



INTERIORS

INCLUDING COUNTRY LIFE AND
SPORTING ART FROM THE COLLECTION
OF THE LATE DR R.C. KING

SOUTH KENSINGTON • WEDNESDAY 20 JULY 2016

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3

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FRONT COVER:

Lots 42, 64, 298, 305 & 430

BACK COVER:

Lot 46

INTERIORS

INCLUDING COUNTRY LIFE AND
SPORTING ART FROM THE COLLECTION
OF THE LATE DR R.C. KING

SOUTH KENSINGTON • WEDNESDAY 20 JULY 2016

SPECIALISTS



Matilda Burn
Head of Sale, European
Ceramics & Glass



Sophie McKinney
Sale Co-ordinator



Lily Faber
Furniture &
Works of Art



Fiona Baker
20th Century
Decorative Art & Design



Victoria Drummond
Silver



Mark Henry Lampé
Carpets & Rugs



Harriet Homfray
Furniture &
Works of Art



Celia Harvey
Furniture, Clocks &
Works of Art



Mark Stephen
Works of Art



Nick Martineau
Sporting Art

AUCTION

Wednesday 20 July 2016

10.00 am (Lots 1-447)

85 Old Brompton Road,
London SW7 3LD

VIEWING

Saturday	16 July	11.00 am - 5.00 pm
Sunday	17 July	11.00 pm - 5.00 pm
Monday	18 July	9.00 am - 7.30 pm
Tuesday	19 July	9.00 am - 5.00 pm
Wednesday	20 July	9.00 am - 10.00 am (Limited Viewing)

AUCTION CODE AND NUMBER

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

INT-12038

CONDITIONS OF SALE

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

SALE ENQUIRIES

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

STORAGE

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

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

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CHRISTIE'S

PROPERTY OF A GENTLEMAN, LOTS 1-35

The following lots were originally at Weston Manor, Weston-on-the-Green, near Bicester, Oxfordshire and were retained by the family when the house and contents were sold by Messrs. John. D. Wood & Co. on 13 June 1936



Interior of Weston Manor showing lots 8, 9, 11 and 23



1

■2 A NORTH EUROPEAN OAK LINENFOLD CHEST

LATE 16TH / EARLY 17TH CENTURY

With frieze panels carved with reclining caryatids above two linenfold panels, the back feet replaced
25¼ in. (65 cm.) high; 38¼ in. (97 cm.) wide; 22 in. (56 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■1 A CHARLES II OAK PRESS CUPBOARD

LATE 17TH CENTURY, WEST COUNTRY

Dated and initialled '1B 1671 GS IH' and carved overall with strap-work, lozenge and rosette detail, the smaller upper cupboards flanking a fine Tree of Life panel between stiff-leaf uprights, above a single larger door below

61¼ in. (156 cm.) high; 60 in. (153 cm.) wide; 22 in. (56 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200



2

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



3

3
AN ENGLISH DELFT BOUGH-POT AND FOUR
FLOWER BRICKS

18TH CENTURY

The bough-pot decorated with chinoiserie landscapes, the flower-bricks variously decorated with flowers and rustic landscapes
The bough-pot - 5½ in. (14 cm.) wide

(5)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



4

4
AN ITALIAN POLYCHROME AND GILTWOOD
FIGURE OF THE VIRGIN

18TH CENTURY

Standing on an orb with serpent, with cherub heads to the plinth
31 in. (78.7 cm.) high overall

£1,000-1,500

\$1,500-2,200
€1,400-2,100



5

5
A LARGE CHINESE BLUE AND WHITE
PORCELAIN JARDINIÈRE

19TH CENTURY

Decorated on the exterior with figures in landscapes, drilled
19 in. (48.2 cm.) high; 25 in. (63.5 cm.) diameter

£2,000-3,000

\$3,000-4,400
€2,800-4,200



6

6
A WILLIAM AND MARY OAK PRESS CUPBOARD

LATE 17TH CENTURY

Dated and initialed 'FG 1691', carved overall with lunettes and rosette-filled lozenges, with a pair of small upper doors and larger lower doors
57 in. (145 cm.) high; 51½ in. (131 cm.) wide; 19 in. (48 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



7

7
A WILLIAM AND MARY OAK CHEST-ON-STAND

THE CHEST LATE 17TH CENTURY, THE STAND 19TH CENTURY

With two short and two long drawers, the stand with a further long drawer and scroll legs with stretchers and bun feet
52 in. (132 cm.) high; 39½ in. (101 cm.) wide; 22½ in. (57 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

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THE PROPERTY OF A GENTLEMAN, LOTS 1-35

■8

A GEORGE II CHERRYWOOD DRESSER

EARLY 18TH CENTURY

The moulded top above three drawers, on tapering turned legs and club feet

33½ in. (85 cm.) high; 69½ in. (176.5 cm.) wide; 18 in. (46 cm.) deep

£1,200-1,800

\$1,800-2,700
€1,700-2,500



8

■9

A 'KNOLE' SOFA

EARLY 20TH CENTURY

With drop ends and three squab cushions, upholstered in dark green velvet and cut-velvet and with three scatter cushions

68½ in. (174 cm.) wide

£1,000-1,500

\$1,500-2,200
€1,400-2,100



9

■10

AN ENGLISH OAK JOINED STOOL

18TH / 19TH CENTURY

With moulded top, plain deep frieze rails and ring-turned legs with bun feet

23 in. (58.5 cm.) high; 18 in. (46 cm.) wide; 10¼ in. (26 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■11

A PAIR OF GEORGE I WALNUT SIDE CHAIRS

EARLY 18TH CENTURY

Each with solid vase shaped back splat, the drop-in seat upholstered in foliate needlework on foliage carved cabriole legs

37½ in. (95 cm.) high

(2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■12

A CHARLES I OAK JOINED STOOL

MID-17TH CENTURY

With moulded top and ring-turned legs joined by stretchers

21¼ in. (54 cm.) high; 17¾ in. (45 cm.) wide; 10½ in. (26.5 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



10



11



12

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13



14

■13
A NORTH ITALIAN FIGURED WALNUT CROSSBANDED SERPENTINE
COMMODO

MID-18TH CENTURY

With two drawers on cabriole legs
33½ in. (85 cm.) high; 52 in. (132 cm.) wide; 25 in. (63.5 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500

■14
A GEORGE III MAHOGANY SERPENTINE CHEST

LATE 18TH CENTURY

With a brushing slide, above four graduated drawers on ogee bracket feet
40¼ in. (102 cm.) high; 41½ in. (105.5 cm.) wide; 22 in. (56 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

15
A CHARLES II BEADWORK PICTURE

LATE 17TH CENTURY

Depicting the King and Queen amidst animals and foliage, ebonised frame
13 x 15¼ in. (33 x 40 cm.) overall

£2,000-3,000

\$3,000-4,400
€2,800-4,200



15



16

■16
A PAIR OF GEORGE III MAHOGANY CANDLESTICKS

CIRCA 1780

With gadrooned bone knobs and dished weighted bases
14½ in. (37 cm.) high

And a pair of stained fruitwood candlestick lamps with tin tops, 17½ in. (45 cm.) excluding fittings and tops (4)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

17
A CONTINENTAL CARVED BOXWOOD FIGURE OF MARY MAGDALENE

EARLY 20TH CENTURY

Signed indistinctly to the base 'Szentgyorgi'; together with a carved boxwood group of two cavorting putti, probably French, 19th century

The figure - 13¼ in. (33.6 cm.) high; the putti - 6¼ in. (17 cm.) high (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



17



18

■ 18

A GEORGE II WALNUT AND OAK TALLBOY

EARLY 18TH CENTURY

Cross-banded and feather-banded and with original handles, the upper section with canted angles, with three short and five long drawers

70 in. (178 cm.) high; 42 in. (107 cm.) wide; 21 in. (54 cm.) deep

£1,500-2,500

\$2,300-3,700
€2,100-3,500



19

■ 19

A GEORGE III MAHOGANY SERPENTINE CHEST

LATE 18TH CENTURY

With four long graduated drawers and ogee bracket feet

34 in. (87 cm.) high; 42 in. (107 cm.) wide; 22 in. (56 cm.) deep

£1,200-1,800

\$1,800-2,700
€1,700-2,500

■ 20

A LARGE GILTWOOD AND COMPOSITION CONVEX MIRROR

MID 19TH CENTURY

With ebonised slip

39¼ in. (100 cm.) diameter

£1,200-1,800

\$1,800-2,700
€1,700-2,500

21

A PAIR OF GEORGE III MAHOGANY KNIFE BOXES

LATE 18TH CENTURY AND LATER DECORATED

Of typical form, with divided interiors

15 in. (38 cm.) high; 8½ in. (21.5 cm.) wide; 11½ in. (29 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

(2)

~22

A GEORGE III SATINWOOD OVAL BOX

CIRCA 1800

Of oval outline, with geometric inlay to sides and cornucopia to cover; together with a Regency tortoiseshell veneered and ivory banded tea caddy

The box - 13 in. (33 cm.) wide; the caddy - 6 in. (15 cm.) wide

£1,000-1,500

\$1,500-2,200
€1,400-2,100

(2)



20



21



22





23



24



25



26



27

■23

A GEORGE III GILTWOOD MIRROR

LATE 18TH CENTURY

With pierced foliate and C-scroll surround, later plate
51 x 27 in. (130 x 69 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■24

A GEORGE III ROSEWOOD, WALNUT, YEW AND OAK OCTAGONAL TRIPOD TABLE

LATE 18TH CENTURY

The chequerbanded top, on a spirally turned shaft and scrolled legs
27½ in. (70 cm.) high; 18¾ in. (47.5 cm.) diameter

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■25

A GEORGE III GILTWOOD AND COMPOSITION MIRROR

LATE 18TH CENTURY, POSSIBLY IRISH

With pierced foliate and rocaille frame surmounted by a later eagle
49 x 27 in. (125 x 69 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■26

A GEORGE IV MAHOGANY AND MARQUETRY BOWFRONT CHEST

EARLY 19TH CENTURY

With a cross-banded and chequer-inlaid oval to the top, ribbons and birds to the front which has a slide and four long drawers
35 in. (89 cm.) high; 41¼ in. (105 cm.) wide; 24¾ in. (63 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■27

A NEST OF LATE VICTORIAN MAHOGANY QUARTETTO TABLES

LATE 19TH CENTURY

Each with a crossbanded top, on ring-turned legs and splayed feet joined by a stretcher
The largest: 30¼ in. (77 cm.) high; 21 in. (53.5 cm.) wide; 12¾ in. (32.5 cm.) deep (4)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

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THE PROPERTY OF A GENTLEMAN, LOTS 1-35



28

28 A PAIR OF REGENCY ORMOLU AND BLUE JOHN CANDLESTICKS

EARLY 19TH CENTURY

Together with two Blue John ornamental urns, late 18th century;
and a Blue John fragmentary socle
The candlesticks - 5½ in. (14 cm.) high; the larger urn - 12½ in. (31.8
cm.) high (5)

£1,500-2,500

\$2,300-3,700
€2,100-3,500

29

AN EARLY VICTORIAN ROSEWOOD NOVELTY TABLE CLOCK

PAYNE & CO, LONDON, CIRCA 1840

In the form of castellated tower in the gothic revival manner, the
angled square dial signed 'Payne, 163 New Bond St', the twin barrel
movement with platform lever escapement and strike on gong,
further signed to backplate

9¾ in. (24.7 cm.) high; 4½ in. (11.5 cm.) wide; 5¾ in. (14.5 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■-30

A PAIR OF VICTORIAN ROSEWOOD OCTAGONAL STANDS

LATE 19TH CENTURY

Each with an undertier joined by column supports, on bun feet
30¼ in. (77 cm.) high; 11½ in. (29 cm.) diameter (2)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

■31

A SIR AMBROSE HEAL (1872-1959) LIMED OAK 'OWL CABINET'

DESIGNED 1905-1906, MADE BY HEAL & SONS

With a pair of cupboard doors with applied circular panels with
handles, above two small and three long drawers, with recessed
'squashed' heart handles, lightly limed

60 in. (153 cm.) high; 44 in. (112 cm.) wide; 21 in. (53 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100

LITERATURE:

Oliver S. Heal, *Sir Ambrose Heal and the Heal Cabinet Factory 1897-
1939*, UK 2014, p. 179 (similar cabinet, No. 412, in chestnut and the
design drawing illustrated)



29

■32

A PAIR OF BRASS AND WROUGHT IRON ANDIRONS

LATE 19TH CENTURY

In the Aesthetic manner, with foliate disc terminals; together with a
brass and glass firescreen; and a copper log bucket

The andirons - 21 in. (53.3 cm.) high; the firescreen - 28 in. (71 cm.)
high; the bucket - 12 in. (30.5 cm.) high (4)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



30



31



32

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33



34



35

33
A GROUP OF AGATE OVAL DISHES

19TH / 20TH CENTURY
Together with one circular dish
The largest - 8 1/4 in. (21 cm.) wide

£1,000-1,500 (9)
\$1,500-2,200
€1,400-2,100

34
A PAIR OF GERMAN AGATE CANDLESTICKS

18TH/19TH CENTURY
With silvered metal mounts; together with a silver mounted Derbyshire fluorspar beaker, probably early 19th century; and a gilt-metal mounted agate cup, 18th century
Candlesticks - 5 1/2 in. (14 cm.) high; beaker - 3 in. (7.6 cm.) high; cup - 4 in. (10.2 cm.) high

£1,000-1,500 (4)
\$1,500-2,200
€1,400-2,100

35
A GROUP OF HARDSTONE BOWLS AND PAPERWEIGHTS

MOSTLY 19TH CENTURY
The bowls including Blue John, Lapis Lazuli and various agates; including three seal handles; two scent bottles; and a female bust bottle stopper
Largest bowl - 5 1/2 in. (13 cm.) diameter

£1,000-1,500 (34)
\$1,500-2,200
€1,400-2,100



36



37

***36**
AN ELIZABETH I SILVER-GILT MOUNTED TIGERWARE JUG

LONDON, 1580, MAKER'S MARK A HOOK IN SHAPED CARTOUCHE
The baluster mottled brown stoneware body with lion mask and fruit chased mounts, the hinged cover similarly chased and with a baluster finial, *marked under foot, on neck mount and cover*
10 in. (25.3 cm.) high

£7,000-10,000 \$11,000-15,000
€9,700-14,000

PROVENANCE:
By tradition and as recorded in C. Jackson, *op. cit.*, in the possession of a Mrs. Frances Jefferson by 1582, a servant of Queen Elizabeth I and by descent to female heirs bearing her name until there being no heir named Frances, it was sold in 1801 to William Wilson (d.1833) F.S.A. of The Minorities in the City of London. Stuart Montagu Samuel M.P. (1856-1926), later 1st Baronet, nephew of Samuel, 1st Baron Swaythling. A Gentleman [Stuart M. Samuel M.P.]; Christie's, London, 28 June 1905, lot 73 (£500 to Crichton). with Crichton Brothers. William Randolph Hearst (1863-1951), The Hearst Collection; Parke Bernet, New York, 7 January 1939, lot 274.

EXHIBITED:
London, The New Gallery, The Royal House of Tudor, 1889, no. 1889 [Stuart Montagu Samuel].

LITERATURE:
C. Jackson, *The History of English Plate*, London, 1911, p. 777, fig. 1009.
E. R. Du Parcq, *Art in America*, 'Old English Silver in American Private Collections', New York, 1919, vol. 7 p. 14.
P. Glanville, *Silver in England*, London, 1987, p. 323.

37
A GERMAN SILVER-GILT CUP AND COVER

MARK OF WOLF LINDEN, NUREMBERG, CIRCA 1660
On domed circular foot chased with lobes, the tapering baluster stem between foliate calyxes, with waisted body and detachable domed cover chased with lobes, the cover with vase of flower finial, *marked on rim and cover*
13 1/4 in. (33.5 cm.)
8 oz. 18 dwt. (276 gr.)

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

The maker's mark is that illustrated K.Tebbe et al, *Nürnberg Goldschmiedekunst*, Nuremberg, 2007, vol. 1, p. 258, no. MZ0529. The marks was previously ascribed by Marc Rosenberg to Wolff Löscher.

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38



41



39



42



40

38
AN ALEXANDER CALDER 'LA MER' SCREEN
PRINTED-SILK SCARF FOR ASCHER LTD

DESIGNED 1947, THIS VERSION MADE 1989, PRINTED ARTISTS' AND
MAKER'S MARKS

Screen-print, silk
35 in. (89 cm.) x 34 in. (86.5 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

LITERATURE:

Literature V. Mendes & F. Hinchcliffe, Ascher: Fabric, Art, Fashion,
Victoria & Albert Museum, 1987, p.65 (design illustrated)

39
TWO CURTIS JERE PATINATED-BRONZE TENNIS
FIGURES

LATE 20TH CENTURY, BRASS TAGS ON EACH BASE SIGNED © C
JERE

Each cast from a model as a tennis player, on a wooden base
16½ in. (41 cm.) & 10¼ in. (26 cm.) high respectively (2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■ **40**
A SCANDINAVIAN WOOL CARPET

MID-20TH CENTURY
Blue and red with tied-bow motif
125 in. x 85 in. (317.5 cm. x 215 cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

41
A PAIR OF HAGENAUER WERKSTATTE
(EST.1898) CARVED EBONISED WOOD AND
PLATED BRONZE FIGURES

'LATIN DANCERS', THIRD QUARTER 20TH CENTURY, STAMPED
ATELIER HAGENAUER WIEN, WHW, MADE IN VIENNA AUSTRIA

Cast and carved as a pair latin dancers, oval bases
9¾ in. (24.7 cm.) high

£1,200-1,800

\$1,800-2,700
€1,700-2,500

■ **42**
A SET OF EIGHT HANS WEGNER (1914-2007)
WISHBONE ARMCHAIRS

DESIGNED 1950, TWO WITH BRAZIED MARK 'MADE IN DENMARK /
CARL HANSEN & SON / ODENSE DENMARK'

Oak and rush seats
28¼ in. (71.5 cm.) high; 20 in. (51 cm.) deep; 20¾ in. (52.5 cm.)
wide (8)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



43

λ43
HANS COPER (1920-1981)

A LARGE DISH, CIRCA 1953, IMPRESSED ARTIST'S SEAL
 Glazed stoneware, decorated with an abstract design
 14½ in. (37 cm.) diameter

£12,000-18,000 \$18,000-27,000
 €17,000-25,000



44

■44
A CURTIS JERE ALUMINIUM AND BRASS-COLOURED METAL FUTURISTIC WALL MASK

1980, SIGNED © C. JERE 1980
 Cast as an elongated face with crest, horns and a crown
 36¼ in. (92 cm.) high

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



46



45

■45
A LASZLO HOENIG (1905-1971) MACASSAR AND MAPLE BUREAU AND COCKTAIL CABINET

CIRCA 1950, METAL LABEL FOR LASZLO HOENIG LONDON
 Cupboard with mirrored interior with two small shelves, flanked by a drop front enclosing compartments and two short drawers, brass and plastic pulls
 53½ in. (136 cm.) high; 40 in. (113 cm.) wide; 17½ in. (44 cm.) deep

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



47

■46
MARTIN BATTERSBY (BRITISH, 1914 - 1982)

'SPHYNX' TROMPE L'OEIL, CIRCA 1960S
 Oil on board, cut out sphinx shape, pencil inscription on reverse
 Martin Battersby, 83 Duke Street, London, W.1
 36 in. (91.5 cm.) high; 48 in. (122 cm.) wide

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

■-47
AN ARCHIE SHINE BRAZILIAN ROSEWOOD DRUM DINING TABLE RETAILED BY HEALS

CIRCA 1960S, CIRCULAR LABEL HEAL FURNITURE ARCHIE SHINE DESIGN
 The apron with four drawers separated by ribbed panels, central support with three bar feet
 28 in. (71 cm.) high; 55¼ in. (141.5 cm.) diameter

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

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



48



51



49



52



50

48
FOUR PIERO FORNASETTI (1913-1988) 'MUSEO DI PESSIONE' CERAMIC PLATES

CIRCA 1950S, CREATED FOR MARTINI & ROSSI

Comprising various lithographically printed details and images of pieces in the Pessione Museum, numbered and titled, '1 Skyphos', '2 Carro Vinario', '3 Mortaio Bronzео' and '5 Rhyton', in fitted green boxes

9¼ in. (23.5 cm.) diameter

(4)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

49
AN ITALIAN INDIAN ROSEWOOD CENTRE TABLE

CIRCA 1940, ATTRIBUTED TO PAOLO BUFFA (1903-1970)

The top with inlaid star pattern, on octagonal column and crossed brass-mounted feet

30¾ in. (78 cm.) high; 49¾ in. (126.5 cm.) diameter

£2,000-3,000

\$3,000-4,400

€2,800-4,200

50
'SVÄNGSTARYAN'. A SWEDISH LONG PILE WOOL CARPET

CIRCA 1960, LABEL SVÄNGSTARYAN, KVAL-61, DESSIN-RUSS, FÄRG-100, STORL-300/500

Woven with long strands
194 x 120 in. (493 x 305 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

51

A STAINED AND VENEERED BEECH TWO-TIER OCCASIONAL TABLE IN THE STYLE OF GIO PONTI

THIRD QUARTER 20TH CENTURY

Glass top slides in side supports, with under tier, on tapering supports

18½ in. (47 cm.) high; 37 ¾ in. (96 cm.) wide; 17¾ in. (45 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500

52

A SET OF SIX ICO PARISI (1916-1996) WALNUT DINING CHAIRS

MID-20TH CENTURY

Each with dark pink velvet upholstery, sprung seats

37¾ in. (96 cm.) high; 18 in. (46 cm.) wide; 17 in. (43 cm.) deep (6)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



53

53
A PAIR OF VENINI MURANO GLASS AND BRASS PHOTOGRAPH FRAMES

CIRCA 1939, SIGNED 'VENINI MURANO'

Each 'tessuto' glass frame surmounted by a grooved brass strip, on easel-supports

10½ in. (27 cm.) high (2)

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



55

54
AN ITALIAN SOFA

MID-20TH CENTURY, IN THE STYLE OF TO ICO PARISI

Upholstered in red and black fabric, on tapering beech legs

28½ in. (72.5 cm.) high; 76 in. (193 cm.) wide; 31 in. (79 cm.) deep

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



54

55
A CURTIS JERE 'FLOCK OF BIRDS' WALL SCULPTURE

LATE 20TH CENTURY, SIGNED C. JERE

Welded and gilt metal

21 in. (53.5 cm.) high; 58½ in. (148.5 cm.) wide

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



56

56
A MULLER'S OF MEXICO MARBLE-VENEERED AND LACQUERED TABLE

CIRCA 1970S, SIGNED 'MULLER'S'

Wood base with marble veneer and clear lacquered finish, circular top on splayed central support

27¾ in. (70.5 cm.) high; 59 in. (150 cm.) diameter

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

57
A SWEDISH FLAT WEAVE KILIM CARPET

MID-20TH CENTURY, SIGNED AMB CONJOINED

Woven with a border of large tulips

118 in. x 76 in. (300 cm. x 193 cm.)

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



57

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



58



61



59



62



60

■60

A LARGE JORGE ZALSZUPIN (B. 1922) BRAZILIAN ROSEWOOD DESK

CIRCA 1970

The seven graduated drawers with leather handles, the top drawers with rosewood drawer organisers

28½ in. (72 cm.) high; 82¾ in. (210 cm.) wide; 43½ in. (110.5 cm.) deep

£4,000-6,000

\$5,900-8,900

€5,600-8,300

■61

A SET OF THREE FRANCO LUCE MURANO GLASS LEAF WALL LIGHTS

CIRCA 1970S

Each opaque white leaf with clear stem
22 in. (56 cm.) high

(3)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■62

A PAIR OF ITALIAN RECLINING ARMCHAIRS

THIRD QUARTER 20TH CENTURY, IN THE STYLE OF MARCO ZANUSO
Light grey and blue coloured upholstery, on black-painted tubular legs

36½ in. (93 cm.) high; 27½ in. (70 cm.) wide; 32½ in. (82.5 cm.) deep

(2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

58

A SET OF FIVE ITALIAN PORCELAIN PLATES

THIRD QUARTER 20TH CENTURY, PRINTED MARKS FOR RICHARD GINORI, CREAZIONE 'LA FONTE'

Each with colored border centred by a horse and carriage scene
8¾ in. (22.3 cm.) diameter

(5)

£1,200-1,800

\$1,800-2,700

€1,700-2,500

59

A LUDOVICO DIAZ DE SANTILLANA (1931-1989) 'ANEMONE' MURANO GLASS TABLE LAMP

1960S

Hand blown with fused white bands, on domed base
15 in. (38 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



63

63
A MURANO GLASS 'HANDKERCHIEF' HANGING LIGHT

MID-20TH CENTURY

The long fluted stem above an elongated folded shade with brass ball finial
29 in. (74 cm.) high

£1,500-2,500



64

64
A COMPOSITE BACCARAT 'LORRAINE' CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED MARKS FOR BACCARAT

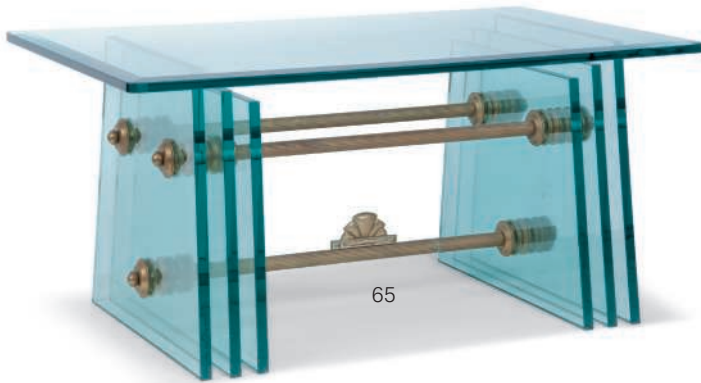
Comprising: a silver-mounted cocktail shaker, three decanters in various forms, twelve champagne glasses, twelve large red wine glasses, twelve medium white wine glasses, twelve small sherry glasses

The tallest decanter - 11¼ in. (30 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200

\$2,300-3,700
€2,100-3,500



65

■ **65**
AN ITALIAN GLASS AND GILT-METAL COFFEE TABLE

20TH CENTURY

The loose top sits on three graduated supports to each side connected by three cylindrical fluted stretchers, one with applied crest
18½ in. (47 cm.) high; 39½ in. (100.5 cm.) wide; 23¾ in. (60.5 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900



66

■ **66**
FOUR HARDWOOD AND PARQUETRY SCULPTURE PEDESTALS

BY LINLEY, 2011

Each hexagonal hardwood plinth with a parquetry top in holly, sycamore and hardwood
tallest 34 in. (86 cm.); smallest 25 in. (64 cm.)

(4)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

These pedestals were commissioned from Linley for a project by the Iranian artist Reza Aramesh (b.1970) entitled 'Them who dwell on the Earth' at One Marylebone, London, 2011



67

■ **67**
AN ITALIAN INDIAN ROSEWOOD, SYCAMORE AND EBONISED SIDEBOARD/COCKTAIL CABINET

THIRD QUARTER 20TH CENTURY

Open shelf top and bottom with inlaid undulating lines and star motifs, with five drawers flanked by cupboards with mirrored interiors, the glass decorated with stars, crescent moons and planets, tapered supports with brass sabots
58½ in. (148.5 cm.) high; 78¾ in. (200 cm.) wide; 19 in. (48.3 cm.) deep

£2,000-4,000

\$3,000-5,900
€2,800-5,500

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



78

78
A NEAR PAIR OF ART NOUVEAU SILVER AND ENAMEL PHOTOGRAPH FRAMES

ONE MARK OF BROOK & SON, EDINBURGH, 1901, THE OTHER MARK OF LAWRENCE EMANUEL, BIRMINGHAM, 1901

The first pierced and engraved with trailing thistles, the central cartouche applied with Saint Andrew, the other pierced and engraved with trailing roses, thistles and clovers, mounted on mahogany easel supports

The first 9 in. (23 cm.) high

(2)

£2,500-3,500

\$3,700-5,200
 €3,500-4,800



81



79

79
A NOVELTY STEEL AND GLASS CENTRE TABLE ADAPTED FROM AN AIRCRAFT ENGINE

THE ENGINE SECOND QUARTER 20TH CENTURY

The B-17 radial engine with various stamped numbers
 33 in. (84 cm.) high; 59 in. (150 cm.) diameter

£5,000-8,000

\$7,400-12,000
 €7,000-11,000



82

80
AN OAK MUNICIPAL POST BOX

FIRST HALF 20TH CENTURY

The dentil cornice above six glazed post boxes, inscribed in white enamel 'TOWN CLERK', 'THE MAYOR', 'CITY SURVEYOR', 'SANITARY INSPECTOR', 'EDUCATION' and 'CITY TREASURER'
 55½ in. (140.5 cm.) high; 61½ in. (156.5 cm.) wide; 13¾ in. (35 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



80

81
A ST. LOUIS 'THISTLE' PATTERN PART SUITE OF GLASSWARE

20TH CENTURY, ACID-ETCHED MARKS

Comprising: a jug, twelve champagne coupes with flared bowls, twelve, white wine glasses, six smaller wine glasses, twelve sherry glasses, twelve tall beakers, eight short shot glasses, eight tall shot glasses
 The jug - 9 in. (23 cm.) high approx.

£3,000-5,000

\$4,500-7,400
 €4,200-6,900

82
TWO ENGLISH MAHOGANY HALL STANDS

ONE DATED 1931, THE OTHER 1937

Each with two tiers of hooks, the central section with four divisions, above a metal drip pan, one stamped 'G.R.V' below a crown and numbered '28461', 'X6646' and '23' and dated '1931' and the other inscribed 'S', 'ER.VIII' below a crown and dated '1937'

72¼ in. (183.5 cm.) high; 19½ in. (49.5 cm.) square; slight variations

(2)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



83



85



84



86

83
TWO SHEET-IRON AND GLASS MOUNTED
CEILING LIGHTS IN THE MANNER OF MAISON
BAGUES

MID-20TH CENTURY

One silvered and the other gilt, each applied with four glass
flowerheads and coloured glass petals

15 in. (38 cm.) wide

(2)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■ **84**
A REGENCY BRASS-MOUNTED MAHOGANY
MAGNUM WINE COOLER

EARLY 19TH CENTURY

With ebony stringing, the top later inset with gilt-tooled black
leather, above a revolving cupboard door with three bottle
compartments, the top originally with further element

24 in. (61 cm.) high; 22 in. (56 cm.) wide; 16½ in. (42 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200

85
A NEAR PAIR OF ART NOUVEAU SILVER AND
ENAMEL PHOTOGRAPH FRAMES

MARK OF J. AITKIN & SON, BIRMINGHAM, 1904/1906, REG. NO.
441285

Each embossed with leafy vines, hammered finish, with later added
soft blue and green enamel, mounted on oak backs with easel
supports

7½ in. (19 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■ **86**
A BRASS AND GLASS DRINK'S TROLLEY

CIRCA 1960-70

With drop down side panels and spoked wheels

30½ in. (78 cm.) high; 31 in. (79 cm.) long

£2,000-3,000

\$3,000-4,400

€2,800-4,200



87

■ **87**
A BRASS-MOUNTED MAHOGANY AND GLASS
HABERDASHERY CABINET

BY SIEGEL, PARIS, FIRST HALF 20TH CENTURY

The top section with an arrangement of twelve drawers, a yard
measure to the back edge to top, the ebony-inlaid base with
Vitruvian scroll decoration and eight further drawers, small ivory
label '1962' and stamped to base 2110 1962. In two sections for
ease of transport.

30½ in. (77.5 cm.) high; 71½ in. (182 cm.) wide; 23½ in. (60 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200

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88

88
A FRENCH PATINATED-BRONZE BUST, ENTITLED 'SAID ABDALLAH, DE LA TRIBU DE MAYAC, ROYAUME DE DARFOUR' (SAID ABDALLAH, OF THE MAYAC TRIBE, KINGDOM OF DARFUR)

LATE 19TH CENTURY, CAST FROM THE MODEL BY CHARLES-JOSEPH-HENRI CORDIER (1827-1905), unsigned
 19 ½ in. (49.5 cm.) high; 10 in. (25.5 cm.) wide; 7 ½ in. (19 cm.) deep

£4,000-6,000

\$5,900-8,900
 €5,600-8,300



89

89
A COLD-PAINTED SPELTER MODEL OF OTHELLO

CAST AFTER A MODEL BY GASTON VEUVENOT LEROUX (1854-1942), LATE 19TH CENTURY
 Modelled as Shakespeare's Othello, signed 'Gaston Leroux 1887' to the shoulder, inscribed 'OTHELLO' and 'BLOT Fant' to the side
 30 in. (76 cm.) high

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



90

90
AN AUSTRIAN ELECTROTYPE BUST OF A MOOR

EARLY 20TH CENTURY
 Modelled wearing a hat
 27 ½ in. (70 cm.) high

£1,000-1,500

\$1,500-2,200
 €1,400-2,100



91

91
A SET OF FOUR ANGLO-INDIAN EBONY CHAIRS

LATE 17TH / EARLY 18TH CENTURY
 The carved, pierced backs with foliate and floral motifs, reeded uprights and channel-moulded stretchers, black velvet upholstery
 Each 37 ¼ in. (94.5 cm.) high; 18 ¼ in. (46.5 cm.) wide; 17 ½ in. (44.5 cm.) deep

£2,500-4,000

\$3,600-5,700
 €3,200-5,000



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■92
A SIGNED KASHAN CARPET

CENTRAL PERSIA, CIRCA MID 20TH CENTURY
approx: 13ft.3in. x 9ft.6in.(403cm x 289cm.)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

92

■93
A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1930
approx: 19ft.6in. x 12ft.9in.(592cm. x 390cm.)

£5,000-8,000

\$7,100-11,000
€6,300-10,000



93



94

■94
A VERY FINE SILK QUM CARPET

CENTRAL PERSIA, CIRCA MID 20TH CENTURY
approx: 10ft.7in. x 7ft.1in.(322cm. x 215cm.)

£5,500-8,500

\$7,800-12,000
€7,000-11,000

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■101
A FINE SIGNED PART SILK TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY
approx: 9ft.11in. x 6ft.5in.(302cm. x 196cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



■103
A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940
approx: 12ft.5in. x 8ft.11in.(379cm. x 271cm.)

£1,400-1,800

\$2,000-2,600
€1,800-2,300



■102
A NORTH WEST PERSIAN CARPET

MID-20TH CENTURY
approx: 20ft.2in. x 13ft.10in.(614cm. x 425cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



■104
A KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY
approx: 11ft.9in. x 8ft.9in.(357cm. x 266cm.)

£1,200-1,600

\$1,700-2,300
€1,600-2,000

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105

■105
**A WALNUT AND FIGURED WALNUT
 MONTH-DURATION STRIKING LONGCASE
 CLOCK**

THE ASSOCIATED MOVEMENT BY JOHN EBSWORTH, LONDON, LATE 17TH CENTURY, THE CASE CONSTRUCTED IN THE 20TH CENTURY

The brass dial with Roman hours, subsidiary seconds dial and date aperture, signed *John Ebsworth Londini Fecit*, the month duration movement with six latched pillars, recoil anchor escapement and count wheel strike to bell; with pendulum and two brass-cased weights
 79¾ in. (203 cm.) high; 18¼ in. (46.5 cm.) wide; 10 in. (25.5 cm.) deep

£2,000-3,000 \$2,900-4,300
 €2,600-3,800

■*106
A THIRTY INCH TERRESTRIAL GLOBE

LATE 20TH CENTURY

With 36 paper gores bearing the label of W & AK. Johnston Ltd of Edinburgh, a brass meridian circle, the mahogany frame with carved masks representing the Continents on fluted legs joined by shaped stretchers
 48 in. (122 cm.) high; 40 in. (102 cm.) wide

£4,000-6,000 \$5,700-8,500
 €5,100-7,500



106



108

107
AN EDWARD VII SILVER LAMP

MARK OF HAWKSWORTH, EYRE AND CO. LTD., SHEFFIELD, 1903

Of Corinthian column form, with leaf-capped corners and gadroon border, with cut glass oil reservoir, *marked to base* 21 in. (53.5 cm) high

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

■108
**A PAIR OF VICTORIAN BUTTONED-LEATHER
 INLAID OAK LIBRARY ARMCHAIRS**

LATE 19TH CENTURY

Each with horse-shoe armbow on in-curved supports and with strap-work detail to the legs
 Each 31 in. (79 cm.) high

(2)

£2,000-3,000 \$2,900-4,300
 €2,600-3,800

■109
**A LATE VICTORIAN MAHOGANY KIDNEY-
 SHAPED DESK**

LATE 19TH CENTURY

With inset gilt-tooled leather top above a fluted frieze with three drawers above six further graduated drawers, finished to the reverse

29½ in. (75 cm.) high; 49¼ in. (125 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000 \$2,900-4,300
 €2,600-3,800



107



109

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE

■110

A PAIR OF GILTWOOD AND EBONISED MIRRORS

SECOND HALF 20TH CENTURY
54½ x 44 in. (138.5 x 112 cm.)

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

111

SIXTEEN HAND-COLOURED LITHOGRAPHS FROM 'THE LADIES' FLOWER GARDEN OF ORNAMENTAL PERENNIALS'

JANE WELLS LOUDON (1807-1858), PUBLISHED BY WILLIAM S. ORR, CIRCA 1849

In later giltwood frames
21 x 18½ in. (53.5 x 47 cm.), overall

(16)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

112

A PAIR OF BLUE AND WHITE VASE TABLE LAMPS

LATE 20TH CENTURY

Decorated with prunus flowers, on giltwood bases, fitted for electricity
18 in. (46 cm.) high, excluding fitments

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■113

A VICTORIAN OAK LARGE PEDESTAL PARTNERS OR LIBRARY DESK

SECOND HALF 19TH CENTURY

The green leather-inset top above three frieze drawers to each long side, designed to have a bank of drawers and a cupboard to both sides, it can also be assembled with two banks of drawers to one side and cupboards to the other, plinth reduced in height
30½ in. (77.5 cm.) high; 66 in. (167 cm.) wide; 53½ in. (135 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■114

A PAIR OF EBONISED AND GILT-HEIGHTENED OPEN BOOKCASES

LATE 19TH CENTURY

Each with three adjustable shelves above spindled friezes on the sides, on turned feet
Each 58½ in. (148.5 cm.) high; 33½ in. (85 cm.) wide; 13¼ in. (33.5 cm.) deep

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



110 (part)



111 (part)



112



113



114

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115

■115
A FRENCH ORMOLU AND PATINATED BRONZE
EIGHTEEN LIGHT CHANDELIER

OF EMPIRE STYLE, LATE 19TH CENTURY

With a basket base hung by linked chains supporting six naturalistic arms each holding a three-light caduceus 51 in. (130 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500

■116
A SMALL TWO-TIER ORMOLU-MOUNTED
CALAMANDER AND MARQUETRY OCCASIONAL
TABLE

ATTRIBUTED TO DONALD ROSS, THIRD QUARTER 19TH CENTURY

With lattice pattern to each tier and with frieze drawer 27¾ in. (70 cm.) high; 16½ in. (42 cm.) wide; 14½ in. (37 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■117
A SET OF FOUR ORMOLU THREE-LIGHT WALL
APPLIQUES

OF LOUIS XV STYLE, LATE 19TH CENTURY

Each with cast rococo scrolled nozzles and branches, the back plates with impressed foundry marks 'B288' 26 in. (66 cm.) high

£3,000-5,000

\$4,300-7,100
€3,800-6,300



116



117

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■118
A FRENCH ORMOLU-MOUNTED MAHOGANY
AND SATINWOOD ARMOIRE

OF LOUIS XVI STYLE, LATE 19TH CENTURY

The central mirrored door enclosing a hanging rail and adjustable glass shelves with a drawer below, flanked by lattice marquetry doors with interior mirrors and five adjustable shelves 100 in. (254 cm.) high; 76 in. (193 cm.) wide; 23¼ in. (59 cm.) deep, approximately

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■119
A GILT-METAL MOUNTED, BRASS AND
TORTOISESHELL BUREAU PLAT

LATE 19TH CENTURY

With dark red tooled leather top, one long frieze drawer fitted with cedar compartments and cabriole legs 30½ in. (77.5 cm.) high; 60 in. (153 cm.) wide; 36½ in. (93 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,200-5,000



118



119

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE

■120

A FRENCH BRONZE GROUP OF THE NYMPH AMALTHEA WITH HER GOAT

CAST FROM A MODEL BY PIERRE JULIEN (1731-1804), LATE 19TH CENTURY

Modelled seated on rocky outcrop
33½ in. (85 cm.) high

£4,000-6,000

\$5,700-8,500
€5,100-7,500



120

■121

AN ORMOLU SIX-LIGHT CHANDELIER

OF LOUIS XVI STYLE, CIRCA 1880

The flaming torch stem supporting six goat mask capped foliate branches connected by beads and hung by chains to a leafy corona
43½ in. (110 cm.) high; 27 in. (69 cm.) wide

£4,000-6,000

\$5,700-8,500
€5,100-7,500



121

PROPERTY OF A GENTLEMAN

■122

A FRENCH ORMOLU-MOUNTED MAHOGANY GUERIDON

OF LOUIS XV STYLE, LATE 19TH/EARLY 20TH CENTURY

The *Brèche d'Alep* marble top, on cabriole legs terminating in sabots joined by an undertier
29½ in. (75 cm.) high; 21 in. (53.5 cm.) diameter

£1,000-1,500

\$1,500-2,100
€1,300-1,900



122

■123

A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU DE DAME

BY PAUL SORMANI, PARIS, CIRCA 1870

The hinged front enclosing a fitted interior with an inset leather writing surface, the lockplate signed 'P. SORMANI PARIS/ 10, r. Charlot'
33½ in. (85 cm.) high; 27½ in. (70 cm.) wide; 15¾ in. (40 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



123

■124

A FRENCH GILTWOOD AND UPHOLSTERED FOUR-FOLD SCREEN

LATE 19TH / EARLY 20TH CENTURY

With bevelled glass upper sections
70 in. (178 cm.) high; each panel 19½ in. (50 cm.) wide

£1,200-1,800

\$1,700-2,600
€1,600-2,300



124

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



125



126

■125
A VERY LONG SENNEH-BIJAR RUNNER

WEST PERSIA, MID 20TH CENTURY
approx: 32ft.19in. x 2ft.10in.(10m. x 86cm.)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

■126
AN UNUSUAL SIGNED TABRIZ RUNNER

NORTH WEST PERSIA, CIRCA 1940
approx: 18ft.5in. x 3ft.3in.(560cm. x 99cm.)

£1,000-1,500

\$1,500-2,100
€1,300-1,900



127

■127
A KONAGHEND LONG RUG

EAST CAUCASUS, CIRCA 1890
approx: 11ft.10in. x 3ft.11in.(360cm. x 119cm.)

£3,000-4,000

\$4,300-5,700
€3,800-5,000

■128
A VERY LONG KARAJA RUNNER

NORTH WEST PERSIA, MID 20TH CENTURY
approx: 28ft.7in. x 2ft.9in.(870cm. x 84cm.)

£1,500-2,000

\$2,200-2,800
€1,900-2,500



128

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



■129

A FINE PART SILK & METAL THREAD SOUF TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 13ft. x 9ft.7in.(396cm. x 291cm.)

£15,000-20,000

\$22,000-28,000

€19,000-25,000

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



130

■130

A VERAMIN CARPET

NORTH PERSIA, CIRCA 1940
 approx; 16ft.6in. x 11ft.3in.(502cm. x 342cm.)

£2,500-4,000

\$3,600-5,700
 €3,200-5,000



131

■131

A FINE PART SILK NAIN CARPET

CENTRAL PERSIA, MID 20TH CENTURY
 approx: 13ft.1in. x 9ft.11in.(399cm. x 302cm.)

£2,500-3,500

\$3,600-5,000
 €3,200-4,400

■132

A SIGNED TABRIZ CARPET OF ARDEBIL DESIGN

NORTH WEST PERSIA, CIRCA 1940
 approx: 17ft.10in. x 10ft.11in.(543cm. x 332cm.)

£2,000-4,000

\$2,900-5,700
 €2,600-5,000

■132A

A FINE SIGNED PART SILK TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY
 approx: 9ft.11in. x 6ft.7in.(302cm. x 201cm.)

£2,000-3,000

\$2,900-4,300
 €2,600-3,800



132



132A

133
AN ITALIAN BRONZE FIGURE OF NARCISSUS

CAST BY VINCENZO GEMITO (1852-1929), LATE 19TH CENTURY

After the antique, the circular base with inset foundry seal
25 in. (64 cm.) high

£1,500-2,000

\$2,200-2,800
€1,900-2,500



133

134
A FRENCH BRONZE FIGURE OF DIANA DE GABIES

CAST BY FERDINAND BARBEDIENNE, LATE 19TH CENTURY

After the Antique, inscribed 'F. BARBEDIENNE FONDEUR' and with Achille Collas reduction stamp
26¾ in. (68 cm.) high

£1,000-1,500

\$1,500-2,100
€1,300-1,900



134

135
A PAIR OF ITALIAN BRONZE BUSTS OF ROMAN EMPERORS

18TH CENTURY

Clad in breastplate or toga on waisted socles

10 in. (26 cm.) high

£2,000-3,000

(2)

\$2,900-4,300
€2,600-3,800



135



136

■ 136
A PAIR OF EBONISED SIDE TABLES

PROBABLY ANGLO-INDIAN, MID-20TH CENTURY

Each top inset with green and white variegated marble, on foliage carved legs and gadrooned feet

29½ in. (75 cm.) high; 37½ in. (95 cm.) wide; 28 in. (71 cm.) deep, minor differences in height (2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



137 (closed)



137 (open)



140



138



141



139

137
A CARL KAUBA (1865-1922) PATINATED AND GILT-BRONZE EROTIC FIGURE
 'IRON-MAIDEN', EARLY 20TH CENTURY, SIGNED C.KAUBA
 Cast from a model, the iron clad case opens to reveal a young naked woman on a sliding base
 10 ¼ in. (26 cm.) high
 £3,000-5,000 \$4,300-7,100
 €3,800-6,300

138
A CARL KAUBA (1865-1922) PATINATED AND GILT-BRONZE EROTIC GROUP
 'A TREASURE SEEKER', EARLY 20TH CENTURY, SIGNED C.KAUBA, WITH TITLE PLAQUE
 Cast from a model, the top part as a young man digging, the mound lifts off to reveal a nude female figure
 7 ¾ in. (19.4 cm.) high (2)
 £2,000-3,000 \$2,900-4,300
 €2,600-3,800

139
A PAUL PHILIPPE (1870-1930) PATINATED BRONZE GROUP
 CIRCA 1910, SIGNED IN THE BRONZE P. PHILIPPE
 Cast from a model as a naked young woman sitting on the back of a 'Big Cat', bronze base, marble plinth
 11 ½ in. (29.2 cm.) high; 9 in. (23 cm.) wide
 £1,000-1,500 \$1,500-2,100
 €1,300-1,900

140
A PAIR OF PROSPER LECOURTIER COLD-PAINTED BRONZE BOOKENDS
 'LAPIN', CIRCA 1930, ENGRAVED P LECOURTIER
 Each cast from a model as a rabbit, mounted on marble bases
 4 ¾ in. (11 cm.) high; 4 ¾ in. (11.7 cm.) (2)
 £1,200-1,800 \$1,700-2,600
 €1,600-2,300

141
A PAIR OF AUGUST MOREAU PATINATED BRONZE BOOKENDS
 'PUTTO', CIRCA 1920, ENGRAVED A. MOREAU
 Each cast from a model as a putti, one holding a small bird the other a goblet and grapes, mounted on marble bases
 6 in. (15.2 cm.) high; 5 ½ in. (13 cm.) wide (2)
 £1,200-1,800 \$1,700-2,600
 €1,600-2,300

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



148



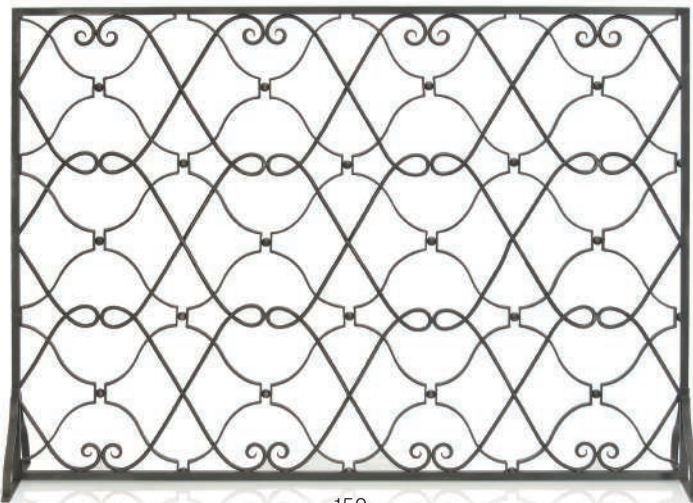
151



149



152



150

148

LOUIS ICART (1888-1950)

'ATTIC ROOM', 1940, SIGNED IN PENCIL
Etching and aquatint, printed with colours, framed and glazed
Plate 14 3/4 in. (37.5 cm.) x 17 1/2 in. (43.5 cm.)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■ 149

A FRENCH WROUGHT-IRON FIRE SCREEN

CIRCA 1930
Beaded frame enclosing a basket of flowers, hammered finish to the petals and leaves, black painted finish
32 in. (80.3 cm.) high; 31 in. (78.8 cm.) wide

£1,200-1,800

\$1,700-2,600
€1,600-2,300

■ 150

A MICHEL ZADOUNAISKY (1903-1983) WROUGHT-IRON FIRE SCREEN

CIRCA 1930, STAMPED ZADOUNAISKY
Linked openwork pattern, black painted finish
37 1/4 in. (94.5 cm.) x 51 1/4 in. (131.5 cm.) wide

£1,200-1,800

\$1,700-2,600
€1,600-2,300

151

LOUIS ICART (1888-1950)

'EMPTY CAGE', AND 'LOVE BIRDS', 1922, SIGNED IN PENCIL, ESTAMPE MODERNE EDITION
Each an etching, drypoint and aquatint, printed with colours and hand colouring, mounted, framed and glazed
18 in. (45.7 cm.) x 13 in. (33 cm.) & 18 3/4 in. (47.5 cm.) x 13 1/2 in. (34.3 cm.) respectively (2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

152

AN UNUSUAL EDWARDIAN SILVER AND MAHOGANY HINGED PHOTOGRAPH FRAME

MARK OF HENRY MATTHEWS, BIRMINGHAM 1902
Shaped apertures with scroll-end motifs, mounted on mahogany with bevelled glass, having a double hinge that allows opening both ways
Each side 11 1/2 in. (29.5 cm.) high x 4 1/4 in. (11.1 cm.) wide

£2,500-3,500

\$3,600-5,000
€3,200-4,400

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153



155



154

153

LOUIS ICART (1888-1950)

'SMOKE', 1926, SIGNED IN PENCIL, NUMBERED 177, ARTIST'S BLINDSTAMP

Etching, drypoint and aquatint, printed with colour and hand colouring, mounted, framed and glazed
Plate 14 3/4 in. (37.5 cm.) x 20 in. (51 cm.)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

154

TWO SILVER AND MAHOGANY BACKED PHOTOGRAPHS FRAMES

MARKS OF WILLIAM COMYNS & SONS, LONDON 1895 AND M.BROS, BIRMINGHAM 1902

One embossed with florets and leaf motifs, the other with lily pads and flowers; both with mahogany easel backs
11 3/4 in. (30 cm.) and 10 3/4 in. (27.3 cm.) wide respectively (2)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

155

LOUIS ICART (1888-1950)

'VENUS', 1928, SIGNED IN PENCIL, ARTIST'S BLINDSTAMP, PENCIL E132

Etching, aquatint, dry point, printed with colours and hand coloured, signed in pencil, framed and glazed
Plate 13. 3/4 in. (34.5 cm.) x 18 3/4 in. (47.5 cm.)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■156

A NICS, FRENCH ART DECO WROUGHT-IRON STAND WITH REVOLVING MARBLE TOP

CIRCA 1930, STAMPED NICS ON FOOT

Revolving top with marble inset, three supports with hammered finish and applied with roses
47 1/4 in. (120 cm.) high; marble 10 1/4 in. (26 cm.) diameter

£1,500-2,500

\$2,200-3,500
€1,900-3,100

■157

A PAIR OF CHROMED-STEEL AND TAN LEATHER 'BARCELONA' CHAIRS

DESIGNED BY LUDWIG MIES VAN DER ROHE IN 1929, OF LATER MANUFACTURE

Chromed steel frame, leather seat and back cushions

The chairs 29 1/2 in. (75 cm.) high; 29 1/2 in. (75 cm.) wide; 31 in. (78.7 cm.) deep (2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



156



157

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



158



158



159



160



161

158
A PAIR OF ITALIAN PIETRA DURA PANELS OF FLOWERS

FLORENCE, LATE 19TH CENTURY

With white flowers on a black marble ground in giltwood frames panels 10½ in. (27 cm.) high; frames 17 in. (43 cm.) high (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■ **159**
A PAIR OF GILTWOOD OVAL MARGINAL MIRRORS

LATE 18TH - EARLY 19TH CENTURY, PROBABLY FRENCH

The frame carved with guilloche and beading Each 33½ x 25 in. (85 x 64 cm.) (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■ **160**
A MARBLE-VENEERED RECTANGULAR LOW TABLE

LATE 20TH CENTURY

With giltwood supports and central stretcher 20½ in. (52 cm.) high; 52½ in. (134 cm.) wide; 25 in. (64 cm.) deep

£1,200-1,800

\$1,700-2,600
€1,600-2,300



162

161
TWELVE HAND-COLOURED BOTANICAL ENGRAVINGS

18TH CENTURY, JOHANN WILHELM WEINMANN (1683-1741)

With Latin inscription in giltwood frames 19½ x 15½ in. (49.5 x 39.5 cm.) overall (12)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■ **162**
AN ITALIAN THREE-PIECE SUITE OF GILTWOOD SEAT FURNITURE

THIRD QUARTER 19TH CENTURY

Comprising a curved sofa and two chairs, the cartouche-shaped frame carved with grotesque masks and covered in green velvet, regilt

The sofa 40 in. (102 cm.) high; 80 in. (204 cm.) wide; 20 in. (50 cm.) deep (3)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



163



165



167



164



166

THE PROPERTY OF A GENTLEMAN

■163

AN ITALIAN GILTWOOD MIRROR

LATE 18TH CENTURY

The pierced frame carved with scrolling foliage, above a mirrored cartouche and a shaped mirror plate, the plate replaced 71 x 38 in. (180.5 x 96.5 cm.)

£2,500-4,000

\$3,600-5,700
€3,200-5,000

~165

AN IVORY BUST OF AJAX

PROBABLY ITALIAN, 19TH CENTURY

Set on a portor marble and ebonised wood plinth 5 ¼ in. (15 cm.) high, the bust; 9 ½ in. (23 cm.) high, overall

£1,200-1,800

\$1,700-2,600
€1,600-2,300

■164

A FRENCH GILTWOOD CONSOLE TABLE

OF LOUIS XV STYLE, FIRST HALF 19TH CENTURY

The serpentine shaped and moulded variegated white marble top, above a pierced foliate and rocaille frieze, on cabriole legs 34 in. (86.5 cm.) high; 51 in. (130 cm.) wide; 25 ¼ in. (65.5 cm.) deep

£1,200-1,800

\$1,700-2,600
€1,600-2,300

~166

AN IVORY BUST OF CLYTIE

PROBABLY ITALIAN, 19TH CENTURY

Set on a portor marble and ebonised wood plinth 4 in. (12 cm.) high, the bust; 8 ¼ in. (21 cm.) high, overall

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■167

AN ITALIAN ALABASTER GROUP OF THE RAPE OF THE SABINE WOMEN

AFTER GIAMBOLOGNA, LATE 19TH CENTURY

Set on a fluted alabaster plinth with an inset bronze relief panel above a carved sectional alabaster pedestal 27 in. (68.5 cm.) high, the figures; 14 in. (35.5 cm.) high, the plinth; 39 ½ in. (100.5 cm.) high, the pedestal

£2,000-3,000

\$2,900-4,300
€2,600-3,800

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



168

■168
A GEORGE III MAHOGANY AND POLYCHROME-PAINTED FOUR-POSTER
BED

LATE 18TH / EARLY 19TH CENTURY AND LATER

With decorated cornice supported by reeded mahogany front posts, the top hung with lacework cover
87½ in. (222 cm.) high; 86½ in. (220 cm.) long; 63 in. (160 cm.) wide

£2,000-4,000

\$2,900-5,700
€2,600-5,000



169

■169
A GEORGE III FIGURED MAHOGANY TALLBOY

LATE 18TH CENTURY

With original handles, fixed cornice concealing a secret shelf, three short and three long drawers flanked by reeded quarter columns, above a slide and three further drawers
73 in. (185 cm.) high; 42½ in. (108 cm.) wide; 22 in. (56 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



170

■170
A HERIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY
approx: 12ft.4in. x 9ft.8in.(376cm. x 294cm.)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

171 No Lot



172

■172
A VICTORIAN MAHOGANY CHEVAL MIRROR

LATE 19TH CENTURY

The arched plate between curved and foliate carved uprights
64 in. (162.5 cm.) high; 34 in. (86.5 cm.) wide; 22 in. (56 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,300-1,900

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



173

■173
A KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY
approx: 13ft. x 9ft.1in.(396cm. x 276cm.)

£1,200-1,600

\$1,700-2,300
€1,600-2,000



174

■174
A FINE SILK SOUF KASHAN RUG

CENTRAL PERSIA, CIRCA 1900
approx: 7ft.2in. x 4ft.4in.(218cm. x 132cm.)

£2,500-3,500

\$3,600-5,000
€3,200-4,400



175

■175
A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1920
approx: 11ft.6in. x 9ft.(350cm. x 274cm.)

£1,200-1,600

\$1,700-2,300
€1,600-2,000

176 No Lot



177

177
A PAIR OF FRENCH BRONZE MODELS OF THE
MARLY HORSES

AFTER GUILLAUME COUSTOU (1677-1746), LATE 19TH CENTURY
Each on naturalistic base
17½ in. (44 cm.) high (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



178



■178
A PAIR OF GEORGE IV YEW SIDE TABLES

EARLY 19TH CENTURY, POSSIBLY IRISH
Each with plain frieze above a curved plinth with acanthus-scrrolled cabriole supports and paw feet
37¾ in. (96 cm.) high; 52¼ in. (133 cm.) wide; 24½ in. (62 cm.) deep (2)

£7,000-10,000

\$10,000-14,000
€8,800-13,000

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



179

■179
A QUEEN ANNE CROSS-AND-FEATHERBANDED BURR-WALNUT BUREAU

EARLY 18TH CENTURY

The fall enclosing a fitted interior, over two short and two long drawers on bracket feet, the feet replaced
40¼ in. (102 cm.) high; 38 in. (97 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■180
A VICTORIAN ROSEWOOD DWARF OPEN BOOKCASE

MID-19TH CENTURY

With two simulated rosewood shelves and acanthus carved corbels, originally with doors and gallery
36 in. (91.5 cm.) high; 42 in. (107 cm.) wide; 13 in. (33 cm.) deep

£1,200-1,800

\$1,700-2,600
€1,600-2,300

■181
A PAIR OF FRENCH MAHOGANY AND MARBLE SIDE CABINETS

MANNER OF MAISON CHARLES, MID 20TH CENTURY

The variegated white, green and red marble tops above two brass-mounted doors enclosing a shelf, on square tapering feet
Each 28 in. (71 cm.) high; 17 in. (43 cm.) wide; 11½ in. (29 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



180



181



182

■182
A DUTCH OAK EXTENDING DINING TABLE

LATE 19TH CENTURY

With parquetry top and large bulbous legs
30½ in. (78 cm.) high; 118 in. (300 cm.) extended; 39½ in. (100 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800

183 No Lot

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



184

~184
**A GEORGE III CARVED IVORY RELIEF ON GLASS
 OF A THREE-MASTED MAN-O'-WAR**

BY STEPHANY AND DRESCH, CIRCA 1790-1800
 Set with a blue glass background, the oval glass medallion with ormolu surround and within further gilt-composition frame, signed to the ivory 'STEPHANY AND DRESCH', the gilt composition frame and mahogany case later
 7 3/4 x 7 1/4 in. (19 x 18 cm.) overall

£1,800-2,500

\$2,600-3,500
 €2,300-3,100

For further information on this lot please see christies.com



186



185

■185
A REGENCY ROSEWOOD SOFA TABLE

EARLY 19TH CENTURY
 With brass stringing overall, the twin-flap top above two frieze drawers, and two simulated drawers to the reverse, on a turned pedestal support with quadripartite base, the handles later
 29 in. (74 cm.) high; 34 3/4 in. (88 cm.) wide, closed; 26 in. (66 cm.) deep

£1,000-1,500

\$1,500-2,100
 €1,300-1,900



187

186
A PAIR OF FRENCH OPALINE BALUSTER TABLE LAMPS

SECOND HALF 19TH CENTURY
 Painted overall with blossoming blackberries and foliage
 16 3/4 in. (42.5 cm.) high, excluding fitment

£1,000-1,500

\$1,500-2,100
 €1,300-1,900

■187
A GEORGE III SATINWOOD AND AMARANTH PEMBROKE TABLE

LATE 18TH CENTURY
 The twin-flap top with a mahogany-lined frieze drawer, on square tapering legs with brass caps and castor
 27 3/4 in. (70.5 cm.) high; 20 1/4 in. (51.5 cm.) wide; 28 in. (71 cm.) deep

£1,500-2,500

\$2,200-3,500
 €1,900-3,100



188

■188
A GEORGE III MAHOGANY AND MARQUETRY SIDEBOARD

LATE 18TH CENTURY
 The serpentine top above a plain frieze on square tapering legs, the central section fitted with a drawer and a cellaret
 34 1/2 in. (80 cm.) high; 56 in. (142 cm.) wide; 25 in. (63.5 cm.) deep

£1,000-1,500

\$1,500-2,100
 €1,300-1,900

EXHIBITED:

An identical serving table exhibited at Grosvenor Antiques Fair, 1958 by Denys Wrey Ltd., possibly the present lot.



189

■189
A PAIR OF ORMOLU TWIN-BRANCH WALL APPLIQUES

OF LOUIS XVI STYLE, AFTER A MODEL BY JEAN-CHARLES DELAFOSSE, LATE 19TH CENTURY

19½ in. (50cm.) high

(2)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

See Ottomeyer/Pröschel *Vergoldete Bronzen*, Vol.1, p.186, fig.3.9.2 for a pair of three-light wall appliques of a related design by Delafosse.



192

■192
A LOUIS PHILIPPE THREE-PIECE WALNUT SALON SUITE

CIRCA 1830, POSSIBLY SWISS

Comprising a canapé and two fauteuils, each with lotus carved arm terminals and legs, covered in cream and fawn checked cotton
The canapé: 39 in. (99 cm.) high; 70 in. (178 cm.) wide; 29 in. (74 cm.) deep

The fauteuils: 37½ in. (96 cm.) high

(3)

£1,500-2,500

\$2,200-3,500

€1,900-3,100

PROVENANCE:

The Nieboer Collection, sold Christie's South Kensington, 17 November 1999, lot 615.



190



■191
A PAIR OF FRENCH PAINTED WOOD SHUTTER DOORS

LATE 19TH/EARLY 20TH CENTURY

Each door applied with two needlework panels depicting romantic figures in landscapes, the opposing sides now mirrored
92½ in. (235 cm.) high; 42 in. (107 cm.) wide

(2)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

■193
A FRENCH FLORAL MARQUETRY INLAID KINGWOOD AND TULIPWOOD SERPENTINE SIDE CABINET

LATE 19TH CENTURY

The *languedoc red* marble top above a cupboard with two shelves enclosed by a single door
43 in. (109 cm.) high; 32 in. (81 cm.) wide; 15½ in. (39 cm.) deep

£1,200-1,800

\$1,700-2,600

€1,600-2,300



191



193



199



200

PROPERTY OF A DUTCH GENTLEMAN

■199

AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE STRIKING MANTEL CLOCK

THIERY, PARIS, CIRCA 1815

The white enamel dial with Roman hours and Arabic quarters, signed *Thierry a Paris*, the twin barrel movement with recoil anchor escapement, silk suspension and count wheel strike on bell; with pendulum and key
21¼ in. (54 cm.) high; 13¾ in. (35 cm.) wide; 5¼ in. (13.5 cm.) deep

£5,000-8,000

\$7,100-11,000
€6,300-10,000

200

A PAIR OF GEORGE III IRISH SILVER CUPS

MARK OF RICHARD WILLIAMS, DUBLIN, CIRCA 1770

Engraved with a shell crest, on stepped foot and with leaf-capped scrolling handles, the base inscribed 'TO BARON FROM ANNE DUBLIN 1930', marked below rim
5 in. (12.5 cm.) high
26 oz. (812 gr.)

£2,000-2,500

(2)
\$3,000-3,700
€2,800-3,500



201

PROPERTY OF A DUTCH GENTLEMAN

201

A RESTAURATION ORMOLU FIGURAL STRIKING MANTEL CLOCK

CIRCA 1820

Modelled as Diana, the white enamel dial with Roman hours and signed *...a Paris*, the twin barrel movement with recoil anchor escapement, silk suspension and count wheel strike to bell; with pendulum

21¼ in. (55.5 cm.) high; 16¼ in. (41 cm.) wide; 6 in. (15 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■202

A VERY FINE SILK KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

approx: 10ft.8in. x 6ft.7in.(324cm. x 201cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



202

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



203



204



205



206



207

■203

TWO TABRIZ CARPETS

NORTH WEST PERSIA, CIRCA 1930

approx: 10ft.9in. x 8ft.5in. and 10ft. x 6ft.7in. (2)

£1,200-1,600

\$1,700-2,300
€1,600-2,000

■204

AN AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

approx: 17ft.9in. x 14ft.5in. (540cm. x 439cm.)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■205

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

approx: 14ft.10in. x 10ft.11in. (452cm. x 332cm.)

£1,200-1,600

\$1,700-2,300
€1,600-2,000

■206

AN UNUSUAL TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

approx: 17ft.2in. x 12ft.10in. (523cm. x 392cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

■207

A FINE PART SILK TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 9ft.9in. x 8ft.2in. (296cm. x 248cm.)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



208

■208
A FRENCH COMMEMORATIVE TAPESTRY

MANUFACTURE BASCOULERGUE, AUBUSSON, DATED 6 JUNE 1945, THE DESIGN BY PAUL CIROU

Woven in wools, depicting the peace celebrations of 6 June 1945 with the standing figures of Marianne and Britannia in front of an altar inscribed 'PAX', flanked by French and British soldiers and further figures, within a border decorated with birds on a pink ground, signed 'CIROU' and with signature 'G. BASCOULERGUE' 10 ft. 6 in. x 19 ft. (320 cm. x 580 cm.)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

Paul Cirou (1869-1951) was a French painter of the Impressionist and Orientalist school. He spent much of his life in north Africa and returned to France shortly after the outbreak of World War II. Just before his death he embarked on a large-scale project, attempting to paint the walls of the hall at Sainte-Mère-Église with frescoes depicting scenes from the last days of the war. He never completed this project, but this tapestry might well be based on one of the designs for this series, as well as that for another tapestry of almost identical scale, dated 1944 and depicting 'Hommage au débarquement de Normandie', which was sold in Paris in 2008.



209



210 (part)

209
A SET OF BISQUE PORCELAIN HEN EGG-CUPS AND DUCK SALTS
DESIGNED BY XAVIER-FRANCIOS LALANNE (1927-2008)

MODERN, MOULDED ARTORIA, PRINTED LALANNE

Comprising: 6 Hen egg cups and 4 Duck salts with spoons
Hens 2 3/4 in. (7 cm.) high

(10)

£1,500-2,500

\$2,200-3,500
€1,900-3,100

210
SEVENTEEN COLOURED ENGRAVINGS OF BIRDS

LATE 18TH CENTURY, ENGRAVED BY FRANCOIS NICOLAS MARTINET (1725-1804)

In card mounts and glazed oak frames with Latin inscriptions and inscribed 'Desine et Grave par Martinet'

17 1/4 x 19 1/4 in. (44 x 49 cm.) overall

(17)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

■211
'FLORENCE'. A PAIR OF WHITE AND RED PAINTED METAL DRAWERS ON
WOMEN'S HIGH-HEELED BOOTS

2014, BY OFF OBJECTS (ALBRECHT KRAFFT VON DELLMENSINGEN & SUSANNE HOCHSTETTER)

Metal cabinets each with six drawers, enamelled colours, the stands fashioned from two pairs of women's 'filled' patent leather high heeled boots

Each 44 3/4 in. (113.5 cm.) high; 11 in. (28 cm.) wide; 16 1/8 in. (41 cm.) deep

(2)

£1,500-2,500

\$2,200-3,500
€1,900-3,100



211

212 No Lot

■213

"IT'S A DEAL" FROM THE 'SPIRELLI' SERIES. A PAIR OF TORCHERES DESIGNED BY RON ARAD AND SHAUN ANDERSON CROWN, ONE-OFF STUDIO, LONDON FOR COLLEZIONE ALCHIMIA

DESIGNED 1992, FIGURES SIGNED WITH FELT PEN 'R. ARAD' AND 'SA CROWN' AND NUMBERED 20/50, ONE ENGRAVED SA CROWN
Cut and worked metal figures, each with gas ring and cartridge, painted wood pedestals

61¼ in. (157 cm.) and 59¾ in. (152 cm.) high respectively (2)

£2,000-3,000 \$2,900-4,300
€2,600-3,800

■214

A JEAN NOUVEL (B. 1945) ROTATING GLASS AND PLEXIGLAS BOOKCASE

'BIBLIOTHÈQUE TOURNANTE', ZERITALIA EDITION, CIRCA 2000

Three glass cubes, each rotate on white ball bearings, with Plexiglas shelves compartments in primary colours
63 in. (160 cm.); 20½ in. (52 cm.) x 19¾ in. (50 cm.)

£2,500-3,500 \$3,600-5,000
€3,200-4,400

■215

A SET OF EIGHT GAETANO PESCE (B. 1939) 'BROADWAY' EPOXY RESIN CHAIRS

CIRCA 1993, MANUFACTURED BY BERNINI, STAMPED UNDERNEATH EACH SEAT

Each on steel legs with spring and rubber feet, engraved underneath with series numbers, '0039/1000', '0040/1000', '0081/1000', '0082/1000', '0084/1000', '0085/1000', '0093/1000' and '0095/1000'

29¾ in. (75.5 cm.) high; 22¾ in. (57.5 cm.) wide; 15¼ in. (40 cm.) deep (8)

£2,000-3,000 \$2,900-4,300
€2,600-3,800



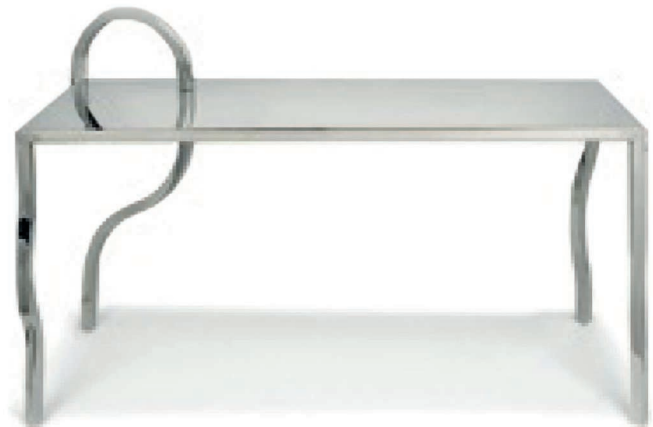
213



214



215



216

■216

A GIOVANNI MINELLI STAINLESS STEEL CONSOLE TABLE

MODERN, SIGNED 'MINELLI GIOVANNI', FROM THE 'ANOMALIE' SERIES

Each curving or twisted leg of square section, one leg loops through the table top in a semi-circle

46½ in. (118 cm.) high; 70¾ in. (180 cm.) wide; 23¾ in. (60 cm.) wide

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

■217

A GAETANO PESCE (B. 1939) EPOXY RESIN AND EBONISED WOOD DINING TABLE

CIRCA 2010

The red, blue and purple undulating top on rounded tapering legs
29¾ in. (75.5 cm.) high; 126 in. (320 cm.) wide; 42 in. (106.5 cm.) deep

£2,000-4,000 \$2,900-5,700
€2,600-5,000



217

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



218



220



219



221

■218
NINE CAST-IRON AND HOLOPHANE GLASS
CEILING LIGHTS

MID-20TH CENTURY

Each moulded glass shade set covered by a wire protecting mesh
in a cylindrical frame
11½ in. (29 cm.) wide

(9)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■219
A RICHARD HUTTEN (B.1967) *ONE OF A KIND*
ALUMINIUM AND ALUCARBON TABLE

FROM THE 'HIDDEN' SERIES, CIRCA 1999

The table top of varying heights, the sides and legs pierced with
geometric shapes
16½ in. (42.2 cm.) high; 39½ in. (100.5 cm.) wide; 27¾ in. (70.5 cm.)
deep

£2,500-3,500

\$3,600-5,000
€3,200-4,400

■220
A LARGE ITALIAN HARDWOOD VASE

MODERN

Ovoid form with narrow oval opening at the top
56½ in. (143.5 cm.) high; 43½ in. (110.5 cm.) wide; 9 in. (23 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■221
A JORG BONER AND CHRISTIAN DEUBER *LIGHT*
CHAIR

FROM THE 'HIDDEN' SERIES, CIRCA 2001, MANUFACTURED BY
HORGEN GLARUS, SWITZERLAND,

The translucent white acrylic seat with fluorescent light
underneath, label under seat reads '2001 / Horgen Glarus / CH
8750 Glarus'

33 in. (84 cm.) high; 16½ in. (42 cm.) wide; 18 in. (46 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■222
A NORMAN FOSTER (B.1935) '*NOMOS*' DINING
TABLE

DESIGNED 1986 FOR TECNO, CAST TECNO MARK TO FRAME

Rectangular plate-glass top on chromed-metal under-structure,
on pad feet

25¼ in. (64 cm.) high; 126 in. (320 cm.) wide; 47¼ in. (120 cm.) deep

£1,200-1,800

\$1,700-2,600
€1,600-2,300



222

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



223



225



224



226

223

A SWISS RHODIUM-PLATED ATMOS CLOCK

JAEGER-LECOULTRE, SWITZERLAND, MID-20TH CENTURY, ATMOS III, NO. 40464, CALIBRE 519

The case of typical form with canted angles, Arabic quarters to the chapter ring, with torsion pendulum

9 1/4 in. (23.5 cm.) high; 8 1/4 in. (21 cm.) wide; 6 1/4 in. (16 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROPERTY OF A LADY

224

A GILT-BRASS SOLAR-POWERED ELLIPSE D'OR TABLE CLOCK

PATEK PHILIPPE, GENEVA, NO. 1.802.141, REF. 31477, CIRCA 1980

The brushed and polished case with faceted curved sides, the blue dial with applied gilt-brass hour markers and conforming hands, signed PATEK PHILIPPE/GENÈVE, the photo-electric cell connected to a circuit board, in original box

7 3/4 in. (19.6 cm.) high; 7 1/2 in. (18 cm.) wide; 2 3/4 in. (7 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

225

A CRISTAL ART TWO TONE WALL MIRROR

THIRD QUARTER 20TH CENTURY

Stepped form, with clear central mirror and peach frame, bevelled and polish edges

33 3/4 in (85.8 cm.) square

£1,500-2,500

\$2,200-3,500
€1,900-3,100

226

A PAIR OF GAROUSTE & BONETTI BRONZE AND LACQUERED 'LUXOR' TABLES

1999, STAMPED NEAR FOOT BG OVER DAVID GILL LONDON

Lacquered tops on three slightly tapering supports

28 3/4 in. (73 cm.) high; 26 1/2 in. (67.5 cm.) wide

(2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

PROVENANCE:

With the David Gill Gallery.

227

A PAIR OF BRASS CORINTHIAN COLUMN FLOOR LAMPS

MID-20TH CENTURY

Each on verde antico marble and brass square base

55 in. (140 cm.) high excluding shades and fittings

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



227



228

■228
A KARABAGH RUNNER

SOUTH CAUCASUS, CIRCA 1900
approx: 17ft.10in. x 3ft.8in.(543cm. x 112cm.)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

■229
A HEREND 'QUEEN VICTORIA' PATTERN PART
DINNER-SERVICE

MODERN, BLUE PAINTED, PRINTED AND IMPRESSED MARKS
Comprising: two circular two-handed tureens and covers, a double-lipped sauce-tureen, a small sauce-tureen, three shell-shaped dishes, eight dinner-plates, eight luncheon-plates, eight crescent-shaped salad-plates, eleven two-handed soup-cups and eight saucers
The tureen - 11½ in. (29.2 cm.) wide

£2,000-4,000

\$2,900-5,700
€2,600-5,000

PROPERTY OF A LADY

~230

A LOUIS XV ORMOLU-MOUNTED AND BRASS-
INLAID TORTOISESHELL 'BOULLE' STRIKING
MANTEL CLOCK

JEAN BAPTISTE DUTERTRE, PARIS, MID-18TH CENTURY
The white enamel dial with Roman hours and Arabic five minutes, the twin barrel movement with Thiout's recoil anchor escapement, silk suspension and count wheel strike to bell, the back plate signed *J Bate Dutertre AParis*; with pendulum, winding key and case key
21¼ in. (55 cm.) high; 11 in. (28 cm.) wide; 4½ in. (11.5 cm.) deep

£1,500-2,500

\$2,200-3,500
€1,900-3,100



230

■231
A GILT-METAL-MOUNTED MAHOGANY CENTRE
TABLE

LATE 19TH/EARLY 20TH CENTURY
The rectangular planked top above a cavetto frieze on cabriole legs with paw feet joined by an x-shape stretcher
29 in. (74 cm.) high; 76 in. (193 cm.) wide; 33½ in. (85 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,300-1,900



229



231



232

■232

A HEREND 'CORNFLOWER' PATTERN PART DINNER-SERVICE

MODERN, BLUE PAINTED, PRINTED AND IMPRESSED MARKS

Comprising: twenty-four dinner-plates, twenty-four luncheon-plates, twenty-four side-plates, twelve cake-plates, twelve soup-plates, twenty-four coffee-cups and twenty-four saucers

£2,000-3,000

\$2,900-4,300
€2,600-3,800

233

A SET OF SIX GERMAN SILVER DINNER-PLATES

MARK OF GEBRÜDER MÜLLER, BERLIN, 1785

Each plain hexafoil, later engraved underneath with initials 'MS' below a coronet, *marked underneath* 10 ¼ in. (26 cm.) diam. 116 oz. 15 dwt. (3,631 gr.)

£1,800-2,200

\$2,700-3,200
€2,500-3,000

(6)

■234

A SET OF SIX LOUIS PHILIPPE MAHOGANY FAUTEUILS

SECOND QUARTER 19TH CENTURY

Each with a padded back and sprung seat covered in sky blue fabric, the arms supports carved as swan monopodia 39 in. (99 cm.) high; 24½ in. (62 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800

(6)



234



233



235

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

*235

A PAIR OF ITALIAN SILVER CANDLESTICKS

GENOA, 1795

The domed circular base chased with foliate, the tapering stem terminating in a socket cast with foliage, *marked on base* 11 in. (28 cm.) high 36 oz. 6 dwt. (1,130 gr.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

(2)

PROPERTY OF A DUTCH GENTLEMAN

236

A RESTAURATION ORMOLU FIGURAL STRIKING MANTEL CLOCK

LE ROY, PARIS, CIRCA 1825

The white enamel dial with Roman hours, signed *LEROY/PALAIS ROYAL No 114 A PARIS*, the twin barrel movement with recoil anchor escapement, silk suspension and count wheel strike on bell; with pendulum

18½ in. (47 cm.) high; 15½ in. (39.5 cm.) wide; 5½ in. (14 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,200-5,000



236

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



237



238

237
TWELVE JAPANESE COLOURED WOODBLOCK PRINTS FROM CHIGUSA NO HANA (FLOWERS OF A THOUSAND VARIETIES)

KÔNO BAIREI (1844-1895), CIRCA 1892
 In later silvered wood frames
 13 x 17½ in. (33 x 44.5 cm.), overall

£2,500-3,500

(12)

\$3,600-5,000
 €3,200-4,400



240

238
TWELVE CHINESE PITH PAPER PAINTINGS OF JUNKS

LATE 19TH CENTURY
 In later silvered and painted wood frames
 12¾ x 17½ in. (32.5 x 44.5 cm.), overall

£2,500-3,500

(12)

\$3,600-5,000
 €3,200-4,400



239

239
A PAIR OF CHINESE EXPORT SILVER PHOTOGRAPH FRAMES

MARK OF LAO HONG XIANG, 20TH CENTURY
 Decorated in relief with foliate and other motifs
 9½ in. (24 cm.) high

£1,000-1,500

(2)

\$1,500-2,100
 €1,300-1,900

240
A FRENCH GILT-BRONZE MOUNTED JAPANESE IMARI PORCELAIN BOWL AND COVER

CIRCA 1900
 With animalier mounts overall
 18¼ in. (46.2 cm.) high; 15¼ in. (38.6 cm.) wide; 11½ in. (29 cm.) deep

£2,500-4,000

\$3,600-5,700
 €3,200-5,000

241
A RED AND GILT JAPANNED DRINKS CABINET-ON-STAND

FIRST HALF 20TH CENTURY
 The chinoiserie doors opening to a shelf and four drawers, the giltwood stand carved with figural legs
 64½ in. (164 cm.) high; 47 in. (120 cm.) wide; 24 in. (62 cm.) deep

£3,000-5,000

\$4,300-7,100
 €3,800-6,300



241

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



242

SIX HAND-COLOURED ETCHINGS FROM 'A NATURAL HISTORY OF UNCOMMON BIRDS' AND SIX CHINESE PITH PAPER PAINTINGS

ETCHINGS - GEORGE EDWARDS (1694-1773), MID-18TH CENTURY

PAINTINGS - 19TH CENTURY

Both sets in similar modern verre eglomise frames

Etchings - 17¼ x 15¼ in. (45 x 40 cm.) overall

Paintings - 16 x 19⅞ in. (40.5 x 50.5 cm.) overall

(12)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

243

A PAIR OF FRENCH 'JAPONISME' ORMOLU-MOUNTED CLOISONNÉ ENAMEL VASES

LATE 19TH CENTURY

Of cylindrical outline with inset porcelain panels, raised on pierced bases

13¼ in. (33.6 cm.) high; 8 in. (20.3 cm.) wide

(2)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

244

A PAIR OF FRENCH 'JAPONISME' GILT AND PATINATED-BRONZE FIGURES

SECOND HALF 19TH CENTURY

Modelled as a man and a woman

24 ½ in. (62 cm.) high

(2)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

The sculptor is, most unusually, not recorded; however other pairs of the figures have sold Christie's, New York, 4 March 2014, lot 252 and Sotheby's, Paris, 5 November 2014, lot 317A. The choice of oriental subjects suggests the hand of an Orientalist sculptor, such as the Charles Cordier or Emile Guillemin. Compare Cordier's busts of a Chinese man and woman, and the 'lampes en forme geisha' by Guillemin for the *Salon japonais* at William H. Vanderbilt's Fifth Avenue mansion.



243



244

■245

A FINE PART SILK TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY

approx. 6ft.11in. x 6ft.8in. (211cm. x 204cm.)

£3,000-4,000

\$4,300-5,700

€3,800-5,000

246

A PAIR OF FRENCH GILT-BRONZE MOUNTED CELADON TABLE LAMPS

BY GAGNEAU, PARIS, 19TH CENTURY

With fu dogs applied to the shoulders, mount stamped 'GAGNEAU', adapted for electricity

19 in. (48 cm.) high

(2)

£2,000-3,000

\$2,900-4,300

€2,600-3,800



246



245

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



247



248



249

■247
A SET OF FOUR FRENCH GILT-METAL AND GLASS TABLE LAMPS
 IN THE MANNER OF MAISON BAGUES, SECOND HALF 20TH CENTURY
 Each with a moulded glass bird, flowers and leaves within an arched frame, on moulded glass base, with oval cream shades
 34 in. (86.5 cm.) high, excluding fittings (4)
 £2,500-4,000 \$3,600-5,700
 €3,200-5,000

■248
A PAIR OF GILT-METAL AND MARBLE GUERIDONS
 MODERN
 The veneered *utah septarian* circular tops above ram's head topped supports terminating in hoof feet
 29½ in. (75 cm.) high; 27½ in. (70 cm.) diameter (2)
 £3,000-5,000 \$4,300-7,100
 €3,800-6,300

■249
A GILTWOOD AND EBONISED PIER MIRROR
 EARLY 19TH CENTURY, IN THE EGYPTIAN TASTE
 With twin-plate and beaded edge, Egyptian busts to the corners, the central tablet with lion-mask and classical figures
 68 in. (173 cm.) high (excluding the tablet); 37 in. (94 cm.) wide
 £3,000-5,000 \$4,300-7,100
 €3,800-6,300

■250
AN ITALIAN OR GERMAN WHITE AND PALE GREEN PAINTED CONSOLE TABLE
 MID 18TH CENTURY
 With breche d'Alep marble top, pierced roccaille and foliate detail overall, decoration refreshed
 36½ in. (93 cm.) high; 65½ in. (166.5 cm.) wide; 24 in. (61 cm.) deep
 £3,000-5,000 \$4,300-7,100
 €3,800-6,300

■251
A SET OF SIX LOUIS PHILIPPE WHITE AND GREY PAINTED CHAIRS
 BY JEAN-BAPTISTE BERNARD DEMAY, EARLY 19TH CENTURY
 Including a pair of armchairs, each stamped on the front rail 'DEMA Y RUE. DE. CLERY' (6)
 £2,000-3,000 \$2,900-4,300
 €2,600-3,800

Jean-Baptiste Bernard Demay 1759-1848



250



251

■252

A PAIR OF FRENCH THREE-LIGHT GILT-METAL AND GLASS MOUNTED CANDELABRA

LATE 19TH/EARLY 20TH CENTURY

With three naturalistic tiers applied with flowers, on ebonised and gilt bases, later fitted for electricity
51 in. (129.5 cm.) high (2)

£2,000-4,000 \$2,900-5,700
€2,600-5,000

■253

A FRENCH BRONZE FIGURE OF 'UNE TROUVAILLE A POMPEI'

CAST AFTER A MODEL BY HIPPOLYTE MOULIN (1832-1884), CAST BY THIEBAUT FRERES, LATE 19TH/EARLY 20TH CENTURY

The circular base inscribed 'Moulin's' and 'THIEBAUT FRERES FONDEURS PARIS', losses
36¼ in. (92 cm.) high

£3,000-5,000 \$4,300-7,100
€3,800-6,300

A 183 cm. high cast is in Musée d'Orsay and illustrated in Pierre Kjellberg, *Les Bronzes du XIXe Siecle*, Paris, 1989, p. 520.



252

■254

A JACQUES DUVAL BRASSEUR GILT-BRASS AND PERSPEX FLOOR LAMP

SIGNED AND DATED 'D BRASSEUR 79'

With cast naturalistic base with a swirled stem supporting a sheet brass shade
71.5 in. (182 cm.) high

£3,000-5,000 \$4,300-7,100
€3,800-6,300

■255

A GILT-METAL-MOUNTED GRAINED AND MARBLEISED CENTRE TABLE

LATE 20TH CENTURY, PROBABLY DESIGNED BY GIANNI VERSACE

The Siena marble top with a mosaic border, on fluted column supports
34¾ in. (88.5 cm.) high; 47¼ in. (120 cm) diameter

£4,000-6,000 \$5,700-8,500
€5,100-7,500



253

■256

A PAIR OF UPHOLSTERED MAHOGANY-FRAMED WINDOW SEATS

OF REGENCY STYLE, MID-20TH CENTURY

Each with padded over-scooled ends and swept legs
Each 23 in. (59 cm.) high; 60 in. (153 cm.) long; 18 in. (46 cm.) deep (2)

£2,000-3,000 \$2,900-4,300
€2,600-3,800



254



255



256



257

■257
A FRENCH ORMOLU-MOUNTED FIGURED MAHOGANY COMMODE

BY JANSEN, LATE 19TH CENTURY

The white marble top above a frieze drawer, with three doors all accessed through the central door, with folio compartments to the left and shelves to the right, stamped 'JANSEN' twice to the rear
37 in. (94 cm.) high; 58½ in. (149 cm.) wide; 24½ in. (62 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

Jansen founded 'Maison Jansen' in 1880

■258
A PAIR OF LOUIS PHILIPPE ORMOLU FIGURAL
FOUR-LIGHT CANDELABRA

CIRCA 1830

Each modelled as an Oriental figure holding a torch, with a removable flame finial in the central sconces
19½ in. (49.5 cm.) high

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■260
A NAPOLEON III ORMOLU-MOUNTED, CUT-
BRASS AND RED TORTOISESHELL-INLAID,
EBONY 'BOULLE' MARQUETRY SIDE CABINET

THIRD QUARTER 19TH CENTURY

The pair of glazed doors enclosing adjustable shelves and rosewood interior, above a secretaire drawer enclosing a fitted interior and green leather writing surface, the cupboard doors enclosing fitted shelves
82 in. (208 cm.) high; 52¾ in. (134 cm.) wide; 20½ in. (52 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



258

■259
A PAIR OF FRENCH ORMOLU-MOUNTED APPLE
GREEN PORCELAIN VASES

LATE 19TH CENTURY

Of baluster form, with foliate and scrolling mounts
17¼ in. (44 cm.) high

(2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

■261
A FRENCH GILTWOOD SERPENTINE CONSOLE
TABLE

OF LOUIS XV STYLE, MID 19TH CENTURY

With mottled rouge marble top (cracked), trellis pattern frieze and foliate detail overall, re-gilt
35 in. (89 cm.) high; 55½ in. (141 cm.) wide; 26½ in. (67 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



259



260



261

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



262

■262

A PAIR OF FRENCH GILT-BRASS AND GLASS LUSTRE SEVEN-BRANCH CANDELABRA

PROBABLY BY MAISON BAGUES, SECOND HALF 20TH CENTURY
Each naturalistic stem with three tiers of lights
36 in. (92 cm.) high

(2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

■263

A PAIR OF BRONZE FIGURES OF A FAUN AND A BACCHANTE

CAST FROM MODELS BY CHARLES GUMERY (1827-1871), LATE 19TH CENTURY

Modelled as a faun playing with a kid and a Bacchante holding two doves aloft, each signed to the base 'Gumery ROME'
Tallest - 21½ in. (54.5 cm.) high

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



263

■264

A CHINESE EXPORT BLACK LACQUER, SOAPSTONE AND MOTHER-OF-PEARL INLAID SIX LEAF SCREEN

LATE 19TH/EARLY 20TH CENTURY

Decorated with a scene of courtly ladies within a palace garden pursuing various leisure activities, the lower border with antique vessels, the reverse gilt-decorated with flowering branches
Each fold: 72 in. (183 cm.) high; 16 in. (41 cm.) wide

£4,000-6,000

\$5,700-8,500
€5,100-7,500

■265

A CONTINENTAL CARVED, POLYCHROMED AND GILT DECORATED RELIGIOUS SHIELD

18TH CENTURY

The figures of Adam, Eve, death and the devil below a coat of arms featuring the stations of the cross surmounted by a flag, within a florally carved and burnished surround, some areas of repainting
30 in. (76 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■266

A SUITE OF PARCEL-GILT AND PAINTED SEAT FURNITURE

LATE 19TH / EARLY 20TH CENTURY, OF LOUIS XV STYLE

Comprising four armchairs and a sofa, each with small metal label 753 and some indistinct stenciling to underside of seats
Each 41¾ in. (106 cm.) high; seats 27½ in. (70 cm.) wide; the sofa 60½ in. (154 cm.) wide

(5)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



264

267 No Lot



265



266



268

268
**A GROUP OF THIRTEEN SILVER-MOUNTED GLASS, STONEWARE AND
 HARDSTONE MATCH STRIKERS**

VARIOUS DATES AND MAKERS, LATE 19TH/ EARLY 20TH CENTURY

Comprising: eight glass strikers of varying colours, one Royal Douton striker, two hardstone strikers, one decorated with flowers, and one decorated with playing cards
 The largest 3½ in. (9 cm.) high

(13)

£1,200-1,800

\$1,700-2,600
 €1,600-2,300

■269
A VICTORIAN OAK SOFA

SECOND HALF 19TH CENTURY

The padded buttoned back and seat upholstered in green leather, on ring turned feet
 71½ in. (181.5 cm.) wide

£2,000-3,000

\$2,900-4,300
 €2,600-3,800



269



270

270
A LARGE AMONITE

MADAGASCAR, JURASSIC PERIOD, 201-145 MILLION YEARS AGO

The *Kranosinctes rabei* set on a modern steel and oak stand
 16 in. (41 cm.) across; 24 in. (61 cm.) high overall

£1,000-1,500

\$1,500-2,100
 €1,300-1,900

■271
**A GEORGE III SATINWOOD AND MARQUETRY
 INLAID MAHOGANY CYLINDER DESK**

CIRCA 1790

Inlaid to the top with a patera with violin and horns above a tambour
 front enclosing a fitted interior, the frieze with two drawers, finished
 in the round
 41½ in. (106 cm.) high; 43 in. (109 cm.) wide; 27¼ in. (69 cm.) deep

£1,200-1,800

\$1,700-2,600
 €1,600-2,300

■272
**A GEORGE IV ROSEWOOD AND SIMULATED-
 ROSEWOOD BREAKFRONT BOOKCASE**

EARLY 19TH CENTURY, IN THE MANNER OF GILLOWS

With six adjustable shelves, on a plinth base and gadrooned feet
 36 in. (91.5 cm.) high; 43¾ in. (111 cm.) wide; 13½ in. (34.5 cm.) deep

£4,000-6,000

\$5,700-8,500
 €5,100-7,500



271



272

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE

■273

A RED-LEATHER COVERED CARVED MAHOGANY SOFA

EARLY 20TH CENTURY

With loose back and seat cushions flanked by s-shape scrolling arms on paw feet, recently recovered
27½ in. (70 cm.) high; 63 in. (160 cm.) wide; 40 in. (102 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■274

A RUSSIAN ORMOLU, TOLE PEINTE AND GREEN-GLASS INKSTAND

SECOND QUARTER 19TH CENTURY

The adjustable central shaft with a green decorated shade, on a handled oval plate fitted with two candle-holders and two ink containers, on paw feet, the glass elements replaced
18½ in. (47 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■275

A LATE VICTORIAN GILT-METAL MOUNTED WALNUT AND CROSS-BANDED WRITING TABLE

LATE 19TH CENTURY

With leather top and two frieze drawers with opposing dummy drawers, on stop-fluted legs with castors
28¼ in. (72 cm.) high; 46 in. (117 cm.) wide; 24¼ in. (62 cm.) deep

£1,500-2,500

\$2,200-3,500
€1,900-3,100

■277

A PAIR OF RED-LEATHER COVERED CARVED MAHOGANY CLUB-ARMCHAIRS

EARLY 20TH CENTURY

Each with loose back and seat cushions flanked by s-shape scrolling arms on paw feet, recently recovered
27½ in. (170 cm.) high; 36½ in. (93 cm.) wide; 39½ in. (100 cm.) deep (2)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



273



274



275



276



277



ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



278

~278
A DIEPPE IVORY STATUETTE OF ADMIRAL LORD NELSON

CIRCA 1880
Hinged as a triptych showing scenes from the death of Nelson, under glass dome on ebonised base; together with an Italian ivory figure of a Cupid within a clam shell, circa 1880
The figure of Nelson: 8¼ in. (21 cm.) high, excluding base and dome
Cupid: 3½ in. (9 cm.) long (2)

£1,200-1,800 \$1,700-2,600
€1,600-2,300

~279
AN AUSTRIAN BOXWOOD AND IVORY GROUP OF A BEGGAR-MAN ORCHESTRA

CIRCA 1870
Each standing on a barrel playing assorted instruments
7 in. (18 cm.) to 6¼ in. (16 cm.) high (7)

£3,000-5,000 \$4,300-7,100
€3,800-6,300

PROVENANCE:
Christie's London, Works of Art, carpets and Furniture, 24 June 1998, lot 493.



279



280

~280
A FRENCH IVORY STATUETTE OF MARY QUEEN OF SCOTS

LATE 19TH CENTURY
Her dress hinged as a triptych revealing scenes from her life
11 in. (28 cm.) including ebonised wood base

£1,000-1,500 \$1,500-2,100
€1,300-1,900

281
A PAIR OF CHINESE CLAY FIGURES OF A MANDARIN AND A COURT LADY

EARLY 19TH CENTURY
Each wearing hats and silk embroidered cotsume on simulated painted marble bases, restorations
20½ in. (52 cm.) high (2)

£2,000-4,000 \$2,900-5,700
€2,600-5,000

PROVENANCE:
Christie's London, Asian Decorative Art, 16 May 2002. lot 201.



281

■282
A SET OF SIX REGENCY MAHOGANY HALL CHAIRS

EARLY 19TH CENTURY
Each with a shield shaped back with the Fortescue crest on a sable ground, on square tapering sabre legs, two chairs with possibly original decoration
35¾ in. (91 cm.) high; 17¼ in. (44 cm.) wide (6)

£2,500-4,000 \$3,600-5,700
€3,200-5,000

PROVENANCE:
Possibly commissioned by Francis Fortescue Knottesford (1778-1859) and by descent to John Nicholas Knottesford-Fortescue (1874-1950) and by family descent
Anonymous sale; A Tribute to John Fowler: Furniture and Decorations, Christie's King Street, 14 September 2006, lot 466.

These chairs are decorated with the Fortescue family crest of an heraldic tiger statant argent.



282



283

■283
A FRENCH SEVRES PATTERN PORCELAIN AND
GILT-BRONZE MOUNTED JARDINIERE

LATE 19TH CENTURY
The blue ground body mounted with lion mask strapwork and a pair
of bearded male masks
19½ in. (49.5 cm.) high

£1,000-1,500 \$1,500-2,100
€1,300-1,900

■284
A PAIR OF ITALIAN ORMOLU AND MARBLE
MODELS OF ROTUNDAS

20TH CENTURY
The domed imbricated cupolas above stepped cornices with bands
of marmo verde antico above a stepped base with brocatello di
Spagna, above a circular base decorated with porphyry
41¼ in. (106cm.) high; 28½ in. (72.5cm.) diameter (2)

£3,000-5,000 \$4,300-7,100
€3,800-6,300



285

285
A QUEEN ANNE SILVER SUGAR CASTER

MARK OF CHARLES ADAM, LONDON, 1709
Baluster body, with reeded waist and stepped spreading foot, the
cover pierced with knob finial; Together with a lobed oval spoon
tray, mark of Gabriel Sleath, London, 1717, the caster marked to the
base only and to the top of the tray
8 in. (20 cm.)
Caster: 9 oz. 1 dwt (298 gr.)
Tray: 2 oz. 17 dwt. (88 gr.) (2)

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



284

■286
A FRENCH TERRACOTTA BUST OF DIANE
VALERIE DE WOELMONT AS THE GODDESS
DIANA

BY PROSPER D'EPINAY (1836-1914), 1880
Signed 'd'epinay. Paris 1880' on one shoulder
17 in. (43 cm.) high

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

PROVENANCE:
Sotheby's Paris, Important French Furniture and Sculpture, 28 April
2009, lot 171

LITERATURE:
P. Roux-Foujols, *Prosper d'Epinay (1836-1914). Un sculpteur
mauricien à la cour des princes.* 1996, p. 90-91.



286



287



■287
A PAIR OF GILT-METAL TWO-TIER ETAGERES

BY MALLET, MODERN
Each inset with red resin medallions beneath a glass panel in a
simulated buff leather and gilt border
22¼ in. (58 cm.) high; 19¼ in. (49.5 cm.) wide; 16½ in. (42 cm.) deep
(2)

£2,000-3,000 \$2,900-4,300
€2,600-3,800



288

■288
AN OCTAGONAL CHROME-PLATED ALUMINIUM TABLE AND SIX CHAIRS

SECOND HALF 20TH CENTURY

The table inset with glass, the chairs with open slat seats and backs, all with beech feet and plugs

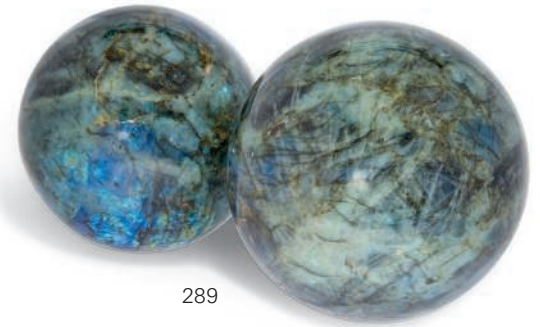
The table 29¼ in. (74.5 cm.) high; 55½ in. (141 cm.) diameter

The chairs 35¾ in. (91 cm.) high; 20¾ in. (52.5 cm.) wide; 21½ in. (54.5 cm.) deep

(7)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



289

289
A PAIR OF LABRADORITE SPHERES

MADAGASCAN

Cut and polished, on modern stands

9¼ in. (23.5 cm.) diameter

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



290

■290
A LIFE-SIZE BRONZE CROCODILE

LATE 20TH CENTURY

Naturalistically modelled with open jaws

69 in. (175 cm.) long

£4,000-6,000

\$5,700-8,500
€5,100-7,500



291

■291
A PAIR OF LABRADORITE VENEERED TABLE TOPS

OF RECENT MANUFACTURE

27½ in. (70 cm.) diameter

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■292
A PAIR OF CAST-IRON GARDEN SEATS AND A MATCHING CHAIR

DESIGNED BY EDWARD BAWDEN (1903-1989), AND MADE BY THE BILSTON FOUNDRY, STAFFORDSHIRE, 1956

White painted with wooden slats

Seats 38 in. (97 cm.) high; 48 in. (122 cm.) long

(3)

£3,000-4,000

\$4,300-5,700
€3,800-5,000

See footnote to lot 75.



292

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



293 (part)

■293
A PAIR OF SMOKED GLASS AND LACQUERED
BRASS MIRRORS

THIRD QUARTER 20TH CENTURY
Each frame applied with faceted glass blocks
45 in. (115 cm.) high; 33¼ in. (85 cm.)

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■294
A PAIR OF FRENCH ORMOLU THREE-LIGHT
WALL APPLIQUES

LATE 19TH CENTURY, AFTER THE MODEL BY CHARLES CRESSENT,
Each modelled as a parrot perched on a scrolling foliate branch
21 ½ in. (54.5 cm) high; 13 ½ in. (34 cm.) wide; 6 ¾ in. (17 cm.) deep

(2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



294

■295
A FRENCH MAHOGANY AND MARQUETRY
INLAID EASEL

LATE 19TH CENTURY
With adjustable shelf and swan finials in the Empire style
64 in. (163 cm.) excluding extendable pole

£1,500-2,500

\$2,200-3,500
€1,900-3,100



295

296
TWELVE COLOUR WOOD ENGRAVINGS FROM
WILLIAM THOMAS GREENE'S 'PARROTS IN
CAPTIVITY'

AFTER ALEXANDER FRANCIS LYDON (1836-1917), PUBLISHED BY
GEORGE BELL & SONS, LONDON, CIRCA 1884
In modern Greek Key patterned mirrored glass frames
16½ x 12 in. (42 x 30.5 cm.) overall

(12)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



296 (part)

297
AN ITALIAN ALABASTER AND BRONZE
ORIENTALIST GROUP OF A WOMAN ON A
CAMEL

BY S. ROMANO, CIRCA 1910
Holding an ostrich feather fan, gilt painted details, and signed 'S
Romano', the bronze camel on naturalistic base and green marble
plinth
23 in. (59 cm. high)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



297



298

■298
A SUITE OF FRENCH BAMBOO SEAT FURNITURE

BY MAISON DES BAMBOUS, CIRCA 1900

Comprising a pair of chairs and a sofa, all with a drop in seat and back re-covered in pale green cotton
The sofa: 44½ in. (113 cm.) high; 56¼ in. (143 cm.) wide
The chairs: 43½ in. (110.5 cm.) high; 26 in. (66 cm.) wide

(3)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■299
SIX ENGLISH POLYCHROME-DECORATED WALL PANELS

IN THE MANNER OF CRACE, 20TH CENTURY

Mounted in grey-painted reeded frames; together with three parcel-gilt and grey-painted wood and gesso wall panels

Six panels - 93 in. (236 cm.) high; 15 in. (38 cm.) wide

Three panels - 86¼ in. (219 cm.) high; two 18 in. (45.5 cm.) wide; one 21 in. (53.5 cm.) wide

(9)

£2,000-4,000

\$2,900-5,700
€2,600-5,000

The Crace family were the most important firm of interior decorators working in Britain in the nineteenth century. They worked on a range of buildings including royal palaces, Leeds Town Hall and the Great Exhibition building of 1862.



300



299

■300
A PAIR OF LARGE ITALIAN POLYCHROME-PAINTED CONSOLE TABLES WITH MIRRORS

EARLY 19TH CENTURY

Each with white marble top, the frieze applied with interlocking motif, the crest with canopied classical bust medallion flanked by symbolic trophies, the apron with musical trophies

Each 140¼ in. (357 cm.) high; 49 in. (125 cm.) wide; 21½ in. (55 cm.) deep

(4)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

301 No Lot

COUNTRY LIFE AND SPORTING ART
FROM THE COLLECTION OF THE LATE DR R.C. KING
(LOTS 302-332)





302



Dr Robert Cowley King, Bob to his friends or alternatively "The Stubbs Man" to many of the London print trade, was a collector and connoisseur of his field the like of which one sadly comes across less and less these days. A true enthusiast of British sporting art with a particular passion for the engraved works of George Stubbs he was a self-confessed obsessive of the imagery. With a keen eye for a rare version of or simply a copy of a print that he didn't yet have in his collection, I was even being called in the last months of his life from his hospital bed to be scrutinised on what might be coming up for sale and its suitability for his already full stable. Now his much loved and prized treasures are to be set free to run races again and grace the homes of other enthusiasts who I'm sure will enjoy and appreciate them as much as the good doctor did.

Nicolas Martineau



303

302

WILLIAM WARD (1766-1826), AFTER GEORGE GARRARD

The Holderness Cow

mezzotint on wove paper, good impression with margins, published by G. Garrard, London, 1798
S. 20 x 26 1/4 in. (50.8 x 66.7cm.)

With *The Spottiswoode Ox, Bred and Fed by John Spottiswoode Esq. of Spottiswoode in the County of Berwick*, mezzotint with margins, by James Ward, after A. Nasmith, published by A. Cardon, London, 1804

(2)

£1,200-1,800

\$1,700-2,600
€1,600-2,300



304

303

WILLIAM WARD (1766-1826), AFTER GEORGE GARRARD

The Durham White Ox

mezzotint on wove paper, very good impression with margins, published by G. Garrard, London, 1813
S. 21 1/4 x 24 3/4 in. (54 x 63cm.)

£800-1,200

\$1,200-1,700
€1,100-1,500

304

AFTER JOHN DALBY

Samuel, The Property of John W. Nutt, York. Winner of the following Premiums - 1st Prize of the Yorkshire Agricultural Society, and 1st Prize and Sweepstakes at Thirsk in 1840. In 1842 a prize as extrastock at York - and 1st Prize at Wetherby.

handcoloured lithograph with margins, published by T. McLean, London, 1843
S. 17 3/4 x 23 in. (45 x 58.5cm.)

with *Sir Thomas Fairfax, A celebrated Short Horned Prize Bull*, handcoloured lithograph by John West Giles, after H. Strafford, published by J. Moore, London, 1841

(2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900



305

305
 RICHARD GILSON REEVE (1803-1889), AFTER J. BRADLEY

The Airedale Heifer

aquatint printed in colour and finished by hand on wove paper, good impression, published by R. Aled, London
 S. 21 x 26 1/4 in. (53.3 x 66.7 cm.)

£800-1,200

\$1,200-1,700
 €1,100-1,500

306
 GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

The Lincolnshire Ox

etching with stipple, roulette and rocker, second state of three, good impression, published by J. Gibbon, London, 1791
 S. 16 x 19 3/4 in. (40.6 x 50.2 cm.)

£1,200-1,800

\$1,700-2,600
 €1,600-2,300

PROVENANCE:

Lady Augusta Gregory, Coole Park, County Galway, Ireland

LITERATURE:

George Stubbs *The Complete Engraved Works*, Lennox-Boyd, Dixon, Clayton 92

307
 READ & CO., LITHOGRAPHERS (MID 19TH CENTURY), AFTER WAGNER

The New Metropolitan Cattle Market, Copenhagen Fields, London

lithograph printed in colour, published by Read & Co, London, 1856
 S. 21 1/4 x 30 in. (54 x 76.2 cm.)

£600-800

\$850-1,100
 €760-1,000

308
 WILLIAM WOOLLETT (1735-1785), AFTER GEORGE STUBBS, A.R.A.

The Spanish Pointer

engraving on laid paper, third state of six, good impression with margins, published by Thomas Bradford, London, 1768
 S. 17 1/8 x 22 1/4 in. (45.4 x 57.5 cm.)

With *Dash*, a valuable Pointer in the possession of Col. Thornton; and *Modish*, a remarkable fine Fox Hound bred by Col. Thornton, a pair of aquatints printed in sepia by R. Pollard and F. Jukes after Sawrey Gilpin, published by S. Gilpin & R. Pollard, London, 1788 (3)

£1,200-1,800

\$1,700-2,600
 €1,600-2,300

LITERATURE:

George Stubbs *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 10



306



307



308





309 (part)

309
JOHN HASSELL (1767-1825), AFTER THOMAS ROWLANDSON

The High Mettled Racer: The Racehorse; The Hunter; The Post horse; and The Cart horse

handcoloured aquatints on laid paper, the complete set of four plates, published by S.W. Fores, London 1789
S. 12¾ x 16¾in. (32.5 x 42.5cm.)

(4)

£800-1,200

\$1,200-1,700
€1,100-1,500

LITERATURE:

The Story of British Sporting Prints *Siltzer* 237

310
CHARLES LORAIN SMITH (1751-1835)

The Smoking Hunt: The Rendezvous of the Smoking Hunt at Braunstone, on Friday the 8th of February, 1822; The Rendezvous of the Quor'n Hounds at Grooby Pool, on Tuesday the 16th of April 1822; A Leicestershire Burst; Loss of the Chaplain; Bagging the Fox; and The Victory of obtaining the Brush, after what is called "a Tickler"

handcoloured aquatints, the complete set of six plates, good impressions with margins, published by J. Watson, London, 1826
S. 13¼ x 16¼in. (33.6 x 41.2cm.)

(6)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:

The Story of British Sporting Prints, *Siltzer* 256

311
WILLIAM WOOLLETT (1735-1785), AFTER GEORGE STUBBS, A.R.A.

Shooting

engravings on laid paper, the complete set of four plates, fifth state of five, good impressions with margins, published by Thomas Bradford, London, 1769-1771
S. 18 x 22¼in. (45.7 x 56.5cm.)

(4)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

George Stubbs *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 11-14



310



311



312

HENRY BIRCHE (LATE 18TH CENTURY), AFTER GEORGE STUBBS, A.R.A.

Labourers; and Game Keepers

mezzotints on laid paper, second state of four, good impressions with margins, published by B.B. Evans, London, 1790
S. 19 x 27in. (48.2 x 68.5cm.)

(2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

PROVENANCE:

With Thomas Agnew and Sons Ltd, London, nos. 32296 and 32297

EXHIBITED:

The Tate Gallery, London, *George Stubbs* p.15, 16, 18th October 1984 - 7th January 1985

LITERATURE:

George Stubbs The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 87-88

313

EDWARD FISHER (1730-1785), AFTER GEORGE STUBBS, A.R.A.

A French Fox Dog

mezzotint, variant state between first and second, with thread margins, published by A. Fisher, London, 1782
S. 10 $\frac{1}{8}$ x 14 $\frac{1}{16}$ in. (25.5 x 36cm.)

£800-1,200

\$1,200-1,700
€1,100-1,500

LITERATURE:

George Stubbs The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 62

314

BENJAMIN GREEN (1739-1813), AFTER GEORGE STUBBS, A.R.A.

Phillis, a Pointer of Lord Clermonts

mezzotint on laid paper, third state of five, good impression with margins, published by B. Green, London, 1772
S. 14 $\frac{1}{2}$ x 19in. (37 x 48.2cm.)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

PROVENANCE:

Sale, *British Mezzotints from the Collection of the Honourable Christopher Lennox-Boyd*, Christie's South Kensington, 12th March 2008, Lot 124 (sold for £1600)

LITERATURE:

George Stubbs The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 34

315

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

William Evelyn Esquire

stipple engraving, second state of two, good impression with margins, published by G.T. Stubbs, London, 1793
S. 19 $\frac{1}{4}$ x 23 $\frac{1}{4}$ in. (49 x 59cm.)
with *Lord Pigot*, mezzotint by Benjamin Green, after George Stubbs, A.R.A., third state of four, good impression trimmed just on or within the plate mark, published by B. Green, London, 1769

(2)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

PROVENANCE:

Collection of the Duke of Westminster, Eaton Hall, Cheshire
Anon sale, Christie's South Kensington, 7th November, 2007, Lot 31

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 96 and 6



312



313



314



315





316



316



317

316

FRANÇOIS VIVARES (1709-1780) AND OTHERS, AFTER THOMAS SMITH OF DERBY

Views in Derbyshire and Yorkshire: The High Force, on the River Teese; South East View of Kirkstall Abbey; Matlock High Tor; A View of the Petrifying Spring, Commonly called The Dropping Well, at Knaresborough, in Yorkshire; Thorp Cloud - This Pyramidal Mountain in Derbyshire, the River Dove washes its foot; Fountains Abbey, from the South East; Gordal, at Malham, in Craven, in Yorkshire; a Prospect of the River Chee Torr on the River Wie, two miles below Buxton; and Kenilworth Castle, from the south

engravings, published by T. Smith, 1751
S. 16½ x 23 in. (42 x 58.5 cm.)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

PROVENANCE:

Sale, Lehman Brothers: Artwork & Ephemera, Christie's South Kensington, 29th September 2010, Lot 1152 (sold for £3250)

(9)



318

317

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Stallion and Mare

mezzotint; on laid paper, second state of three, good impression, trimmed on the plate mark, published by J. Walker, London, 1776
S. 18 7/8 x 22 7/8 in. (48 x 58 cm.)

With *Lioness and Lion*, mezzotint by George Townley Stubbs, after George Stubbs, third state of three, good impression with margins, published by Bayer & Bennett, London, 1771

£1,200-1,800

\$1,700-2,600
€1,600-2,300

LITERATURE:

George Stubbs, *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 48 and 28

(2)

318

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Horses Fighting; and Bulls Fighting

mezzotints, third state of five, good impressions, published by B.B. Evans, London, 1788
P. 19 x 23 1/2 in. (48.3 x 59.7 cm.)

£1,200-1,800

\$1,700-2,600
€1,600-2,300

LITERATURE:

George Stubbs, *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 31 and 82

(2)



316

319
CHARLES HOWARD HODGES (1764-1837), AFTER GEORGE STUBBS, A.R.A.

Mambrino, and Protector

mezzotints, both third state of three, good impressions with margins, published by J. Boydell, London, 1788 and 1790
 S. 17 x 20 1/2 in. (43 x 51.5 cm.)

(2)

£600-800

\$850-1,100
 €760-1,000

LITERATURE:

George Stubbs, *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 84 and 85

320

ROBERT SAYER AND JOHN BENNETT, PUBLISHERS

Bandy, belonging to Lord Grosvenor; Pangloss, belonging to Lord Grosvenor; An Arabian belonging to John Warde; and An Arabian belonging to Mr Gregory

mezzotints, the first two fourth state of eight, the third fifth state of eight and the fourth first state of six, published by Sayer & Bennett, London, 1777 and 1790
 S. 10 1/4 x 14 1/2 in. (26.6 x 37 cm.) and similar

With *The Terrible Horse Trentham* and *The Famous Horse Pyrrhus*, mezzotints by George Townly Stubbs, after George Stubbs

George Stubbs, *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 29 and 51

(6)

£1,500-2,000

\$2,200-2,800
 €1,900-2,500

LITERATURE:

George Stubbs, *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 19, 20, 22, and 23

321

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Sweet William

aquatint printed in sepia, second state of two, good impression with margins, published by J. Harris, London, 1789

S. 13 1/4 x 15 1/2 in. (33.5 x 40 cm.)

with G. Stubbs *Animalium Pictor*, stipple engraved portrait printed in colour by B. Reading after P. Falconet, published 1792; *Eclipse*, soft ground etching by Benjamin Green, published by C. Phillips, 1787 (unrecorded state), and *Head of a Pointer*, soft ground etching by Benjamin Green, first state of four, published 1774

(4)

£1,000-1,500

\$1,500-2,100
 €1,300-1,900

EXHIBITED:

Sweet William, British Sporting Art Trust Exhibition, London, 25th July - 12th August 2005

LITERATURE:

George Stubbs, *The Complete Engraved Works* Lennox-Boyd, Dixon, Clayton 54, 31 and 42



316



319



320



321





322



323



324



325



322

322

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Baronet; Protector; Volunteer; and Gimcrack

stipple engravings, the first second state of three, the second third state of three, the third first state of three, and the fourth third state of three, good impressions, published by Messers Stubbs, Turf Gallery, London, 1794 and E. Orme, London, 1817
S. 17 x 21in. (43.3 x 53.5cm.) and similar (4)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 100, 102, 116, and 122

323

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Pumpkin; Sweetbrier; and Sweetwilliam

stipple engravings, the first second state of three, the second and third first state of three, good impressions with margins, published by Messers Stubbs, Turf Gallery, London, 1794 and 1796
S. 16¾ x 20½in. (42.5 x 52cm.) (3)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

EXHIBITED:

Pumpkin - The Tate Gallery, London, *George Stubbs*, p.12, 18th October 1984 - 7th January 1985

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 104, 112, and 118

324

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Mambrino; and Sharke

stipple engravings, the first second state of four, the second first state of three, good impressions with margins, published by Messers Stubbs, Turf Gallery, London, 1794
S. 16½ x 20½in. (42.5 x 52cm.) and similar (2)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

EXHIBITED:

Mambrino - British Sporting Art Trust Exhibition, London, 25th July - 12th August 2005

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 108 and 110

325

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Anvil; and Sweetwilliam

stipple engravings, the first second state of three, the second third state of three, good impressions with margins, published by Messers Stubbs, Turf Gallery, London, 1794 and 1817
S. 16¾ x 20½in. (42.5 x 52cm.) and similar (2)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 114 and 118



326

326
GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Godolphin Arabian; and Pumpkin

stipple engravings printed in colour and finished by hand, the first second state of three, the second third state of four, good impressions with narrow margins, published by Messers Stubbs, Turf Gallery, London, 1794
 S. 8¼ x 10¼in. (21 x 26cm.) (2)

£1,000-1,500

\$1,500-2,100
 €1,300-1,900

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 99 and 105

327

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Baronet; Sharke; Sweetwilliam; and Eclipse

stipple engravings, the first second state of two, the second third state of three, the third first state of three, and the fourth second state of two, published by Messers Stubbs, Turf Gallery, London, 1794, E. Orme, London, 1817
 S. 8¼ x 10½in. (21 x 26.7cm.) (4)

£1,200-1,800

\$1,700-2,600
 €1,600-2,300

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 101, 111, 119, and 125

328

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Baronet; Sweetbryer; Anvil; and Volunteer

stipple engravings, the first first state of three, the second third state of three, the third and fourth all first state of three, good impressions with margins, published by Messers Stubbs, Turf Gallery, London, 1794
 S. 10 x 12in. (25.5 x 30.5cm.) (4)

£1,200-1,800

\$1,700-2,600
 €1,600-2,300

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 101, 113, 115 and 117

329

GEORGE TOWNLY STUBBS (1756-1815), AFTER GEORGE STUBBS, A.R.A.

Anvil, Gimcrack; and Warren Hastings' Arabian

stipple engravings, the first first state of three, the second third state of three, the third second state of two, published by Messers Stubbs, Turf Gallery, London, 1794, E. Orme, London, 1817 and G.T. Stubbs, London, originally published 1798
 S. 8½ x 10¾in. (21½ x 27.3cm.) (3)

£1,000-1,500

\$1,500-2,100
 €1,300-1,900

LITERATURE:

George Stubbs, The Complete Engraved Works Lennox-Boyd, Dixon, Clayton 115, 123, and 134



326



327



328



329





330

330
A FRENCH BRONZE GROUP OF A MARE AND FOAL 'JUMENT ARABE ET SON POULAIN'

CAST AFTER A MODEL BY PIERRE JULES MENE (1810-1879), CIRCA 1880

On an oval naturalistic base signed in the cast 'P. J. MENE'
 12 in. (30.5 cm.) high; 19 1/4 in. (50 cm.) long

£2,500-3,500

\$3,600-5,000
 €3,200-4,400

For a comparable model see Jane Horswell, *Les Animaliers*, 1971, p. 167.

M. Poletti & A. Richarme, *Pierre Jules Mene, Catalogue Raisonne*, 2007, CHE25, p.82



331

331
A FRENCH BRONZE GROUP OF A MARE AND FOAL

CAST AFTER A MODEL BY CHRISTOPHER FRATIN (1801-1884), LATE 19TH CENTURY

On a naturalistic base with a bucket
 10 3/4 in. (27.5 cm.) high

£1,500-2,000

\$2,200-2,800
 €1,900-2,500

For the same model see Christopher Payne, *Animals in bronze*, 1986, fig. H80.



332

332
A FRENCH BRONZE MODEL OF A BULL 'TAREAU NORMAND'

CAST AFTER A MODEL BY PIERRE JULES MENE (1810-1875), LATE 19TH CENTURY

On a naturalistic base with cast signature 'P.J. MENE'
 8 3/4 in. (22.5 cm.) high; 14 1/4 in. (36.5 cm.) long

£1,500-2,000

\$2,200-2,800
 €1,900-2,500





333

■333

A PAIR OF BRASS AND GLASS MIRRORS

THIRD QUARTER 20TH CENTURY, PROBABLY ITALIAN

Each frame centred by a spirally twisted column
46 in. (117 cm.) high; 31½ in. (80 cm.) wide

(2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■333A

A PAIR OF FRENCH PARCEL-GILT AND GREEN-PAINTED
CONSOLE TABLES AND MIRRORS

FIRST HALF 20TH CENTURY

With variegated red marble tops, the bevelled mirror plates integral with bases
78 in. (198 cm.) high; 33½ in. (85 cm.) wide; 13 in. (33 cm.) deep

(2)

£1,500-2,500

\$2,200-3,500
€1,900-3,100



333A

■334

A REGENCY MAHOGANY SOFA

EARLY 19TH CENTURY

Re-upholstered in grey fabric with dark grey trim, with squab cushion and two bolsters,
the frame reeded overall
34½ in. (87.5 cm.) high; 83 in. (211 cm.) wide; 26 in. (66 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



334



340 (part)

340
TWELVE COLOURED BOTANICAL MEZZOTINTS FROM 'PHYTANTHOZA ICONOGRAPHIA'

JOHANN WILHELM WEINMANN (1683-1741), REGENSBURG, CIRCA 1737-1745

In modern Greek Key patterned mirror glass frames
 16½ x 12 in. (42 x 30.5 cm.) overall

(12)

£2,000-3,000

\$2,900-4,300
 €2,600-3,800

■ **341**
A FRENCH GILT-BRASS HALL LANTERN

OF ROCOCO STYLE, EARLY 20TH CENTURY

With five arched glazed panels cast with foliage
 28 in. (72 cm.) high

£1,200-1,800

\$1,700-2,600
 €1,600-2,300



341

■ **342**
A GEORGE III MAHOGANY SERPENTINE SERVING TABLE

LATE 18TH CENTURY

The top with central frieze drawer, with a pot cupboard and slide to either side, on reeded and channelled legs with block feet, with ivorine label 'SPILLMAN & CO./ ST. MARTINS LANE/ LONDON.'
 33¼ in. (84.5 cm.) high; 61¼ in. (155.5 cm.) wide; 31 in. (78.5 cm.) deep

£2,500-4,000

\$3,600-5,700
 €3,200-5,000

PROVENANCE:
 With Mallet, London

■ **343**
A VICTORIAN MAHOGANY ARMCHAIR

CIRCA 1880

The back, arms and seat covered in close-nailed black leather, the downswept arm carved with acanthus, on channelled legs
 27 in. (68.5 cm.) high; 29¼ in. (74 cm.) wide; 31 in. (79 cm.) deep

£1,000-1,500

\$1,500-2,100
 €1,300-1,900



343



342



344

■ **344**
AN ENGLISH OYSTER-VENEERED OLIVEWOOD, WALNUT AND FRUITWOOD CROSS-BANDED CHEST

LATE 17TH CENTURY, ADAPTED FROM A TALLBOY

The moulded line inlaid top above two short drawers and two long graduated drawers on a cushion moulded plinth, handles and bun feet replaced
 29 in. (74 cm.) high; 37½ in. (95 cm.) wide; 22½ in (57 cm.) deep

£2,000-4,000

\$2,900-5,700
 €2,600-5,000



345

345
A PAIR OF APPLE GREEN CRACKLE GLAZED VASE TABLE LAMPS

LATE 20TH CENTURY
Of baluster form with elongated necks, giltwood bases, fitted for electricity
17 ½ in. (44.5 cm.) high, excluding fittings (2)

£2,000-3,000 \$2,900-4,300
€2,600-3,800

~346
A FRENCH BRASS AND TORTOISESHELL 'BOULLE' INLAID EBONISED DECANTER CASE

CIRCA 1870
With ormolu mounts, fitted with three gilt decanters and twelve glasses on a lift-out base, the interior lined in rosewood
10 ¼ in. (26 cm.) high

£1,000-1,500 \$1,500-2,100
€1,300-1,900

PROPERTY OF A GENTLEMAN

■-347
A FRENCH ORMOLU-MOUNTED BOIS SATINE AND ROSEWOOD OCCASIONAL TABLE

OF LOUIS XV STYLE, LATE 19TH CENTURY
Of serpentine outline, with two drawers
29 ½ in. (75 cm.) high; 27 in. (69 cm.) wide; 17 in. (43 cm.) deep

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

PROVENANCE:
Bonhams, London, 4 July 2013, lot 81.



346

348
A FRENCH BRONZE BUST OF A SMOKING MAN 'LE FUMEUR'

CAST AFTER A MODEL BY JEAN-BAPTISTE CARPEAUX (1827-1875), LATE 19TH CENTURY
Signed 'J.B. Carpeaux 1869', mounted on a levanto marble base
21 ¾ in. (55.5 cm.) high

£2,500-4,000 \$3,600-5,700
€3,200-5,000

A similar model in terracotta and described as 'Le Fumeur' is in the collection of the Detroit Institute of Arts, acc. no. 75.86.



347



348

349 No Lot

■350

AN ENGLISH GILTWOOD SIDE TABLE

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

The inset green *breche* marble top above a gadrooned frieze and cartouche shaped apron flanked by foliate garlands, the cabriole legs terminating in lion's-paw-feet

32¾ in. (83 cm.) high; 59 in. (150 cm.) wide; 25½ in. (65 cm.) deep

£4,000-6,000

\$5,700-8,500
€5,100-7,500



350



351



353

■351

A FRENCH ORMOLU-MOUNTED KINGWOOD AND GILT-JAPPANED DEMI-LUNE COMMODE

OF TRANSITIONAL STYLE, EARLY 20TH CENTURY

The pink variegated marble top over a pair of doors decorated to the inside with rocky landscapes, enclosing an adjustable shelf

35½ in. (90 cm.) high; 50¼ in. (128 cm.) wide; 23¼ in. (59 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■352

A FRENCH BRONZE GROUP OF A CLASSICAL WOMAN WITH FATHER TIME

CAST BY THE FOUNDERS DENIERE, LATE 19TH CENTURY

Signed 'DENIERE' to the base

20 in. (51 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800



352



354

■353

A DIRECTOIRE BRASS-MOUNTED MAHOGANY COMMODE

EARLY 19TH CENTURY

The shaped Gris Saint Anne marble top over three long drawers on toupie feet

31½ in. (80 cm.) high; 46 in. (117 cm.) wide; 19¼ in. (49 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■354

A FRENCH GILT-METAL MOUNTED MAHOGANY, TULIPWOOD AND PARQUETRY BUREAU PLAT

OF LOUIS XV STYLE, LATE 19TH/EARLY 20TH CENTURY

The top with inset silver-tooled black leather writing surface, above three frieze drawers and three opposing false drawers, on cabriole legs and sabots

30¾ in. (78 cm.) high; 55¾ in. (141.5 cm.) wide; 30¼ in. (77 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



360

■360
A REGENCY MAHOGANY CANED BERGERE

FIRST QUARTER 19TH CENTURY

The caned seat and back with tied-on buttoned striped silk cushions, with scrolled arms above sabre legs
38½ in. (98 cm.) high; 27¾ in. (70.5 cm.) wide; 33 in. (84 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

■~361
A REGENCY ROSEWOOD AND TULIPWOOD
CROSS-BANDED LADY'S WRITING TABLE

EARLY 19TH CENTURY

The top flanked to each side by a slide, above a frieze drawer fitted with ratcheted writing surface and sliding compartment, above a sliding needlework basket, the back fitted with a fire screen
28¾ in. (73 cm.) high; 24 in. (61 cm.) wide; 18½ in. (47 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



361

■~362
AN EARLY VICTORIAN ROSEWOOD TRIPOD
TABLE

IN THE MANNER OF GILLOWS, CIRCA 1840

The rectangular top with moulded rim above a turned and cluster column stem on cabriole legs
29¼ in. (74 cm.) high; 14 in. (35.5 cm.) wide; 10 in. (25.5 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



362

■363
A WILLIAM IV MAHOGANY CHEVAL MIRROR

CIRCA 1835

On reeded uprights with gadrooned finials, on castors
67½ in. (171.5 cm.) high; 34 in. (86.5 cm.) wide; 25¼ in. (64 cm.) deep

£1,200-1,800

\$1,700-2,600
€1,600-2,300

■364
A LATE VICTORIAN BROWN LEATHER
CHESTERFIELD SOFA

LATE 19TH CENTURY

Re-upholstered, the walnut legs with brass castors
27 in. (68.5 cm.) high; 93 in. (236.5 cm.) wide; 39½ in. (105 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



363



364

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



365

■365
A PAIR OF ITALIAN BRONZE FIGURES OF
MERCURY AND FORTUNA

THE FORMER AFTER GIAMBOLOGNA, CIRCA 1880
Each set on Siena marble and bronze plinths cast in relief with putti
33 in. (84 cm.) high (2)

£1,000-1,500 \$1,500-2,100
€1,300-1,900

■366
A GEORGE III ROSEWOOD AND SATINWOOD
MARQUETRY CARD TABLE

IN THE MANNER OF PIERRE LANGLOIS, LATE 18TH CENTURY
The folding top and frieze inlaid with ribbon-tied flowers and
roundels, the top lined with green-baize, on tapering legs
29 in. (74 cm.) high; 36¼ in. (92 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000 \$2,900-4,300
€2,600-3,800



366

367
TEN HAND-COLOURED 'PERSPECTIVE'
ENGRAVINGS

LATE 18TH/ EARLY 19TH CENTURY
In later giltwood frames
17 x 20 in. (43 x 51 cm.) overall (10)

£2,000-3,000 \$2,900-4,300
€2,600-3,800



367 (part)

■368
A WALNUT STOOL

PROBABLY ITALIAN, LATE 19TH CENTURY
Upholstered in grey cotton, on scrolled cabriole legs joined by
shaped stretchers
18½ in. (47 cm.) high; 43 in. (109 cm.) wide; 32 in. (81 cm.) deep

£2,000-3,000 \$2,900-4,300
€2,600-3,800



369

■369
A LARGE 'KNOLE' SOFA WITH MATCHING
ARMCHAIR AND LARGE STOOL

BY PARKER & FARR, LATE 20TH CENTURY
With pineapple finials and scatter cushions
The sofa 102 in. (259 cm.) wide; 39 in. (100 cm.) deep; the armchair
48 in. (122 cm.) wide; the stool 40 in. (102 cm.) diameter (3)

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



368

■370
A FRENCH ORMOLU AND PORCELAIN
JARDINIÈRE

CIRCA 1880

In the Orientalist taste, with trefoil top rim and dragon side handles
17½ in. (45 cm.) long

£1,500-2,500

\$2,200-3,500
€1,900-3,100



370

371
TWO AUSTRIAN COLD-PAINTED BRONZE
FIGURES OF ARAB HUNTSMEN

CAST BY THE BERGMAN FOUNDRY OF VIENNA, CIRCA 1900

With impressed maker's marks and numbers
9¾ in. (24.5 cm.) and 9¼ in. (23.2 cm.) high

£1,500-2,500

\$2,200-3,500
€1,900-3,100

■373
A PAIR OF FRENCH BRONZE TABLE LAMPS

EARLY 20TH CENTURY

Each with a pair of female figures supporting a fitting, raised on
ormolu bases

21 in. (53.3 cm.) high, excluding; 9 (22.8 cm.) wide; 7¼ in. (18.5 cm.)
deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



371

■372
A DIRECTOIRE BRASS-MOUNTED MAHOGANY
VITRINE CABINET

EARLY 19TH CENTURY

Enclosed by a pair of doors, on toupie feet
68 in. (173 cm.) high; 41 in. (104 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



372

374
AN AUSTRIAN COLD-PAINTED BRONZE GROUP
OF AN ARAB ON A CAMEL

IN THE MANNER OF BERGMAN OF VIENNA, CIRCA 1900

Inscribed 'Made in Austria'
10 in. (26 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800



373



374



375

375

A ROMAN MICROMOSAIC PLAQUE OF THE CAPITOLINE DOVES

CIRCA 1830

Brazed into a copper frame and giltwood outer frame the plaque 4½ x 6¾ in. (11.4 x 17 cm.)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

The plaque is very similar to one illustrated in the Gilbert Collection, Micromosaics, 2000, No. 158. p.226

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

*376

AN ITALIAN SILVER SOUP-TUREEN AND COVER

MILAN, MID-19TH CENTURY, MAKER'S MARK PERHAPS GP WITH A HORSE'S HEAD ABOVE

Circular with scroll side handles, the detachable cover with pear and foliage finial, engraved with a coat-of-arms below a coronet 13 ¼ in. (34 cm.) wide over handles 76 oz. 19 dwt. (2,393 gr.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500

377

A SWISS SILVER TAZZA

MARK OF BOSSARD, LUCERNE, LATE 19TH CENTURY

Circular lobed bowl with hammered finish, surrounding a circular cartouche with chased beast figure and plaque inscribed 'GAGNANT 1950 & 1952 Lt. Col. L.H.M. LLEWELLYN GRANDE BRETAGNE "FOXHUNTER"', with trailing branches, above tapering lobed foot with latin inscription, on wooden base with presentation shields, marked to the foot with maker's marks and 'BOSSARD .875' 13 ½ in. (34.5 cm.) diam 48 oz. 3 dwt. (1498 gr.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200

This trophy was presented to Sir Harry Llewellyn, 3rd Baronet, CBE (1911-1999) in 1952 after winning the International Grand Prix de Lucerne for a second time with his horse Foxhunter. Llewellyn and Foxhunter won the only gold medal for Great Britain, for show-jumping, at the 1952 Summer Olympic Games in Helsinki. Llewellyn and Foxhunter remain the only pairing to have won the King George V Gold Cup on three consecutive occasions (1948, 1950 and 1953).

The firm of Bossard was one of the most important goldsmiths working in Switzerland in the late 19th and early 20th century. They produced 'historismus' silver, looking back to the 16th and 17th century for inspiration and incorporating contemporary philosophies from the arts and crafts movements.



376



377

■378

A GILTWOOD MIRROR AND ASSOCIATED CONSOLE TABLE

OF EMPIRE STYLE, LATE 19TH CENTURY, PROBABLY NORTHERN EUROPE

The mirror with divided rectangular plate flanked by spirally-carved columns, the console with inset white marble top above an eagle with outstretched wings

The mirror: 70½ x 40 in. (179 x 11.5 cm.)

The console table: 33 in. (84 cm.) high; 37¾ in. (96 cm.) wide; 18½ in. (47 cm.) deep (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■379

A HORN, AMETHYST AND WHITE-METAL-MOUNTED SOFA

BY ANTHONY REDMILE, LATE 20TH CENTURY

The back with three hide covered panels and mounted with polished cow-horns, the conforming padded seat on naturalistic hooved legs, with metal label 'REDMILE, LONDON' 32½ in. (83 cm.) high; 70 in. (178 cm.) wide; 28 in. (71 cm.) deep

£6,000-8,000

\$8,600-11,000
€7,600-10,000



378



379

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



380

■380
A LARGE CHINOISERIE STYLE GILTWOOD
OVERMANTEL MIRROR

MODERN

Carved overall with foliage, the corners flanked by figures and surmounted by large ho-ho birds to top
90 x 75 in. (229 x 191 cm.)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

381

A MEISSEN MODEL OF A COCKATOO

FIRST HALF 20TH CENTURY, BLUE CROSSED SWORDS MARK,
INCISED 1780 AND PRESSNUMMER 91

Naturalistically modelled perched on a tree-stump
11½ in. (29.2 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800

382

A THEODORE DECK FAIENCE DISH

LATE 19TH CENTURY, INCISED TH DECK, SIGNED E GLUCK

Painted with a hunting scene with hounds and a huntsman surrounding a wolf
11¼ in. (30 cm.) wide

£1,000-1,500

\$1,500-2,100
€1,300-1,900



383



381

384

A MEISSEN GROUP OF PARROTS UNDER A
LEMON TREE

20TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED
NUMBER 644

Naturalistically modelled perched on rocky stumps
15¼ in. (38.8 cm.) high

£2,500-3,500

\$3,600-5,000
€3,200-4,400



382



384



390

■390

A YEW AND BURR-YEW CHEST-ON-CHEST

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

With two short drawers above six long drawers, the bottom drawer inlaid with a star-burst detail

76½ in. (195 cm.) high; 43½ in. (110.5 cm.) wide; 21½ in. (54.5 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,300-1,900



391



■392

A BRONZED COPPER ELECTROTYPE BUST OF CLYTIE

PROBABLY FRENCH, LATE 19TH CENTURY

Set on a waisted socle
29 in. (74 cm.) high

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■393

A LATE VICTORIAN BEECH AND ELM LARGE HIGH-BACK ARMCHAIR

THAMES VALLEY, LATE 19TH CENTURY

With arched top rail and pierced splat, over-scrrolled arms and figured elm seat
43½ in. (111 cm.) high; 25 in. (64 cm.) wide

£1,000-1,500

\$1,500-2,100
€1,300-1,900



392

391

A BRONZE RELIEF BUST OF JEANNE D'ARC

CAST BY FERDINAND BARBEDIENNE FROM A MODEL BY HENRI CHAPU (1833-1891), CIRCA 1880

Signed 'h. Chapu' and inscribed 'F. BARBEDIENNE. Fondateur'; together with bronze relief bust of the French physicist Francois Arago, cast from a model by Jean-Francois-Antoine Bovy (1795-1877)

The relief of Jeanne d'Arc: 9½ in. (24.2 cm.) diameter

The relief of Francois Arago: 9 in. (23 cm.) diameter

(2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■394

A VICTORIAN OAK, WALNUT, AMARANTH AND PARQUETRY OPEN BOOKCASE

IN THE MANNER OF CHARLES BEVAN, CIRCA 1870

The adjustable shelves with scallop leather dust guards, flanked by turned stiles, on a plinth base
41¾ in. (106 cm.) high; 66¾ in. (169.5 cm.) wide; 16 in. (40.5 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300



393



394



395

395

A FRENCH SILVER MIRROR-PLATEAU

MARK OF MAISON ODIOT, PARIS, LATE 19TH CENTURY

Circular, with garadon border and sides embossed with griffins and mythological figure-heads, on four detachable ball feet, *marked to the side and feet and stamped ODIOT A PARIS to the side* 16 ½ in. (42 cm.) diam.

£1,000-1,500

\$1,500-2,200
€1,400-2,100

*396

A MINIATURE SILVER-MOUNTED TRAVELLING TRIPTYCH

MAKER'S MARK INDISTINCT, ST PETERSBURG, 1904-1908

Of ogee arch form, opening to reveal a central panel depicting Christ Pantocrator, flanked by Archangel Michael and Saint George, traditionally painted on olive ground, the reverse engraved in Russian 'Save and Protect', with Russian inscription on the reverse, with suspension loop, *marked throughout* 2 in. (5.1 cm.) high, excluding suspension loop

£1,000-1,500

\$1,500-2,200
€1,400-2,100



396

397

A JEWELLED GOLD AND SILVER CIGARETTE CASE AND A JEWELLED GOLD MATCH SLIDE

THE CIGARETTE CASE MARKED SUMIN, WITH THE WORKMASTER'S MARK CYRILLIC 'IA', ST PETERSBURG, 1908-1911; THE MATCH SLIDE WITH THE MAKER'S MARK 'AW', ST PETERSBURG, CIRCA 1890

The cigarette case rectangular, reeded overall, the gold thumb-piece set with a cabochon sapphire, the interior of the cover inscribed in Russian 'Congratulations! / July 1911', *marked inside cover and base*; together with a lighter holder, one side reeded and set with a cabochon sapphire at corner, the other side engraved with the monogram 'JV', *marked on side*

The cigarette case 3 ¾ in. (10 cm.) wide

(2)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■398

AN EARLY VICTORIAN FIGURED YEW AND LINE-INLAID LIBRARY OR CENTRE TABLE

IN THE MANNER OF RICHARD BRIDGENS, MID-19TH CENTURY

With castellated friezes and with one long drawer, on spiral-twist legs and H-stretcher, the feet with sunken castors

29 ½ in. (75 cm.) high; 51 in. (129.5 cm.) wide; 26 ¾ in. (68 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■399

A LATE-VICTORIAN WALNUT CHESTERFIELD SOFA

LATE 19TH CENTURY

Upholstered in studded buttoned dark green leather, on ring turned feet 91 in. (231 cm.) wide

£3,000-5,000

\$4,300-7,100
€3,800-6,300



397



398



399

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE

400

A FRENCH CONCENTRIC MILLEFIORI PAPERWEIGHT

CIRCA 1850, PROBABLY ST. LOUIS

With seven rows around a central flower cane
2½ in. (6.35 cm.) diam.

£1,000-2,000

\$1,500-2,800
€1,300-2,500



400

401

A RUSSIAN SILVER CIGAR-BOX

MARK OF MATVEI MIKIFOROV, MOSCOW, 1884

Oblong with hinged cover and gilt interior, *marked inside and on cover*
4¾ in. (12 cm.) wide
14 oz. 5 dwt. (443 gr.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

402

A RUSSIAN GOLD-MOUNTED, SILVER-GILT AND ENAMEL VESTA CASE

WORKMASTER'S MARK OF MIKHAIL PERCHIN, ST. PETERSBURG, 1896-1908

Rounded oblong, enamelled in translucent strawberry red over a wavy guilloché ground, the hinged cover with foliate gold borders and diamond thumb-piece, underside with match-strike, *marked inside cover and on rim*
1½ in. (4.2 cm.) long

£1,000-1,500

\$1,500-2,200
€1,400-2,100

403

A FRENCH SILVER-GILT MOUNTED BLUE-JOHN CUP

MAKER'S MARK F&C, POSSIBLY FOR FLISOT AND CAVENNE, PARIS, CIRCA 1865

The tapering fluted bow, between two writhing snake handles suspended above a shaped square base engraved with a flower-head, on four acanthus leaf-capped paw feet, *marked on frame and base*
5 in. (12.5 cm.) high
4 oz. 7 dwt. (135 gr.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100

The Parisian firm of Flisot and Cavenne registered their mark in 1864. They executed pieces for only four years; their mark was discontinued in 1868. A similar set of four silver-gilt mounted cups sold, Sotheby's, Paris, 26 June 2013, lot 25.



401



402



403



404

■404

A BUTTONED LEATHER SIX-LEG LONG STOOL

LATE 19TH CENTURY

With gouge-carved frieze and central stretcher
18 in. (46 cm.) high; 91½ in. (233 cm.) long; 22 in. (56 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800



405

405

A BRONZE GROUP OF AN ANGEL AND A CHILD

CAST FROM A MODEL BY ALLAN GAIRDNER WYON (1882-1962), 1924
Signed and dated 'Allan G Wyon. Scp. 1924' on a black marble plinth
15¼ in. (39 cm.) high overall; 15¼ in. (39 cm.) wide

£1,200-1,800

\$1,700-2,600
€1,600-2,300

Allan Wyon worked primarily as a sculptor, and was also the last member of his family to work as a die-engraver. He trained at the Royal Academy Schools, and worked as assistant to the sculptor William Hamo Thornycroft. His works include the East Wind for the new headquarters for London Underground at 55 Broadway (1926-9).

406

A CONTINENTAL BRONZE CENTREPIECE

FRENCH OR ITALIAN, LATE 19TH CENTURY

The gilt shell supported by a pair of cherub mermen with wings and fish tails on an onyx plinth
13 in. (33 cm.) high and wide

£1,200-1,800

\$1,700-2,600
€1,600-2,300



406

■407

A GEORGE III BLACK-JAPANNED AND CHINOISERIE-DECORATED CHEST-ON-STAND

THE CHEST 18TH CENTURY, THE STAND OF A LATER DATE

Decorated with pagoda landscapes within floral borders
34½ in. (88 cm.) high; 51 in. (130 cm.) wide; 23 in. (59 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

408

A PAIR OF RESTAURATION PATINATED BRASS LAMPS

CIRCA 1830

Each fluted column stem on a stepped plinth applied with a brass plaque 'GAGNEAU BREVETTE / FAUBORG ST DENIS 17 / PARIS'; adapted from oil to electricity
17 in. (43 cm.) high excluding fittings and shades (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■409

A PAIR OF EBONISED AND GILTWOOD PEDESTAL COLUMNS

LATE 19TH CENTURY

With square tops and bases
36 in. (91.5 cm.) high; 17 in. (43.5 cm.) square (2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900



408



407



409

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



410 (part)

■410
A SET OF FOUR WHITE-PAINTED CARVED WOOD
AND GESSO WALL APPLIQUES

CIRCA 1920-30
Each carved with eagle mask torcheres with ribbon tie finials
supporting twin branches
45 in. (114 cm.) high (4)

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

■411
A COLLECTION OF FOURTEEN SILVERED METAL
CONVEX GLASS MIRRORS

SECOND HALF 20TH CENTURY
Beaded borders, the larger ones speckled with black paint
The largest 46 in. (117 cm.) diameter; the smallest 10 in. (26 cm.)
diameter (14)

£2,000-3,000 \$2,900-4,300
€2,600-3,800



411 (part)



412

■412
A CLOSE PAIR OF VICTORIAN BUTTONED AND
STUDDED CHESTERFIELD SOFAS

LATE 19TH CENTURY
Each with oatmeal upholstery and tapering legs with castors
The one 26½ in. (67 cm.) high; 68½ in. (174 cm.) wide; 31½ in. (80
cm.) deep
The other 25½ in. (65 cm.) high; 69½ in. (177 cm.) wide; 31½ in. (80
cm.) deep (2)

£2,000-3,000 \$2,900-4,300
€2,600-3,800

■413
AN ITALIAN MARBLE FIGURE ALLEGORICAL OF
NIGHT

LATE 19TH CENTURY
Modelled as a sleeping nude, with an owl at her feet, on a rockwork
base
23½ in. (59.5 cm.) high

£1,000-1,500 \$1,500-2,100
€1,300-1,900



413

■414
A SET OF TEN EARLY VICTORIAN MAHOGANY
SIDE CHAIRS

MID-19TH CENTURY
The padded back and seat covered in white cotton, on spirally
turned legs joined by stretchers
36¼ in. (92 cm.) high (10)

£2,000-3,000 \$2,900-4,300
€2,600-3,800



414

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



415

■415

A FRENCH BRONZE FIGURE OF A HAREEM DANCER

AFTER A MODEL BY CHARLES JANSON, CIRCA 1900

With gilt highlights, signed 'CH JANSON' and with 'A. Basset Editeur Paris' foundry stamp numbered 'J.558'
37½ in. (95 cm.) high

£2,000-3,000

\$2,900-4,300
€2,600-3,800

416

FIVE FRENCH GILT-BRASS PHOTOGRAPH FRAMES

CIRCA 1900-20

With easel struts and acanthus and foliate cast decoration with wreath and foliate finials, one with blue enamel spandrels and oval inner frame, another marked 'H. Coochard Paris'
The tallest 13 in. (33 cm.) high (5)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■417

A SILK-EMBROIDERED PANEL

PROBABLY PORTUGUESE, LATE 18TH CENTURY

Woven with pairs of birds and large foliage on a gold ground, framed
93 x 27 in. (236 x 69 cm.) overall

£1,000-2,000

\$1,500-2,800
€1,300-2,500

■418

A PAIR OF ORMOLU-MOUNTED CHINESE CLOISSONNE ENAMEL VASES

LATE 19TH CENTURY

Depicting flowers, butterflies and birds
13 in. (33 cm.) high (2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900



417



416



418



419

■419

A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU PLAT

OF LOUIS XV STYLE, LATE 19TH CENTURY

The leather-inset top above three frieze drawers to each side, on caryatid-capped cabriole legs with paw feet
29¼ in. (74.5 cm.) high; 61 in. (155 cm.) wide; 33½ in. (85 cm.) deep

£3,000-5,000

\$4,300-7,100
€3,800-6,300

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



420 (part)

■420

A COLLECTION OF EIGHT BRASS NOVELTY MIRRORS

CIRCA 1960

Modelled as pocket watches

24 in. (61 cm.) to 15 in. (38 cm.) diameter

(8)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



421 (part)

421

SEVEN COLOURED ENGRAVINGS OF FLOWERS AFTER JEAN-BAPTISTE MONNOYER (1636-1699)

LATE 17TH / EARLY 18TH CENTURY

Most signed by the engraver and the designer in ebonised and gilt-wood frames four 23 x 18 in. (59 x 46 cm.); and three larger, the largest 26 x 20½ in. (66 x 52 cm.)

(7)

£1,200-1,800

\$1,700-2,600
€1,600-2,300

422

A PAIR OF BRONZE FIGURES, PROBABLY DEPICTING KING CHARLES I AND OLIVER CROMWELL

SECOND HALF 19TH CENTURY

Standing on naturalistic circular bases 13¼ in. (34 cm.) and 13 in. (33 cm.) high

(2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900



422

■423

A FRENCH MAHOGANY HIGH-BACK ADJUSTABLE ARMCHAIR

BY JOSEPH-PIERRE-FRANÇOIS JEANSELME, SECOND QUARTER 19TH CENTURY

Covered in striped red velvet, the curved arms above tapering reeded legs, on brass and horn castors, the seatback reclines and the seat with extending and adjustable footrest, stamped 'JEANSELME'

44 in. (112 cm.) high; 24¾ in. (60.5 cm.) wide; 30 in. (76 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

The stamp 'JEANSELME' was used by Joseph-Pierre-François Jeanselme between 1840 and 1853. He belonged to a dynasty of furniture makers who were active from 1824 until 1930, during which time various stamps were used.



423

■424

A FRENCH ORMOLU-MOUNTED KINGWOOD VITRINE-TABLE

BY MELLIER & CO., LATE 19TH CENTURY

With hinged shaped rectangular top, on cabriole legs and sabots, stamped underneath 'MELLIER & Co.' twice

28¾ in. (73 cm.) high; 28¾ in. (73 cm.) wide; 17¼ in. (44 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,200-5,000

PROVENANCE:

Lt. Col. Herbert James Hope-Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope-Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Illustrated *in situ* in a photograph of the drawing room, Netley Hall, Shropshire, circa 1905.



424

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



425

■425

A COMPOSITE MEISSEN 'BLUE ONION' PATTERN PART DINNER-SERVICE

LATE 19TH AND EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARKS, IMPRESSED AND INCISED NUMERALS

Decorated in blue, comprising: an oval two-handled oval soup-tureen and cover, a footed oval two-handled vegetable-tureen and cover, a shaped oval footed basket, a two-handled double-lipped sauce tureen on fixed stand, a square serving dish, two leaf shaped dishes, a double shell-shaped sweetmeat dish, two pierced lobbed dishes in sizes, a pierced circular dish, an ecuelle, cover and a stand, a pierced (Marcolini) comport, two cheese boards, two figural double salts, four dinner plates, a soup plate, twenty-two dessert plates, twenty-six smaller salad plates, eighteen cake plates, eleven side-plates, seven pierced dessert plates, a pierced side plate, two hot-milk-jugs and covers, fifteen pot a creme and covers, ten egg-cups

The oval tureen - 14 in. (36 cm.) wide

£5,000-8,000

\$7,100-11,000
€6,300-10,000

426

A LONGCHAMP TROMPE L'OEIL DISH

CIRCA 1875, IMPRESSED UPPERCASE MARK FOR LONGCHAMP, MODEL NO. 965 AND 4

Encrusted with crustaceans amongst seaweed

15 in. (38 cm.) wide

£1,000-1,500

\$1,500-2,100
€1,300-1,900



426

427

A MINTON MAJOLICA MONKEY TEAPOT AND COVER

YEAR CYPHER FOR 1874, IMPRESSED FACTORY MARKS AND SHAPE NO. 1844

Modelled as a monkey holding a coconut, with bamboo spout issuing leaves

£1,000-1,500

\$1,500-2,100
€1,300-1,900



427



428

■428

A REGENCY MAHOGANY EXTENDING DINING TABLE

EARLY 19TH CENTURY

With drop-leaf centre section

28¾ in. (73 cm.) high; 124 in. (315 cm.) long; 54 in. (137 cm.) deep

£2,500-3,500

\$3,600-5,000
€3,200-4,400

■429

A SET OF TWELVE ENGLISH MAHOGANY DINING CHAIRS

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

Including two armchairs

Armchair 37½ in. (95.5 cm.) high; 24¼ in. (61.5 cm.) wide; 23¼ in.

(59 cm.) deep

(12)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



429



430



431



432



433

■430

A COMPOSITE HEREND PART TABLE-SERVICE

EARLY 20TH CENTURY, BLUE PRINTED FACTORY MARKS

Decorated with birds, comprising: a circular soup-tureen, cover and stand, a two-handled double-lipped sauce-tureen and stand, a circular serving-plate, two oval platters in sizes, a circular serving-dish, a triangular serving-dish, a spoon-tray, a ladle, twenty-four dinner-plates, twelve soup-plates, twelve luncheon-plates, twelve sandwich-plates, a double salt, a coffee-pot and cover, a milk-jug, a sugar-bowl and cover, ten coffee-cups and twelve saucers
The tureen - 11½ in. (29 cm.) wide

£4,000-6,000

\$5,700-8,500
€5,100-7,500

433

A SET OF THREE VICTORIAN SILVER VEGETABLE DISHES AND COVERS

MARK OF ROBERT GARRARD II, LONDON, 1850

Each shaped circular with foliate border, cover with detachable scroll handle, cover engraved with coat-of-arms and crest, dishes engraved with crest, *marked underneath dishes and side of covers*
11 ½ in. (29.5 cm.) diam.
205 oz. 16 dwt. (6404 gr.)

£2,500-3,500

\$3,700-5,200
€3,500-4,800

(6)

■434

A GEORGE III MAHOGANY AND KINGWOOD CROSSBANDED DRUM TABLE

LATE 18TH CENTURY

With a gilt-tooled green leather top over four frieze drawers and alternating false drawers, on a turned base with four downswept supports on castors, with printed depository label 'CPT...T.'

LAWRENCE 27 APRIL 1916'

28¼ in. (72 cm.) high; 42 in. (107 cm.) diameter

£2,000-3,000

\$2,900-4,300
€2,600-3,800

431

A VICTORIAN SILVER-MOUNTED GREEN GLASS CLARET JUG

MARK OF EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1839

The baluster green glass body, neck and cover applied with fruiting vines, *marked to the cover*
11 ½ in. (29.25 cm.) high

£1,500-2,500

\$2,300-3,700
€2,100-3,500

*432

A PAIR OF GEORGE IV SILVER SAUCE-TUREENS AND COVERS

MARK OF JOSEPH CRADDOCK AND WILLIAM KER REID, LONDON, 1821

Each oval with shell and gadroon border, on four leaf-capped scroll feet, covers with foliate handle, engraved to side with crest and covers with monogram, with liner, *marked underneath, on cover and handle*

8 ¼ in. (21 cm.) wide

66 oz. 19 dwt. (2080 gr.)

£2,000-2,500

\$2,900-3,500
€2,600-3,100

(2)



434

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



435

■435
A 'HOWARD STYLE' SOFA

LATE 20TH CENTURY

Upholstered in grey fabric with dark grey trim, on beech legs with castors
36 in. (91.5 cm.) high; 74 in. (188 cm.) wide; 36 in. (91.5 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■436

A REGENCY MAHOGANY BOWFRONT CHEST

EARLY 19TH CENTURY

The reeded top above four graduating drawers, stringing to the top and drawer fronts, the brass handles embossed with Greek Key and sphinx motifs

41¼ in. (105 cm.) high; 38¾ in. (97.5 cm.) wide; 23¾ in. (60.5 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



436

■437

A PAIR OF GILT-METAL THREE-TIER ETAGERES

MODERN

Inset with gilt-tooled leather panels, on reeded column legs
32½ in. (82 cm.) high; 31¾ in. (80.5 cm.) wide; 14 in. (35.5 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



437



438

■438

A LARGE PAINTED CUPBOARD MODELLED AS A COUNTRY HOUSE

PARTS LATE 19TH / EARLY 20TH CENTURY AND ADAPTED

With three bays of windows and a central front door, opening to three cupboards, with six drawers below, on plinth
83 in. (211 cm.) high; 67 in. (170 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■439

A PAIR OF FRENCH DARK GREEN AND GREY PAINTED MIRRORS

EARLY 20TH CENTURY

Each with a rectangular mirror with carved anthemion to the upper corners above a semi-circular lapetted bracket with moulded panels below, each formerly hinged at one edge
85 in. (216 cm.) high; 17½ in. (44 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800

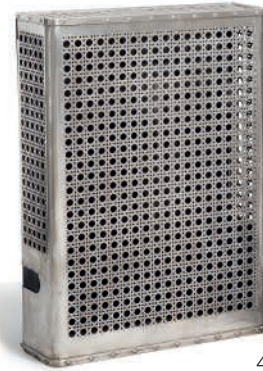


439

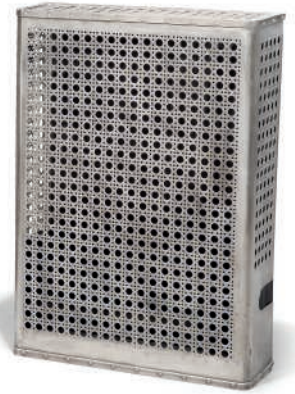
ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE



440



441



■440

A PAIR OF CREAM-PAINTED CHESTS

LATE 20TH CENTURY

Each with a simulated stone top above three drawers
28 in. (71 cm.) high; 30 in. (76 cm.) wide; 19½ in. (49.5 cm.) deep

£2,000-3,000

(2)

\$2,900-4,300
€2,600-3,800

■441

A PAIR OF SILVERED-BRASS RADIATOR COVERS OR CONSOLE TABLES

20TH CENTURY, ADAPTED

Both with pierced latticework panels and studded rims
40½ in. (103.5 cm.) high; 29¼ in. (74 cm.) wide; 9¾ in. (25 cm.) deep

£2,000-3,000

(2)

\$2,900-4,300
€2,600-3,800



442

■442

A SILVERED-COPPER CLUB FENDER

20TH CENTURY

Re-upholstered in brown leather
20 in. (51 cm.) high; 76 in. (193 cm.) wide; 35 in. (89 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800

■443

A FRENCH BURR-ELM DESK AND MATCHING CHAIR

EMPIRE STYLE, LATE 19TH / EARLY 20TH CENTURY

With leather top and pull-out slides, two short drawers to the left and one deep drawer to the right enclosing a lidded compartment, on gilt-metal sabots

Desk 29½ in. (75 cm.) high; 57½ in. (146 cm.) wide; 29½ in. (75 cm.) deep; Chair 29 in. (74 cm.) high; 23½ in. (60 cm.) wide (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



443

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE

■444

A VICTORIAN GILT-METAL MOUNTED BURR YEW AND MARQUETRY REVOLVING BOOKSTAND

LATE 19TH CENTURY

The circular top with giltwood rim above a revolving tier with gallery sections on a triform base with ceramic castors

28 in. (71 cm.) high; 23¼ in. (59 cm.) wide

£1,200-1,800

\$1,700-2,600
€1,600-2,300



444

■445

A LARGE SIX-LEG BUTTONED-LEATHER STOOL

19TH CENTURY AND LATER

On tapering mahogany legs with large castors

18 in. (47 cm.) high; 78½ in. (200 cm.) long; 45 in. (115 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,600-3,800



445

■446

A GEORGE IV MAHOGANY BOWFRONT CHEST

CIRCA 1820-30

With three concealed frieze drawers over two short and three graduated long drawers with bone escutcheons, flanked by turned, spirally reeded and reeded columns

49¼ in. (125 cm.) high; 51¼ in. (130 cm.) wide; 22 in. (56 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,300-1,900



446

■447

A DIRECTOIRE BRASS-MOUNTED MAHOGANY SIDE CABINET

EARLY 19TH CENTURY

With a rouge griotte inset marble top over a pair of plum pudding mahogany doors enclosing two adjustable shelves

47¼ in. (120 cm.) high; 41½ in. (105.5 cm.) wide; 19¼ in. (49 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,600-3,800



447

End of Sale

The next Interiors sale will be held on Wednesday 17 August

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 30 DAYS FREE STORAGE

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(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 RESALE ROYALTY

1 THE BUYER'S PREMIUM

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

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

(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 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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 7389 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(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 7389 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:
- we will charge you storage costs from that date.
 - we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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:

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

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

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

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

A GEORGE II SILVER CUP AND COVER

circa 1735

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

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

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

*'Studio of ...' / 'Workshop of ...'

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

*'Circle of ...'

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

*'Follower of ...'

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

*'Manner of ...'

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

*'After ...'

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

'Signed ...' / 'Dated ...' / 'Inscribed ...'

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

'With signature ...' / 'With date ...' / 'With inscription ...'

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

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

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

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR CLOCKS

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

STORAGE AND COLLECTION

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 Ltd. 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 Ltd, 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 Ltd we advise that you contact Cadogan Tate Ltd 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 9.00 am to 5.00 pm. **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

Christie's Post-Sale Service can organise local deliveries or international freight.

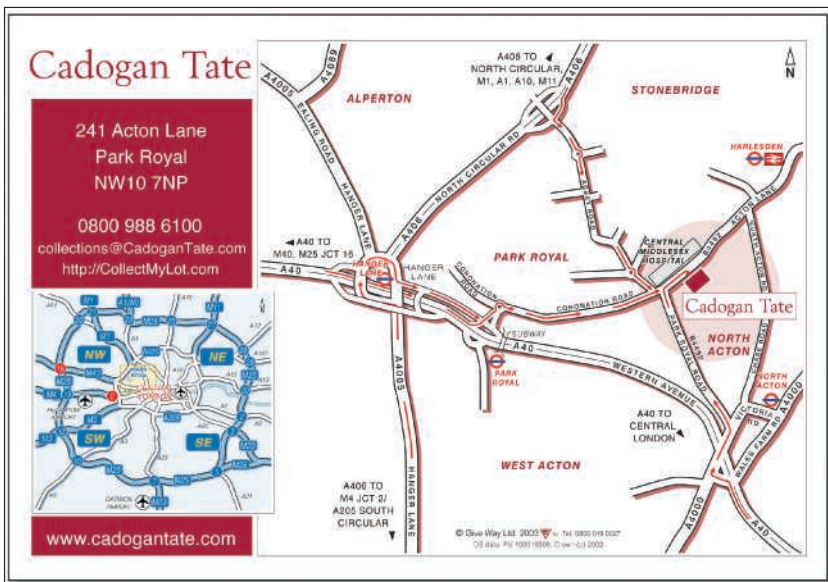
Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
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	£70.00	£35.00
Storage per day	£8.00	£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 LTD

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,
 Park Royal,
 London NW10 7NP
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 Email: collections@cadogantate.com

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com



THE CLAUDIO BRAVO COLLECTION
THE ARTIST'S STUDIO AND HOME, MOROCCO
London, South Kensington, 13 July 2016

VIEWING
9-12 July 2016
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CHRISTIE'S



OUT OF THE ORDINARY

London, South Kensington, 14 September 2016

VIEWING

6 August - 14 September 2016
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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S SOUTH KENSINGTON

INTERIORS

WEDNESDAY 20 JULY 2016 AT 10.00 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: INT

SALE NUMBER: 12038

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BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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- 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.
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<input type="checkbox"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail	
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Signature	_____

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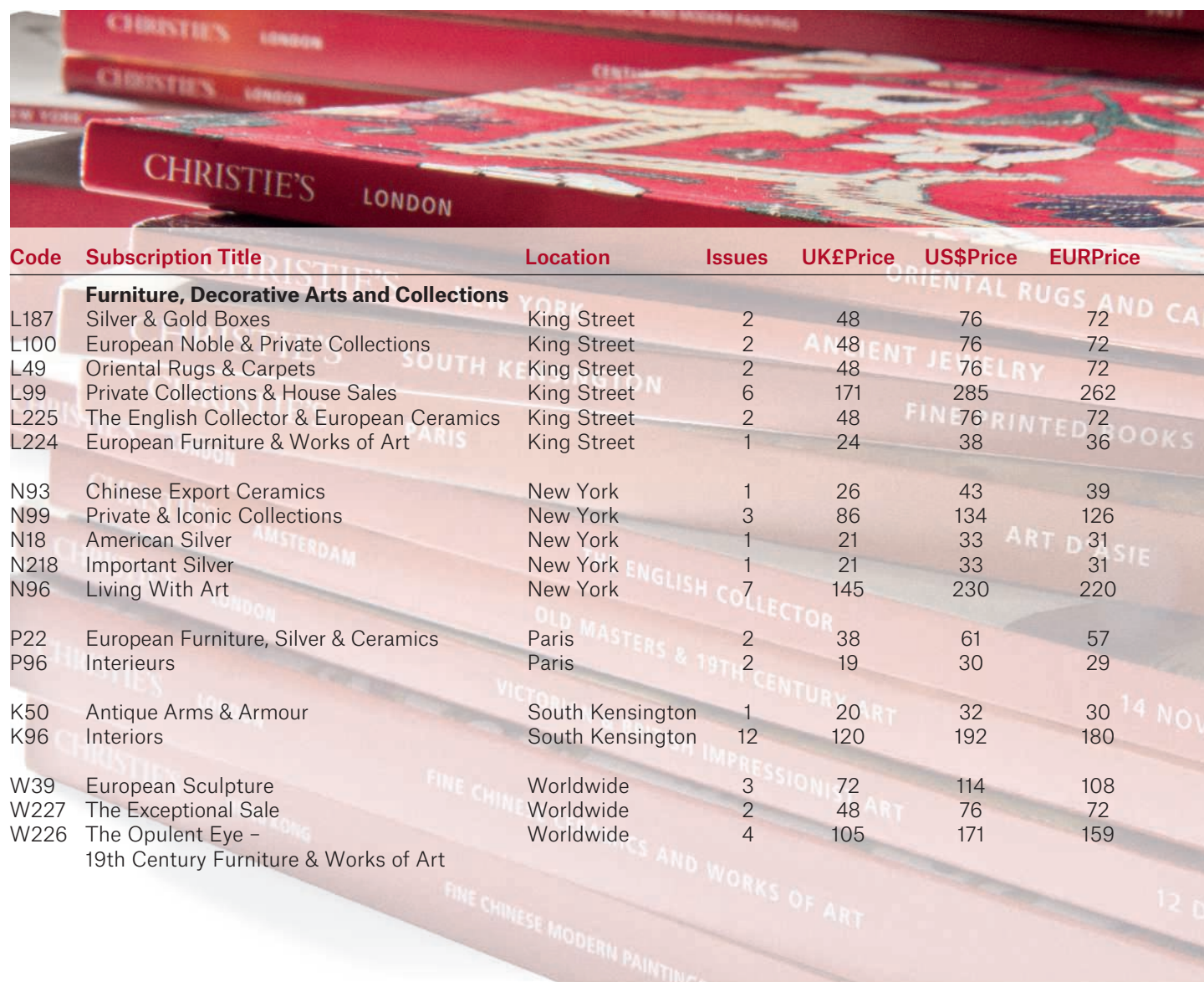
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