY, CAST FROM THE MODEL BY E. VANNUCCI

Playing a pair of castanets, on a naturalistic base, signed 'E. Vannucci' and with foundry mark 'F.A.F. G. Vignali, Firenze', weathering and damages

39½ in. (100 cm.) high

£2,000-3,000

\$3,000-4,400
€2,700-3,900



27



28

***28**

CLAUDIO BRAVO (1936-2011)

Untitled

signed and dated 'CLAUDIO BRAVO MCMLXXXIII' (lower left)
oil on canvas
12¼ x 18⅞ in. (31 x 48 cm.)
Executed in 1983

£15,000-25,000

\$22,000-37,000
€20,000-33,000

***29**

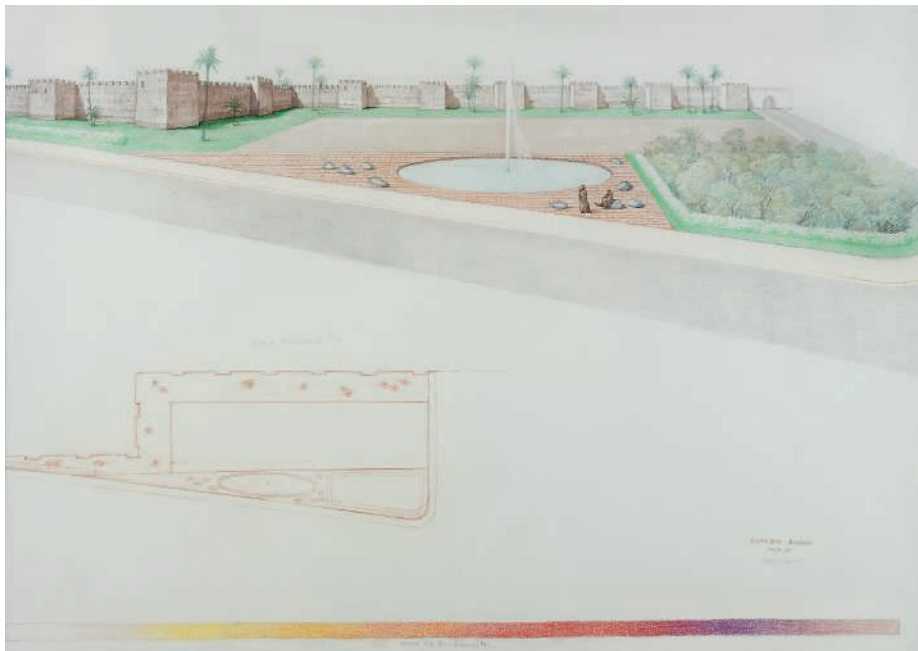
CLAUDIO BRAVO (1936-2011)

Taroudant

signed, titled and dated 'Claudio Bravo MMIX Taroudant' (lower right)
colour pencil and graphite on paper
28¾ x 41 in. (73 x 104 cm.)
Executed in 2009

£4,000-6,000

\$5,900-8,800
€5,300-7,900



29



***30**

CLAUDIO BRAVO (1936-2011)

Untitled

signed and dated 'CLAUDIO BRAVO MCMXCIII' (lower left)
 pastel on paper
 9½ x 42 in. (23.7 x 106.5 cm.)
 Executed in 1993

£20,000-30,000

\$30,000-44,000
 €27,000-39,000

***31**

CLAUDIO BRAVO (1936-2011)

Pan

signed and dated 'CLAUDIO BRAVO MCMLXXIV' (on the centre)
 oil on bronze
 9½ x 9½ x 3½ in. (24 x 24 x 8 cm.)
 Executed in 1974

£10,000-15,000

\$15,000-22,000
 €14,000-20,000





***32**

CLAUDIO BRAVO (1936-2011)

Untitled

signed and dated 'CLAUDIO BRAVO MMIII' (lower left)
graphite, colour pencil and watercolour on paper
9¼ x 15¾ in. (28 x 40 cm.)
Executed in 2003

£3,000-5,000

\$4,400-7,300
€4,000-6,600



***34**

CLAUDIO BRAVO (1936-2011)

Untitled

signed 'CLAUDIO BRAVO' (upper right)
graphite, colour pencil and chalk on paper
11½ x 9 in. (29.5 x 22.7 cm.)

£2,000-4,000

\$3,000-5,900
€2,700-5,300



***33**

CLAUDIO BRAVO (1936-2011)

New York City Still Life

lithograph, 1993, on wove paper, signed and dated MCMXCIII in pencil,
numbered AP I/VII, published by Marlborough Graphics, light foxing and pale
dirt in the top third of the image, unexamined out of the frame
Image 740 x 1070 mm.

£1,000-1,500

\$1,500-2,200
€1,400-2,000



***35**

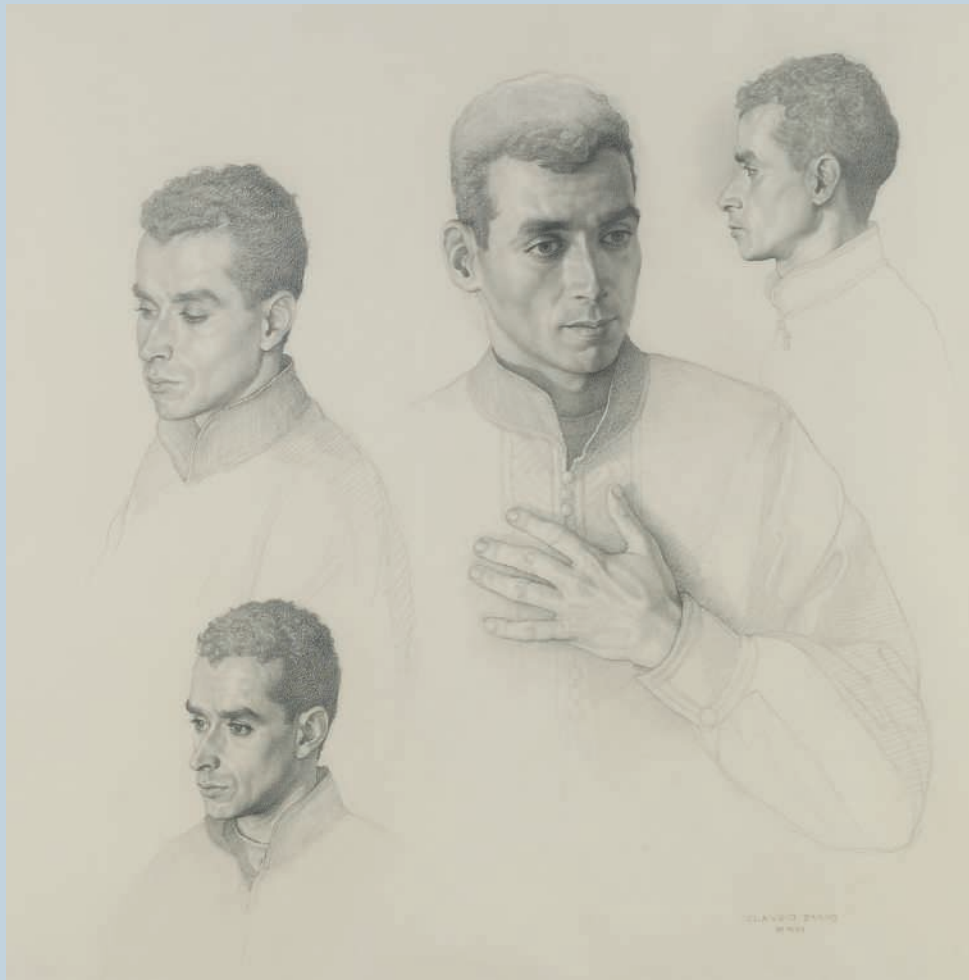
CLAUDIO BRAVO (1936-2011)

Tete Dormido

signed, titled and dated 'Tete Dormido CLAUDIO BRAVO MCMXCIX'
(centre right)
colour pencil on paper
11½ x 8½ in. (30 x 22.5 cm.)
Executed in 1999

£2,000-3,000

\$3,000-4,400
€2,700-3,900



36

***36**

CLAUDIO BRAVO (1936-2011)

Untitled

signed and dated 'CLAUDIO BRAVO MMIII' (lower right)

graphite on paper

28½ x 28¾ in. (71.5 x 72 cm.)

Executed in 2003

£7,000-10,000

\$11,000-15,000

€9,200-13,000

***37**

CLAUDIO BRAVO (1936-2011)

Untitled

signed and dated 'CLAUDIO BRAVO MCMLXVIII' (upper left)

colour pencil and ballpoint pen on paper

11¼ x 7¾ in. (28.7 x 19.8 cm.)

Executed in 1968

£3,000-5,000

\$4,400-7,300

€4,000-6,600



37



*38

AN UZBEK SUSANI

CIRCA 1900, PROBABLY LAKHAI

Embroidered with foliate motifs in various shades of indigo on a red cotton ground

6 ft. 10 in. x 10 ft. 3¼ in. (208.5 x 313 cm.), excluding pole

£1,000-1,500

\$1,500-2,200
€1,400-2,000



■*40

A SPANISH GILTWOOD AND EBONISED MIRROR

LATE 17TH/EARLY 18TH CENTURY

The later plate within a foliate-carved frame, originally a picture frame; together with a Spanish giltwood and marbled mirror, late 19th century
35 x 27 in. (89 x 68.5 cm.) and 37 x 30¼ in. (94 x 77 cm.) (2)

£1,200-1,800

\$1,800-2,600
€1,600-2,400

This lot appears in Claudio Bravo's painting *Mi Estudio*, 1996 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, p. 239).



■*39

THREE SPANISH WALNUT ARMCHAIRS

17TH - 19TH CENTURY

Each back and seat covered in burnt orange or green velvet, above stop-fluted square supports joined by a carved stretcher

The orange examples: 46½ in. (118 cm.) high; 25½ in. (65 cm.) wide; 20 in. (51 cm.) deep, and slightly smaller

The green example: 45 in. (114 cm.) high; 26 in. (66 cm.) wide; 21½ in. (54.5 cm.) deep

(3)

£1,200-1,800

\$1,800-2,600
€1,600-2,400

These armchairs appears in Claudio Bravo's paintings *Interior del Estudio*, 1991 and 1992, *El libro de Vitruve*, 1996 and *La vista*, 1997 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, pp. 189 & 202 and *Claudio Bravo et le Marco*, exh. cat., Paris, 2004, pp. 53-54).



■*41

AN INDIAN HARDWOOD SIDE TABLE

MID-19TH CENTURY

The shaped top above a frieze drawer carved with cherubs entwined in scrolling foliage, the conforming pierced apron centred by a scallop shell, on cherub and lion monopodia headed by eagles

33¾ in. (886 cm.) high; 46 in. (117 cm.) wide; 29 in. (73.5 cm.) deep

£3,000-5,000

\$4,400-7,300
€4,000-6,600

This lot appears in Claudio Bravo's paintings *Mi Estudio*, 1996 and *Annunciacion (vanitas)*, 1992, offered at Sotheby's, New York, 18 November 2009, lot 56 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, p. 165).





***42**
**AN ITALIAN SERPENTINE FIGURE
 OF THE FARNESE HERCULES**
 SECOND HALF 19TH CENTURY,
 AFTER THE ANTIQUE

On a separate square plinth
 19¼ in. (49 cm.) high, overall

£1,000-1,500

\$1,500-2,200
 €1,400-2,000

For further details on this lot please refer to
 christies.com.



***44**
**A PARCEL-GILT AND ENAMELLED
 BLUE GLASS CASKET**
 AUSTRIA OR FRANCE, 20TH CENTURY

On four paw feet, with calligraphy and interlocking
 foliate tendrils beneath lobed arches, with slightly
 domed hinged cover
 8½ in. (21.5 cm.) high; 13 in. (33 cm.) wide;
 8 in. (20 cm.) deep

£1,000-1,500

\$1,500-2,200
 €1,400-2,000



■ **Ω46**
**A MOROCCAN POLYCHROME-PAINTED
 FLOOR LAMP**
 LATE 20TH CENTURY

Carved overall with fruit and foliage,
 fitted for electricity
 58½ in. (148.5 cm.) high

£600-1,000

\$880-1,500
 €790-1,300



***43**
**A PATINATED BRONZE MODEL
 OF A HORSE**
 LATE 19TH CENTURY, PROBABLY ITALIAN

On a later white marble base
 23½ in. (60 cm.) high; 22 in. (56 cm.) wide;
 8¼ in. (21 cm.) deep

£3,000-5,000

\$4,400-7,300
 €4,000-6,600

This lot appears in Claudio Bravo's paintings *Mi
 Estudio*, 1996 and *Caballos*, 2011 (P. Bowels and
 M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*,
 Madrid, 1996, p. 239 and Marlborough Gallery,
 New York).



***45**
**TWO CARVED WHITE MARBLE BUSTS
 OF ISABELLA AND GEORGE JEROME
 WATSON TAYLOR**

ATTRIBUTED TO JOHN GIBSON R.A.
 (1790-1866), 1816

Each on a circular marble socle, the sitter's name
 inscribed to the reverse, signed and dated to the
 reverse 'I GIBSON FT 1816' and 'I G. FT 1816'
 respectively
 15 in. (38 cm.) high, and slightly smaller (2)

£800-1,200

\$1,200-1,800
 €1,100-1,600

PROVENANCE:

Probably George W. Watson Taylor, M. P.,
 Erlestoke Park, near Devizes, Wiltshire, 1820-1832.

Both busts appear in Claudio Bravo's painting
Naturaleza Muerta con Esculturas Inglesas, 1991.
 For further details on this lot please refer to
 christies.com.



(part lot)

***47**
TWO EQUESTRIAN PAINTINGS
 MUGHAL INDIA, 17TH AND 19TH CENTURY

Opaque pigments heightened with gold on paper,
 the first depicting a saddled stallion facing right,
 an identification inscription in black *nasta'liq*
 script reading 'Mahbub' above, with black rules;
 the second with a saddled white horse facing left;
 each mounted, framed and glazed
 The first: 8¾ x 6¾ in. (22 x 17 cm.)
 The second: 2¾ x 3¼ in. (6 x 8 cm.) visible (2)

£600-1,000

\$880-1,500
 €790-1,300

The first saddled stallion appears in Claudio
 Bravo's paintings *Dionysos*, 1984 and *Caballos*,
 2001 (*Claudio Bravo et le Marco*, exh. cat., Paris,
 2004, p. 33 and Marlborough Gallery, New York).

■Ω48

A LARGE COLLECTION OF MOROCCAN LEATHER AND EMBROIDERED BABOUCHES

MODERN

Displayed by colour on a pine rack; together with three framed posters, including one of a similar red themed babouche rack painting, one of a painting of this babouche rack and one depicting Claudio Bravo with the blue themed babouche rack painting

The rack of babouches: 63¾ x 51¼ in. (162 x 130 cm.) (4)

£800-1,200 \$1,200-1,800
€1,100-1,600



(part lot)

■Ω49

A COLLECTION OF SIX MOROCCAN WHITE LEATHER POUFFES

LATE 20TH CENTURY

Together with a pair of Claudio Bravo's white leather babouches

The circular pair: 16 in. (40.5 cm.) high; 24 in. (61 cm.) diameter (7)

£400-800 \$590-1,200
€530-1,100

The babouches and round pouffes in this lot appear in multiple Claudio Bravo paintings, including *La Silla de Le Corbusier*, 1977, *El Guardián y su Hijo*, 1979, *Vanitas*, 1981, *Babuchas*, 1989, *Padre e Hijo*, 1989, *Djellabas verdes y azules*, 1994, *Gandoura Rosa*, 1995, *El tacto*, 1997 and *La oración árabe*, 1999 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, pp. 73, 85, 94-95, 170-171 and 234 and *Claudio Bravo et le Marco*, exh. cat., Paris, 2004, pp. 46, 55 and 58).



■λ*50

BENJAMÍN LIRA (CHILEAN, B. 1950)

Cabeza azul

With an impressed stamp signature 'BL' to the reverse
glazed earthenware

38 in. (97 cm.) high;

on a walnut veneered plinth 23¾ in. (60 cm.) high

£1,500-2,500 \$2,200-3,700
€2,000-3,300





■*51
**A CHINESE HARDWOOD, THUYAWOOD AND EBONISED
 ALTAR TABLE**
 EARLY 20TH CENTURY

The top with scrolled ends carved with *ruyi* heads, above a pierced rope and coin frieze
 32½ in. (83 cm.) high; 45½ in. (115.5 cm.) wide; 15½ in. (39.5 cm.) deep

£600-1,000

\$880-1,500
 €790-1,300



■*53
A CHINESE HUALI ALTAR TABLE
 19TH CENTURY

The long single-panel top set within a rectangular frame above a frieze carved with *shou* medallions, on trestle supports
 33¼ in. (84.5 cm.) high; 77½ in. (197 cm.) wide; 18½ in. (47 cm.) deep

£1,500-2,500

\$2,200-3,700
 €2,000-3,300



■*52
A CHINESE HUALI ALTAR TABLE
 LATE 19TH CENTURY

The rectangular top above a pierced rope and coin frieze, on circular legs
 31 in. (79 cm.) high; 52 in. (132 cm.) wide; 16 in. (40.5 cm.) deep

£1,200-1,800

\$1,800-2,600
 €1,600-2,400



■*54
A CHINESE HONGMU AND HARDWOOD SIDE TABLE
 19TH CENTURY

The rectangular top above three frieze drawers
 33¼ in. (84½ cm.) high; 46 in. (119 cm.) wide; 24½ in. (62 cm.) deep

£600-1,000

\$880-1,500
 €790-1,300



Ω55

A COLLECTION OF TWELVE CHINESE ARCHAISTIC JADE CARVINGS

MING DYNASTY (1368-1611) AND LATER

Comprising a spinach green jade ceremonial tablet, and eleven variously carved *bi* discs 12½ in. (32 cm.) high, and smaller, all with wood stands

(12)

£2,000-3,000

\$3,000-4,400
€2,700-3,900

One of the carved *bi* discs in this lot appears in Claudio Bravo's painting *Naturaleza Muerta con Campana China*, 1983 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, p. 104).



(part lot)

*57

A GROUP OF VARIOUS CHINESE AND JAPANESE CERAMIC WARES

SONG/YUAN DYNASTY (12TH-14TH CENTURY) AND LATER

Comprising a Qingbai lobed dish, twenty-four small white and celadon-glazed jars, ewers, vases and boxes and covers, and a Japanese studio pottery cup

The dish: 5½ in. (14.2 cm.) diameter, fitted box (26)

£1,000-2,000

\$1,500-2,900
€1,400-2,600



*59

A COLLECTION OF NINE SOAPSTONE AND HARDSTONE CARVINGS

MING DYNASTY (1368-1644) AND LATER

Comprising a soapstone carved seal, with gilt inscription including the signature Chen Feng Zi, and cyclical date probably corresponding to 1968; two jade *cong*, probably Ming Dynasty; two jade archer's rings; and four hardstone brush pots 6 in. (15 cm.) high and smaller, eight perspex stands

(9)

£1,000-2,000

\$1,500-2,900
€1,400-2,600



*56

A NAWAB ENTERTAINED

MURSHIDABAD, PROVINCIAL MUGHAL SCHOOL, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, the *nawab* facing right, reclining on a bolster, a courtier to his right, the *soonta* bearers in his back, three female musicians in front, a pavillion and a courtyard in the background, possibly an identification inscription in black ink above reading 'Nawab Naferjeng', mounted, framed and glazed 9¾ x 11¼ in. (23.8 x 28.6 cm.), visible

£1,000-1,500

\$1,500-2,200
€1,400-2,000



*58

A MUGHAL PRINCE AND A COURTIER

INDIA, LATE 19TH CENTURY

Opaque pigments heightened with gold on paper, each depicted standing and bearing arms, the haloed prince facing right, wearing a intricately tied red turban, white tunic with *boteh* patterns tied with a richly woven sash; the courtier facing him, with white turban and red tunic, in black rules, with ochre margins, mounted, framed and glazed 9¾ x 6¾ in. (25 x 17.5 cm.), visible

£600-1,000

\$880-1,500
€790-1,300



~*60

A MUGHAL RULER AT DURBAR, AN EQUESTRIAN PORTRAIT OF A RAJA, EMPEROR AKBAR AND A PRINCESS AND THE AVATARS OF VISHNU

INDIA, 19TH AND 20TH CENTURY

Each on paper framed and glazed, the first with a nobleman beneath a canopy receiving a petition; the second with horsemen on caparisoned steeds; the third with Akbar and a princess; the fourth, with the avatars of Vishnu 14¾ x 10¾ in. (37.5 x 27.4 cm.), visible; 11¼ x 9¼ in. (30 x 23.5 cm.), visible; 8 x 4½ in. (20.4 x 11.4 cm.), the sketch; 6¾ x 17½ in. (17 x 45 cm.) (4)

£400-600

\$590-880
€530-790



■*61

A FRAGMENTARY ROMAN MARBLE MALE HEAD

CIRCA 1ST-2ND CENTURY A.D.

With short curling hair brushed forwards, a rounded face and large lidded eyes
10¼ in. (26 cm.) high

£4,000-6,000

\$5,900-8,800

€5,300-7,900

PROVENANCE:

Acquired prior to 1990.

■*62

AN ITALIAN PATINATED BRONZE MODEL OF THE CHIMERA OF AREZZO

19TH CENTURY, AFTER THE 4TH CENTURY B.C. ETRUSCAN BRONZE

On a modern beech plinth
69 in. (175 cm.) high; 54¾ in. (139 cm.) wide;
24½ in. (62 cm.) deep, overall

£10,000-15,000

\$15,000-22,000

€14,000-20,000

The original bronze 'Chimera of Arezzo', circa 400 B.C., is one of the best known examples of ancient Etruscan art. The sculpture was found in Arezzo, an ancient Etruscan and Roman city in Tuscany, and placed on public view at the Palazzo Vecchio. It now resides in the Museo Archeologico Nazionale, Florence.

In Green mythology, the Chimera, a monstrous fire-breathing creature with a lion's head, goat's body and dragon's tail, ravaged the city of Lycia until it was slain by Bellerophon's arrows. The goat's head in the 'Chimera of Arezzo' bronze displays an arrow wound with drops of blood, inflicted by the Greek hero.





Interior con Escultura
by Claudio Bravo, 1995
©The Estate of Claudio Bravo,
courtesy of
Marlborough Gallery, New York



■*63

A ROMAN MARBLE DANCING SATYR

CIRCA 1ST CENTURY A.D.

The nude figure standing with weight on his left leg, his right leg held out behind, his muscular torso twisted to the left with his right arm flung out in front and his left arm held behind, a strap draped diagonally around his lower body and thighs and looped through a fold of drapery at the back of his legs
38½ in. (98 cm.) high

£20,000-40,000

\$30,000-59,000

€27,000-53,000

PROVENANCE:

Anonymous sale; Christie's, London, 13 July 1983, lot 260.
New York art market.

This figure appears in Claudio Bravo's painting *Interior con Escultura*, 1995
(P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, p. 235).

This lively figure most likely represents the so-called Dancing Satyr, a Roman copy of a popular Hellenistic Greek prototype. "The dance is the favourite pastime, too, of the satyr who had already, in the works of the school of Lysippos, become an exponent of the lust for life of this period" (M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1967, p. 139). With head thrown back in ecstasy or turned to look at their tails, the variations held their arms aloft, or held pipes, clappers, a wine cup or swung a thyrsus. For a related example cf. C. C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley and Los Angeles, 1981, p. 166, no. 133.



63



63 (verso)

■*64

A ROMAN MARBLE MALE FIGURE

CIRCA 2ND CENTURY A.D.

The naked youth standing with weight on his right leg, left leg bent, with well defined musculature and pronounced iliac crests, wearing a chlamys fastened with a brooch on his right shoulder and falling down his back, on an integral base with tree trunk and cuirass support
71 in. (180 cm.) high

£30,000-50,000

\$44,000-73,000

€40,000-66,000

PROVENANCE:

Acquired prior to 1976.

EXHIBITED:

Madrid, Museo Nacional del Prado, *La Donación de Claudio Bravo*, from 24 May 2000.

LITERATURE:

R. Cidoncha (ed.), *La Donación de Claudio Bravo, veint esculpturas Grecorromanas*, Madrid, Museo Nacional del Prado, 2000, p. 56, no. 19.



64 (verso)



The nude youthful male statue type, so masterfully rendered by the Greek sculptors including Polykleitos, Pheidias and Lysippos, was ubiquitous in the Roman world. Such figures were copied and adopted by the Romans for multiple purposes, the identification of the subject depending on the addition of any associated attributes - from athletes to ephebes, and gods to heroes. Besides their popularity as decoration in the homes of the Roman *nobiles* (aristocracy), theatres, bath complexes and public spaces throughout the Empire were ornamented with niches filled with marble and bronze sculpture. One possible attribution for the above figure could be Meleager, one of the Greek heroes who searched for the Golden Fleece and who hunted the Caledonian Boar. The original statue was produced by the Late Classical sculptor Skopas, circa 340 B.C., and was an extremely popular subject matter in Roman times, with the youth usually shown with a chlamys draped over his shoulders, and with a hunting dog and the boar head by his side.



■*65

A POLISHED SANDSTONE LINGAM

KHMER, ANGKOR PERIOD, ANGKOR OR BAYON STYLE,
12TH/13TH CENTURY

18¼ in. (47 cm.) high

£4,000-6,000

\$5,900-8,800
€5,300-7,900

PROVENANCE:

Cordier & Ekstrom Gallery, New York City, New York, 1973

This lot appears in Claudio Bravo's painting *Vanitas*, 1981 and *Lingam*, 1975 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, pp. 94-95 and E. J. Sullivan, *Claudio Bravo*, New York, 1985).

A comparable sandstone lingam was sold from the Doris Wiener Collection at Christie's, New York, 20 March 2012, lot 166.

■*66

**A SPECIMEN AND FOSSIL MARBLE, SLATE, MAHOGANY
AND PINE OCTAGONAL TABLE**

19TH CENTURY

Geometrically inlaid with various marbles, on a turned shaft and tripartite base
28 in. (71 cm.) high; 50 in. (127 cm.) wide; 50 in. (127 cm.) deep

£2,000-4,000

\$3,000-5,900
€2,700-5,300



■*67

AN EMPIRE PARCEL-GILT AND MAHOGANY ARMCHAIR

EARLY 19TH CENTURY, POSSIBLY SPANISH

Covered in light green velvet, on winged mythological bird herm legs and lion's
paw feet, later gilded and with traces of green decoration
38 in. (96.5 cm.) high; 28 in. (71 cm.) wide; 29 in. (74 cm.) deep

£1,500-2,500

\$2,200-3,700
€2,000-3,300





■*68

A COLLECTION OF FIVE OPENWORK WHITE-METAL AND COPPER-INLAID BRASS CANDLESTICKS (CAIROWARE) LATE 19TH/EARLY 20TH CENTURY

Comprising two pairs, one circular and one hexagonal, and a further hexagonal example
The tallest: 12¼ in. (31 cm.) high

£1,000-1,500

(5)

\$1,500-2,200
€1,400-2,000



■Ω70

A PAIR OF OPENWORK WHITE-METAL AND COPPER-INLAID BRASS HEXAGONAL OCCASIONAL TABLES (CAIROWARE) 20TH CENTURY

Each with mihrab arch doors enclosing a shelf
22¾ in. (58 cm.) high; 14 in. (36 cm.) wide; 14 in. (36 cm.) deep

£1,000-1,500

(2)

\$1,500-2,200
€1,400-2,000



■~*69

A NEAR PAIR OF INDIAN BONE-INLAID TEAK OCTAGONAL OCCASIONAL TABLES CIRCA 1900, PROBABLY HOSHIARPUR

Each elaborately inlaid removable top on a folding base
24 in. (61 cm.) high; 24 in. (61 cm.) wide; 24 in. (61 cm.) deep

£700-1,000

(2)

\$1,100-1,500
€920-1,300



■~*71

AN INDIAN EBONY AND BONE-INLAID TEAK AND CANED PLANTER'S CHAIR AND A SIMILAR FOLDING CHAIR LATE 19TH - 20TH CENTURY, PROBABLY HOSHIARPUR

Each inlaid overall with scrolling foliage
The planter's chair: 35 in. (89 cm.) high; 30½ in. (77.5 cm.) wide, arms closed
The folding chair: 41½ in. (105.5 cm.) high; 23 in. (58.5 cm.) wide, when upright

£1,000-1,500

(2)

\$1,500-2,200
€1,400-2,000



■ λ*72

JORGE OTEIZA (1908-2003)

HOMENAJE A LOS VKHUTEMAS [TRIBUTE TO VKHUTEMAS]

incised with the artist's initials and numbered 'TZA ½' (on the lower side)
painted iron
23 x 23.5/7 x 20½ in. (58.5 x 60 x 52 cm.), overall
Executed in 2001, this work is number one from an overall edition of three plus one *hors commerce*

£5,000-7,000

\$7,400-10,000
€6,600-9,200

PROVENANCE:

Marlborough Gallery, Madrid.
Acquired from the above by Claudio Bravo and by descent.

EXHIBITED:

Madrid, Marlborough Gallery, *Jorge Oteiza*, 2006 (another from the edition exhibited).

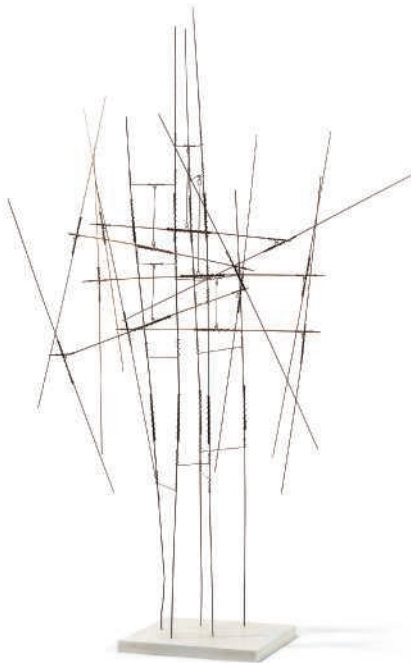
LITERATURE:

T. Badiola, *Oteiza, Catalogue Raisonné of Sculpture*, Navarra, 2016, p. 809.

Jorge Oteiza is considered, along with Eduardo Chillida, to be one of the most influential figures in Spanish Post-War sculpture. In 1957, after being awarded the Grand Prix for his sculpture at the 4th São Paulo Art Biennial, Brazil, he abandoned figuration and expressionism to embark instead on an epic exploration of abstraction. Looking to Modernists Piet Mondrian and Kazimir Malevich and taking his inspiration, at least initially, from both artists and their geometric idioms, Jorge Oteiza chose the cube – a perfect and pure shape – as the basic abstract element for his sculptural experimentation of emptying simple geometric forms.

In *Homenaje a los Vkhutemas* (2001), Oteiza combines the evocation of his hallmark spatial concerns with a personal homage to Vkhutemas, the Russian state art and technical school, founded in 1920 in Moscow, and its avant-garde spirit. Vkhutemas was a centre for three major contemporaneous movements, all of which were explored by Oteiza: constructivism, rationalism and suprematism. The faculty and students at Vkhutemas transformed Modernist approaches to art and reality through the manipulation of geometry and new modes of space.

This sculpture was made during Jorge Oteiza's last creative period (2001-2002), when his works were interpretations of models from the 50s and 70s.



■ λ*73

KNOPP FERRO (AUSTRIAN, B. 1953)

Fuge 23:38

signed and dated to the underside '23: 38 / Knopp Ferro 2006'
iron rods
36 in. (91.5 cm.) high
Executed in 2006

£1,000-1,500

\$1,500-2,200
€1,400-2,000



*74

ATTRIBUTED TO RAÚL VALDIVIESO (CHILEAN, 1931-1993)

Untitled

Decorated in relief with lines and small circles,
unsigned, set on an ebonised base
bronze
13 in. (33 cm.) high, overall

£700-1,000

\$1,100-1,500
€920-1,300



■ *75

MASAYUKI NAGARE (JAPANESE, B. 1923)

Untitled

signed and dated 'Nagare 1972' (on the reverse)
black granite
23¾ x 26¾ x 14½ in. (60 x 67 x 37 cm.)
Executed in 1972

£3,000-5,000

\$4,400-7,300
€4,000-6,600



ELIASSON

λ*76

ARNALDO POMODORO (B. 1926)

Sfera

signed, dated, numbered and dedicated 'Arnaldo Pomodoro, 1986 4/9 a Claudio.gli AUGURI, 2003/04' (on the base)

bronze

6½ x 6½ x 6½ in. (17 x 15.5 x 15.5 cm.), overall

Executed in 1986, this work is number four from an edition of nine plus two artist's proofs

£40,000-60,000

\$59,000-88,000

€53,000-79,000

'I believe the light reflections are very important. The sculptures actually change during the course of the day, in sunshine and shade. The mirroring effects pick up the environment, the spectator. You can be reflected in my spheres, and your image will be distorted. That makes the sculpture very alive, a part of you, of nature in any sort of spot, in a park or in a garden, in the city' (Pomodoro, quoted in S. Hunter, *Arnaldo Pomodoro*, New York, 1982, p. 104).

This work is registered in Archivio Arnaldo Pomodoro, Milan, under no. AP546a.

LITERATURE:

F. Gualdoni (ed.), *Arnaldo Pomodoro Catalogo Ragionato della Scultura Tomo II*, Milan, 2007, no. 795 (illustrated p. 663).





■ *77

MAX BILL (1908-1994)

Konstruktion aus einem Kreisring (Construction from a ring)

dolerite, in three parts
19 $\frac{5}{8}$ x 15 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (50 x 40 x 40 cm.)
Executed circa 1959-66

£60,000-100,000

\$88,000-150,000
€79,000-130,000

EXHIBITED:

London, Marlborough New London Gallery, Sculpture, 1966 (another variant illustrated, p. 25).

Max Bill (1908-1994) was a prominent Swiss artist, architect and designer, who studied at the Bauhaus in Dessau under the tutelage of famed artist such as Wassily Kandinsky, Paul Klee and Oskar Schlemmer between 1927 and 1929.

As an artist and designer, Bill was part of the 'concrete art' movement. The movement's manifesto explains that its art must be wholly devoid of any naturalistic references from the visual world. 'Concrete art' was to emanate from the mind only and, as a result, most works are based on geometric patterns and imagery and mathematical equations often served as a starting point for their creation.

Bill is widely considered to be the single most pivotal influence on Swiss graphic design from the 1950s and his artwork was exhibited extensively in galleries and museums throughout Europe and America. In addition to his career as a practicing artist, Bill was also a professor and he wrote and lectured at length on art, architecture and design.

This lot appears in Claudio Bravo's painting *Lingam*, 1975 (E. J. Sullivan, *Claudio Bravo*, New York, 1985).

Christie's would like to thank Dr. Ruth Siddall, Department of Earth Sciences, UCL, for verifying the identification of the stone.



λ*78

FRANCIS BACON (1909-1992)

Study from human body

aquatint in colours, 1992, with the stamped-signature (as issued) and blindstamp of the artist's estate, numbered 66/90 (there were also 30 artist's proofs), on wove paper, printed by Vigna Antoniniana, Rome with their blindstamp, co-published by Marlborough Graphics and 2RC Edizioni d'Arte with their blindstamp, apparently in good condition, unexamined out of the frame

Plate 1340 x 980 mm., Sheet 1610 x 1200 mm.

£6,000-10,000

\$8,800-15,000

€7,900-13,000

LITERATURE:

Sabatier 8



λ*79

FRANCIS BACON (1909-1992)

Oedipus and the Sphinx (after Ingres)

lithograph in colours, 1984, on wove paper, signed in pencil, inscribed H.C., an *hors commerce* impression aside from the edition of 150, printed by Arts Litho, Paris, with their blindstamp, published by Éditions de la Différence, Paris, the full sheet, apparently in good condition, unexamined out of the frame

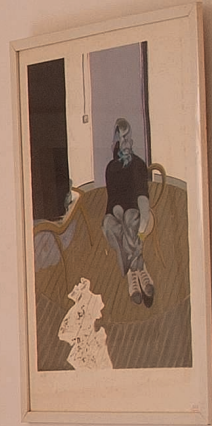
£6,000-10,000

\$8,800-15,000

€7,900-13,000

LITERATURE:

Sabatier 18





λ*80

FRANCIS BACON (1909-1992)

Autoportrait

lithograph in colours, 1977, on Arches wove paper, very faint traces of the signature, numbered 22/180 in pencil, printed by Mourlot, Paris, the full sheet, pale time staining, foxing across the sheet, framed
Image 850 x 635 mm., Sheet 1020 x 720 mm.

£2,000-4,000

\$3,000-5,900
€2,700-5,300

LITERATURE:
Sabatier 12

λ*81

FRANCIS BACON (1909-1992)

One plate (middle panel), from: Triptych August 1972

lithograph in colours, 1979, on wove paper, signed in pencil, numbered 165/180, published by Galerie Lelong, Paris, in good condition, framed
Image 655 x 485 mm., Sheet 895 x 625 mm.

£4,000-6,000

\$5,900-8,800
€5,300-7,900

LITERATURE:
Sabatier 23



λ*82

FRANCIS BACON (1909-1992)

Figure Writing Reflected in a Mirror

lithograph in colours, 1977, on Arches wove paper, signed in brown felt-tip pen (faded), numbered 92/180, published by Galerie Claude Bernard, Paris, pale light-staining, foxing predominantly in the margins, framed
Image 850 x 635 mm., Sheet 1020 x 720 mm.

£1,500-2,500

\$2,200-3,700
€2,000-3,300

LITERATURE:
Sabatier 13

λ Ω83

HANS SILVESTER (GERMAN, B. 1938)

Les Peuple de l'Omo (People from Omo)

(i) signed and numbered '2/10 Hans Silvester' (on a label affixed to the reverse)

(ii) (iii) (iv) (v) (vi) signed and numbered '1/10 Hans Silvester' (on a label affixed to the reverse)

Diasac mounted c-print, in six parts
Each 39 x 27½ in. (99.3 x 69.5 cm.)

(ii) Executed in 2005

(iii) (vi) Executed in 2006

(i) (iv) (v) Executed in 2007

(6)

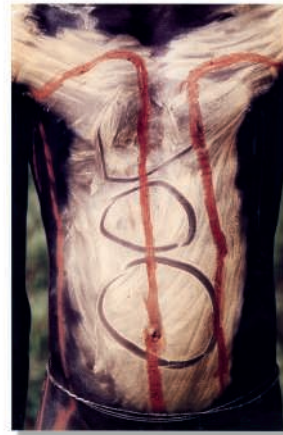
£2,000-3,000

\$3,000-4,400

€2,700-3,900

PROVENANCE:

Malborough Gallery, New York.



λ*84

RAFAEL CIDONCHA (SPANISH, B. 1952)

Rooftops at Taroudant

signed and dated 'Cidoncha 04' (lower right)

oil on canvas laid down on board

11 x 13¾ in. (27.9 x 34.9 cm.)

£800-1,200

\$1,200-1,800

€1,100-1,600



λ*85

RAFAEL CIDONCHA (SPANISH, B. 1952)

Reflections

signed and dated 'Cidoncha 01' (lower right)

oil on canvas

10¾ x 13¾ in. (27 x 35 cm.)

£500-800

\$740-1,200

€660-1,100



*86

OLIVIER PREMOLI, 20TH CENTURY

Untitled

signed and dated 'Olivier Premoli 95' (lower left)

pen and black ink and acrylic on brown paper

8¼ x 7½ in. (20.9 x 19.1 cm.)

£400-600

\$590-880

€530-790



87



(verso)



88



(verso)

λ*87

PABLO PICASSO (1881-1973)

Tête au masque (A.R. 364)

stamped, marked and numbered 'Madoura Plein Feu / Empreinte Originale de Picasso / 8/100' (underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 12¼ in. (31.2 cm.)

Conceived in 1956 and executed in a numbered edition of 100

£6,000-9,000

\$8,800-13,000
€7,900-12,000

λ*88

PABLO PICASSO (1881-1973)

Jacqueline au chevalet (A.R. 335)

stamped, marked and numbered 'Empreinte Originale de Picasso / Madoura Plein Feu / C 119 Bis / 30/100' (underneath)

white earthenware ceramic plate with coloured engobe and glaze

Diameter: 16¾ in. (42.5 cm.)

Conceived in 1956 and executed in a numbered edition of 100

£6,000-9,000

\$8,800-13,000
€7,900-12,000

*89

MARILYN

AFTER ANDY WARHOL

screenprints in colours, on wove paper, eight from the set of ten, the reverse stamped in ink *Fill in your own signature and published by Sunday B. Morning*, printed to the edges of the sheet as published, generally in good condition, unexamined out of the frames
S. 842 x 842 mm.

(8)

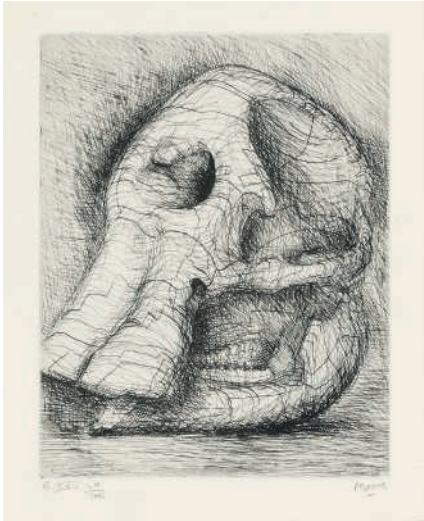
£3,000-5,000

\$4,400-7,300
€4,000-6,600

For further details on this lot please refer to christies.com.







90



91



92 (part lot)



λ*90

HENRY MOORE (1898-1986)

*Elephant Skull Plate XVII,
from: Elephant Skull Album*

etching, 1969, on the artist's watermarked wove paper, signed in pencil, inscribed *PI XVII* and numbered 49/100, in good condition, framed Plate 254 x 200 mm.

£400-600

\$590-880
€530-790

LITERATURE:
Cramer 130

λ*91

SIR CECIL BEATON (1904-1980)

A young lady asleep in a chair

signed 'BEATON' (lower right)

ink

16 x 11½ in. (40.7 x 29.3 cm.)

£600-1,000

\$880-1,500
€790-1,300

*92

**A COLLECTION OF EXHIBITION
POSTERS**

VARIOUS ARTISTS

ten lithographs in colours, condition B+;
not backed, framed (10)

£800-1,200

\$1,200-1,800
€1,100-1,600

Ω93

UNKNOWN PHOTOGRAPHER

Pablo Picasso, 1960s

nine gelatin silver prints, printed later, framed
each 12 x 15½ in. (30.5 x 39.4 cm.), approx. (9)

£2,000-3,000

\$3,000-4,400
€2,700-3,900



93 (part lot)





λ*94

PABLO PICASSO (1881-1973)

Quatre femmes nues et tête sculptée, from: La Suite Vollard

etching, 1934, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by Ambroise Vollard, Paris, 1939, the full sheet, a deckle edge at right, pale time staining, pinpoint foxing in the margin, otherwise in good condition, framed
Plate 223 x 316 mm., Sheet 340 x 445 mm.

£15,000-20,000

\$22,000-29,000
€20,000-26,000

PROVENANCE:

With Henri Petiet, Paris (with his number 347 in pencil at lower left).

LITERATURE:

Bloch 219; Baer 424

λ*95

PABLO PICASSO (1881-1973)

Le Repos du Sculpteur devant une Bacchanale au Taureau, from: La Suite Vollard

etching, 1933, on Montval laid paper, watermark Montgolfier and Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by Ambroise Vollard, Paris, 1939, time staining, scattered foxing, framed
Plate 195 x 267 mm., Sheet 330 x 443 mm.

£4,000-6,000

\$5,900-8,800
€5,300-7,900

LITERATURE:

Bloch 165; Baer 318





■ λ*96

MANOLO VALDÉS (B. 1942)

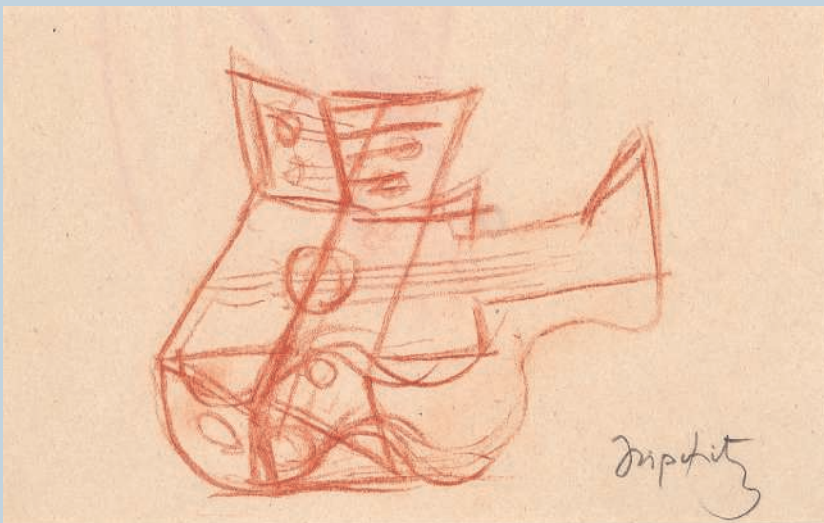
Perfil V

etching, aquatint and collage in colours, 2006, on wove paper, signed in pencil, numbered 11/50 (there were also five artist's proofs), published by Galería Hispánica, Madrid, the full sheet, apparently in very good condition, unexamined out of the frame
Image & Sheet 1695 x 1295 mm.

£5,000-7,000

\$7,400-10,000

€6,600-9,200



λ*97

JACQUES LIPCHITZ (1891-1973)

Instrument de musique

signed 'JLipchitz' (lower right)

sanguine on paper

5¼ x 8 in. (13.4 x 20.4 cm.)

Executed in 1918

£3,000-5,000

\$4,400-7,300

€4,000-6,600

PROVENANCE:

Marlborough Gallery, New York (no.38.980) & Madrid (no.14658).

λ*98

JACQUES LIPCHITZ (1891-1973)

Nature Morte

signed 'JLipchitz' (lower right)
charcoal on paper
15¼ x 12½ in. (38.9 x 32.2 cm.)
Executed in 1919

£10,000-15,000

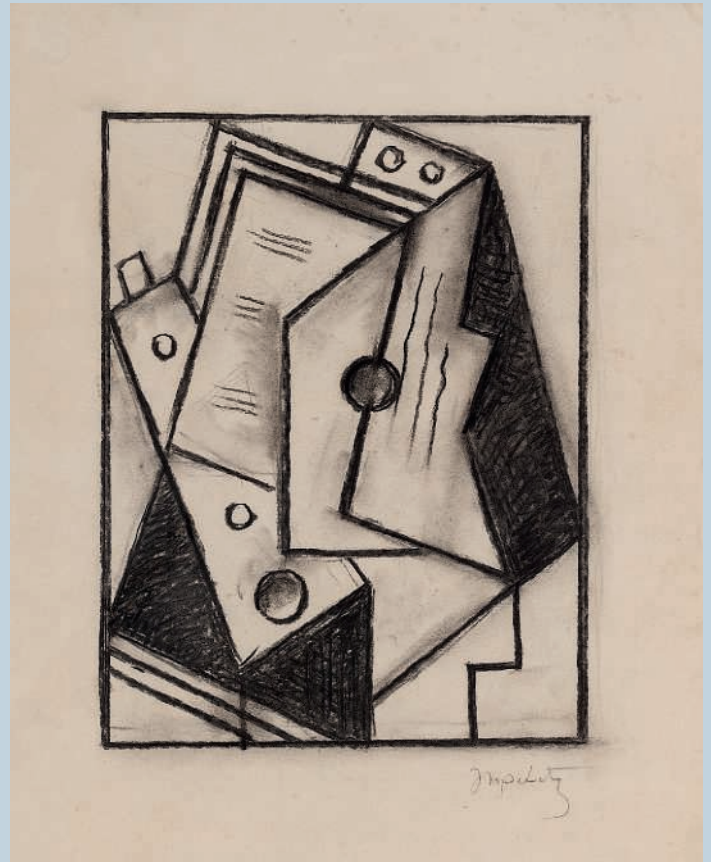
\$15,000-22,000
€14,000-20,000

PROVENANCE:

The artist's estate (with the collection stamp; upper left).
Marlborough Gallery, New York (no. 20.289)
Lester and Joan Avnet, New York.
The Museum of Modern Art, New York, by gift from the above in
April 1978.
Marlborough Gallery, New York (no. 38.958/B 65) & Madrid
(no. 14671).

EXHIBITED:

New York, The Museum of Modern Art, *A Treasury of Modern
Drawing, The Joan and Lester Avnet Collection*, April - July 1978,
no. 128, p. 115 (titled 'Still Life').



λ*99

JACQUES LIPCHITZ (1891-1973)

La serveuse

signed 'Lipchitz' (upper right)
pencil on paper
6¾ x 4⅞ in. (17.1 x 12.3 cm.)
Executed in 1915

£4,000-6,000

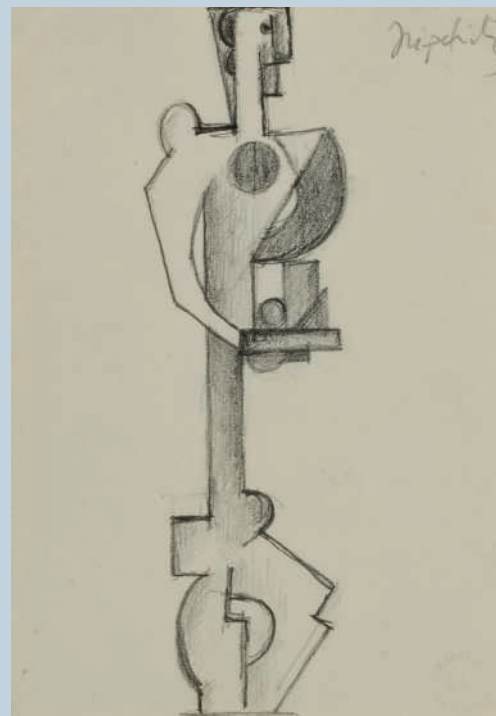
\$5,900-8,800
€5,300-7,900

PROVENANCE:

The artist's estate (with the collection stamp; lower right).
Marlborough Fine Art, London (no. 32498.1 /28.214), New York
(no. 38.959/B232) & Madrid (no. 14672).

EXHIBITED:

New York, Marlborough Gallery, *Jacques Lipchitz, Selected
Sculpture, Reliefs & Drawings 1911-1972*, November - December
1985, no. 87 (illustrated p. 14; titled 'The Waitress').
New York, Marlborough Gallery, *Jacques Lipchitz, Sculpture and
Drawings 1912-1972*, February - March 2004, no. 9 (illustrated p. 13;
titled 'The Waitress 1913-15').





***100**

FRENCH SCHOOL, 17TH CENTURY

Alexander at the tomb of Achilles

black chalk, pen and brown and black ink, brown wash on brown paper
11½ x 16⅝ in. (29.8 x 42.4 cm.)

£800-1,200

\$1,200-1,800
€1,100-1,600



***102**

ITALIAN SCHOOL, LATE 16TH CENTURY

The Adoration of the Magi, after Raphael

pen and brown ink, heightened with white on brown-green prepared paper
13 x 21¼ in. (33.2 x 55.3 cm.)

£600-1,000

\$880-1,500
€790-1,300

A study for the oil painting of *Alexander at the tomb of Achilles* attributed to Nicolas-Pierre Loir (1624-1679) which was offered at Christie's, London, 3 July 2013, lot 253.



***101**

FRENCH SCHOOL, 18TH CENTURY

Male nude seated with his arms crossed

black and white chalk on buff paper
19⅜ x 12⅞ in. (49.1 x 32.5 cm.)

£600-1,000

\$880-1,500
€790-1,300



***103**

GERMAN SCHOOL, LATE 17TH CENTURY

The Judgement of Paris

black chalk, pen and brown ink, brown wash on brown paper, watermark
double-headed eagle

7⅝ x 11½ in. (18.8 x 29.1 cm.); and a drawing of *Saint Bibiana refusing to sacrifice to Pagan Idols, after Pietro da Cortona*, Italian School, 18th Century (2)

£600-1,000

\$880-1,500
€790-1,300



***104**

BARTOLOMEO PINELLI (ROME 1781-1835)

Erminia and the Shepherds (recto); Fragmentary studies of two women with two children, a man with two horses and four men around a table playing a game (verso)

with inscription 'David' (recto and verso)
black chalk, pen and black ink (recto); black chalk
(verso), proprietary watermark with letters M[?]
15¼ x 21⅝ in. (38.7 x 54.2 cm.)

£1,500-2,000

\$2,200-2,900
€2,000-2,600



■*105

A BRUSSELS 'HISTORIC' TAPESTRY
FIRST HALF 17TH CENTURY

Woven in silks and wools, depicting Emperor Augustus
within a frame of foliage and mythological figures
before standards surmounted by eagles,
lacking borders
12 ft. 4 in. x 8 ft. 3½ in. (376 x 253 cm.)

£4,000-6,000

\$5,900-8,800
€5,300-7,900



■*106
A PAIR OF SPANISH GILTWOOD AND CREAM-PAINTED STOOLS
 LATE 19TH CENTURY

Each carved with stiff-leaf, guilloche, entrelac and foliage banding, on outswept square tapering legs
 22 in. (56 cm.) high; 25 in. (63.5 cm.) wide; 14½ in. (37 cm.) deep (2)
 £1,000-1,500 \$1,500-2,200 €1,400-2,000



■*108
A GEORGE III MAHOGANY WING ARMCHAIR
 LATE 18TH CENTURY

Covered in salmon pink damask, on square tapering legs and brass castors
 47 in. (119.5 cm.) high; 32½ in. (82.5 cm.) wide; 25 in. (63.5 cm.) deep
 £800-1,200 \$1,200-1,800 €1,100-1,600



■*107
A FRENCH PROVINCIAL OAK CONSOLE-TABLE
 19TH CENTURY, INCORPORATING EARLIER ELEMENTS

The shaped Tavira Breccia marble top above a pierced scrolling acanthus and *rocaille* frieze, on scrolling cabriole legs joined by a platform, the marble top later and extensively broken and repaired
 33 in. (84 cm.) high; 56½ in. (143.5 cm.) wide; 26 in. (66 cm.) deep
 £2,000-4,000 \$3,000-5,900 €2,700-5,300



■*109
A FRENCH GILTWOOD DAYBED
 19TH CENTURY, OF REGENCE STYLE

The shield-shaped ends covered à *chassis* and carved with shells, acanthus and flowerheads, on cabriole legs and hoof feet, regilt
 45¾ in. (116 cm.) high; 87½ in. (222 cm.) wide; 32 in. (81 cm.) deep
 £2,000-4,000 \$3,000-5,900 €2,700-5,300



■*110

A REGENCE GILTWOOD AND EBONISED MIRROR
EARLY 18TH CENTURY

The shaped rectangular plate surmounted by a pierced S-scroll crest centred by a lion's mask supporting a cherub seated on a wine barrel and holding bunches of grapes, with an acanthus leaf and S-scroll apron centred by a shell, paper label to the reverse inscribed '... *Mirror circa 1740 / from the TASTING ROOM / OF CHATEAU NR. DIJON*'
41 x 23¼ in. (104 x 59 cm.)

£3,000-5,000

\$4,400-7,300
€4,000-6,600

PROVENANCE:

According to paper label, a château near Dijon, 1952.
The Late Hon. David Herbert, Dar Kharroubia, Tangier.



■*112

TWO SPANISH WALNUT AND PARCEL-GILT ARMCHAIRS
LATE 19TH/EARLY 20TH CENTURY

Each back and seat covered in kilim, with acanthus-carved finials, one on turned supports and a sledge base terminating in lion's paw feet, the other with scrolled arms on square supports joined by pierced stretchers
One 54 in. (137 cm.) high; 27½ in. (70 cm.) wide; 28 in. (71 cm.) deep;
the other 52¾ in. (134 cm.) high; 24¾ in. (63 cm.) wide; 24 in. (61 cm.) deep (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,000

One armchair appears in Claudio Bravo's painting *El Sirviente*, 1988 and the other in *La Chilaba Amarilla*, 1990 and *Annunciacion (vanitas)*, 1992, offered at Sotheby's, New York, 18 November 2009, lot 56 (P. Bowels and M. Vargas Llosa, *Claudio Bravo Pinturas y Dibujos*, Madrid, 1996, pp. 165 & 174).



■*111

A SPANISH CHESTNUT COFFER
SECOND HALF 17TH CENTURY

The front carved with a trailing flowerhead border surrounding flowering trees in an architectural scene, the rectangular top previously hinged
28½ in. (72.5 cm.) high; 73¼ in. (186 cm.) wide; 27½ in. (70 cm.) deep

£600-1,000

\$880-1,500
€790-1,300



■*113

A SPANISH WALNUT AND PARCEL-GILT ARMCHAIR
LATE 19TH/EARLY 20TH CENTURY

The back and seat covered in morocco leather, with acanthus and palmette finials, on turned front supports and a sledge base terminating in lion's paw feet
55½ in. (141 cm.) high; 27 in. (68.5 cm.) wide; 25 in. (63.5 cm.) deep

£600-1,000

\$880-1,500
€790-1,300



■*114

A CHINESE POLYCHROME-PAINTED AND SILK EIGHT-PANEL SCREEN

LATE 19TH/EARLY 20TH CENTURY

The panels painted with scenes from the wars of the Three Kingdoms defending the Chohau Bridge, each with flowering foliate silk borders, mounted on a later frame, paper label to the reverse with paragraph description titled 'History of Screen'

Each panel: 68½ x 21½ in. (174 x 54.5 cm.)

£2,000-4,000

\$3,000-5,900
€2,700-5,300

■*115

A PAIR OF ANTIQUARIAN GILT-METAL-MOUNTED EBONY AND EBONISED CABINETS

MID-19TH CENTURY, INCORPORATING LOUIS XIII PANELS

Each engraved overall with flowering, scrolling foliage, the Belgian black marble top above a frieze drawer and ripple-moulded panelled door centred by an octagonal medallion, one depicting Meleager killing the Calydonian boar with his spear, the other Meleager presenting the boar's head to Atalanta, enclosing a single shelf, flanked by solomonic columns, on bracket feet 40 in. (101.5 cm.) high; 35 in. (89 cm.) wide; 23¾ in. (60 cm.) deep (2)

£6,000-10,000

\$8,800-15,000
€7,900-13,000



For further details on this lot please refer to christies.com.





λ*116

RAFAEL CIDONCHA (SPANISH, B. 1952)

A relief of a horse

signed 'Cidoncha 08' and numbered 'III / VIII'
with an indistinct foundry stamp
bronze

19 x 21¼ in. (49 x 54 cm.)

£800-1,200

\$1,200-1,800
€1,100-1,600



■*117

**A FRENCH TERRACOTTA GROUP OF
LEDA AND THE SWAN**

LATE 19TH CENTURY, AFTER THE MODEL
BY JEAN THIERRY (1669-1739)

On an integral naturalistic base
29 in. (74 cm.) high

£1,200-1,800

\$1,800-2,600
€1,600-2,400



λ*118

RAFAEL CIDONCHA (SPANISH, B. 1952)

A relief of a horse

signed 'Cidoncha 08' and numbered 'III / VIII'
bronze

19 x 21¼ in. (49 x 54 cm.)

£800-1,200

\$1,200-1,800
€1,100-1,600



λ*119

RAFAEL CIDONCHA (SPANISH, B. 1952)

Study of a donkey, ram and a goat; and study of a ram

together with three interior studies, each signed 'Cidoncha'
and dated respectively '2-2001' and '10-2005'
pencil on paper

11½ x 13½ in. (29.2 x 34.3 cm.), and similar

£500-700

(5)

\$740-1,000
€660-920



(part lot)

*120

**A SET OF TEN OLEOGRAPHS OF PAINTINGS BY
CLAUDIO BRAVO**

MODERN

(iv) (x) oil on printed canvas

(i) (ii) (iii) (v) (vi) (vii) (viii) (ix) printed canvas

40 x 29½ in. (101.5 x 75 cm.), and slightly smaller

£2,000-3,000

(10)

\$3,000-4,400
€2,700-3,900



■*121

**A FRENCH POLYCHROME-PAINTED LARGE ECORCHE HORSE
SECOND HALF 19TH CENTURY**

With detachable elements, the anatomy numbered overall, on an ebonised
plinth base

36 in. (91.5 cm.) high; 14 in. (35.5 cm.) wide; 36 in. (91.5 cm.) deep

£5,000-10,000

\$7,400-15,000

€6,600-13,000

This lot appears in Claudio Bravo's painting *Cabollos*, 2011 (Marlborough
Gallery, New York).



■λ*122

RAFAEL CIDONCHA (SPANISH, B. 1952)

Four portrait busts of Hispano-Roman Emperors

Comprising Trajan, Hadrian, Theodosius and Arcadius, each signed 'R.C.'
on a white marble socle

bronze

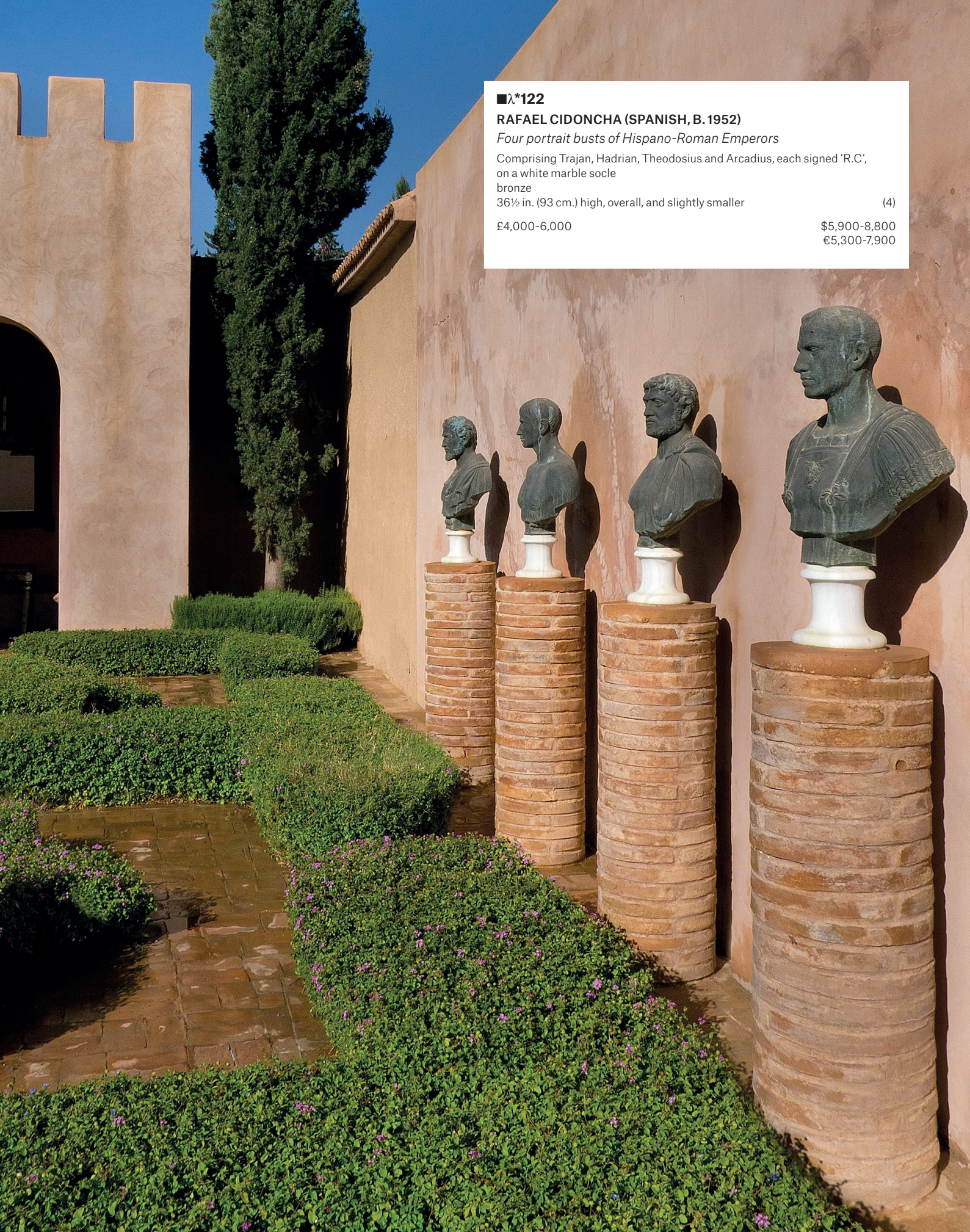
36½ in. (93 cm.) high, overall, and slightly smaller

(4)

£4,000-6,000

\$5,900-8,800

€5,300-7,900





■*123

A PAIR OF 'FOSSILISED' SCAGLIOLA COLUMNS
19TH CENTURY

Of cylindrical form
40 in. (101.5 cm.) high; 9½ in. (24 cm.) diameter (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,000



*124

AN ITALIAN PATINATED BRONZE BUST OF THE PSEUDO-SENECA
NAPLES, LATE 19TH CENTURY,
AFTER THE ANTIQUE

With polychrome inlaid eyes, on a variegated marble plinth base, damages to the marble
18 in. (46 cm.) high, overall

£1,500-2,000

\$2,200-2,900
€2,000-2,600



For further details on this lot please refer to
christies.com.

*125

AN ITALIAN PATINATED BRONZE MODEL OF THE DYING GAUL
LATE 19TH CENTURY, AFTER THE ANTIQUE

On an integral naturalistic base and a separate conformingly shaped black marble base
17 in. (43 cm.) high, overall; 30 in. (76 cm.) wide;
15 in. (38 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,700-3,900





126



127



128



129

■*126

A PAIR OF INDIAN MARBLE JARDINIÈRES
LATE 19TH/EARLY 20TH CENTURY

Each carved with a fluted rim above lotus leaves
16½ in. (42 cm.) high; 20 in. (51 cm.) diameter

(2)

£1,500-2,500

\$2,200-3,700
€2,000-3,300

■*127

A LARGE COPPER-ALLOY TEMPLE BASIN (CHARAKKU)
SOUTH INDIA, 19TH CENTURY

Of shallow circular form, the rounded body and slightly everted rim
with thick loop handles
12¼ in. (31 cm.) high; 40¼ in. (102 cm.) diameter

£1,200-1,800

\$1,800-2,600
€1,600-2,400

■*128

A CHINESE 'ARCHAIC' BRONZE
RECTANGULAR JARDINIÈRE
19TH CENTURY

Decorated with a Greek key band above a band of nodes and upright
lappets, with two Buddhist-lion handles, one detached but present
10 in. (25 cm.) high; 37 in. (94 cm.) wide; 2¾ in. (59 cm.) deep

£1,500-2,500

\$2,200-3,700
€2,000-3,300

■~*129

A LIFE-SIZE INDIAN EBONY AND BONE-INLAID TEAK
MODEL OF A HORSE
20TH CENTURY

Modelled with a saddle blanket and reins
79 in. (201 cm.) high; 82 in. (208 cm.) wide; 18 in. (46 cm.) deep

£3,000-6,000

\$4,400-8,800
€4,000-7,900

END OF SALE





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

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

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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

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

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

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can 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 RESEAL 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 RESEAL ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings,

stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(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.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as 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.

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

5 KEEPING YOUR PROPERTY

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

the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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: 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**.

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

I OUR LIABILITY TO YOU

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

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

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or in 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

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

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

◦ **Minimum Price Guarantees**

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

◦◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where

beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FURNITURE

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

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

EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a 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.

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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

SILVER

A GEORGE II SILVER CUP AND COVER
MARK OF PAUL DE LAMERIE,
LONDON, 1735

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

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

A GEORGE II SILVER CUP AND COVER
CIRCA 1735

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

A GEORGE II SILVER CUP AND COVER
BEARING TRANSPOSED MARKS FOR
LONDON, 1735, WITH THE MARK OF
PAUL DE LAMERIE

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below – these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate, it will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate we advise that you contact Cadogan Tate directly 24 hours in advance of collection on Tel: +44(0)800 988 6100 or Email: collections@cadogantate.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

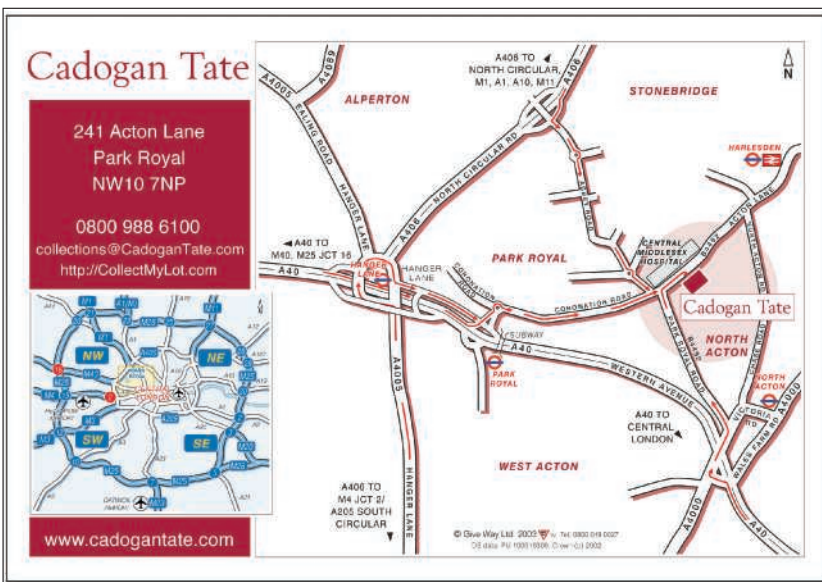
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CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	0.5 % of the Hammer Price for Purchased Lots	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE

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

CADOGAN TATE LTD'S WAREHOUSE

241 Acton Lane,

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London NW10 7NP

Telephone: +44 (0)800 988 6100

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CHRISTIE'S INTERIORS

London, South Kensington, 20 July 2016

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16-20 July
85 Old Brompton Road
London SW7 3LD

CONTACT

Sophie McKinney
smckinney@christies.com
+44 (0) 20 7752 3276

A MEISSEN MODEL OF A COCKATOO

20th century, blue crossed swords mark,
incised 1780 and impressed 91
£2,000-3,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE CLAUDIO BRAVO COLLECTION

WEDNESDAY 13 JULY 2016 AT 10.30 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: MOROCCO

SALE NUMBER: 12938

(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£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 • FAX: +44 (0)20 7581 1403 • ON-LINE WWW.CHRISTIES.COM

12938

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



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ldelaloye@christies.com
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A MONUMENTAL ROMAN MARBLE HEAD OF A GOD
CIRCA EARLY 2ND CENTURY A.D.
12½ in. (32 cm.) high
£400,000-600,000

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