

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 17 AUGUST 2016



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1

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DESCRIPTIONS

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

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are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance. The RESERVE is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

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

CONDITION REPORTS

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

VIEW THE LOT PERSONALLY

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

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

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3

PAYING & TAKING IT HOME

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HOW MUCH YOU WILL PAY

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

There is further information at the back of this catalogue.

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Lots marked with a square ■ are transferred to an offsite warehouse at the close of business on the day of the sale. You will then receive 30 days free storage, and after that storage charges apply.

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FRONT COVER:

Shot in the David Salisbury orangery at The Chelsea Gardener, London.
Photography by Joanna MacLennan.

BACK COVER:

Lot 93

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 17 AUGUST 2016

AUCTION

Wednesday 17 August 2016

10.00 am (Lots 1-404)

85 Old Brompton Road,
London SW7 3LD

VIEWING

Wednesday	3 August	9.00 am - 5.00 pm
Thursday	4 August	9.00 am - 5.00 pm
Friday	5 August	9.00 am - 5.00 pm
Saturday	6 August	11.00 am - 5.00 pm
Sunday	7 August	11.00 pm - 5.00 pm
Monday	8 August	9.00 am - 5.00 pm
Tuesday	9 August	9.00 am - 5.00 pm
Wednesday	10 August	9.00 am - 5.00 pm
Thursday	11 August	9.00 am - 5.00 pm
Friday	12 August	9.00 am - 5.00 pm
Saturday	13 August	11.00 am - 5.00 pm
Sunday	14 August	11.00 pm - 5.00 pm
Monday	15 August	9.00 am - 5.00 pm
Tuesday	16 August	9.00 am - 5.00 pm
Wednesday	17 August	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-12039

CONDITIONS OF SALE

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

SALE ENQUIRIES

Dido Penny
Tel: +44 (0)20 7389 2794
Email: dpenny@christies.com

STORAGE

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LOTS CONTAINING IVORY

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

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

SPECIALISTS



Mark Stephen
Head of Sale,
Works of Art



Dido Penny
Sale Co-ordinator



Lily Faber
Furniture & Works of Art



Victoria Drummond
Silver



Harriet Homfray
Furniture & Works of Art



Mark Henry Lampé
Carpets & Rugs



Matilda Burn
European Ceramics
& Glass



Fiona Baker
20th Century
Decorative Art & Design



James Richards
Pictures



Krassi Kuneva
Pictures

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CHRISTIE'S



1

■1

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900
 approx: 14ft.4in. x 11ft.8in.(436cm. x 354cm.)

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



2

■2

A SEWAN KAZAK RUG

SOUTH CAUCASUS, CIRCA 1890
 approx: 7ft. x 5ft.4in.(213cm. x 163cm.)

£2,000-3,000 \$2,700-4,000
 €2,400-3,600



4

■4

A SAROUK CARPET

WEST PERSIA, CIRCA 1940
 approx: 16ft.11in. x 10ft.8in.(516cm. x 324cm.)

£2,200-3,200 \$3,000-4,200
 €2,700-3,800



3

■3

A FINE PART SILK TABRIZ CARPET

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY
 approx: 9ft.11in. x 6ft.6in.(302cm. x 198cm.)

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



5

■5

A KHOTAN STYLE CARPET

CIRCA 1930
 approx: 10ft.1in. x 8ft.4in.(307c. x 253cm.)

£2,200-3,200 \$3,000-4,200
 €2,700-3,800

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



6

■6
A NAGRA STYLE CARPET

SECOND HALF 20TH CENTURY
 approx: 14ft x 10ft.5in.(427cm. x 317cm.)

£2,000-3,000 \$2,700-4,000
 €2,400-3,600



7

■7
A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1880
 approx: 11ft.5in. x 9ft.3in.(347cm. x 281cm.)

£2,000-3,000 \$2,700-4,000
 €2,400-3,600

■8
A FINE SILK KHOTAN RUG

EAST TURKESTAN, CIRCA 1910
 approx: 8ft.4in. x 4ft.9in.(253cm. x 145cm.)

£2,200-3,200 \$3,000-4,200
 €2,700-3,800



8

■9
A KIRMAN LAVER CARPET

SOUTH PERSIA, CIRCA 1880
 17ft.7in. x 14ft.1in.(535cm. x 429cm.)

£2,000-3,000 \$2,700-4,000
 €2,400-3,600



9

■10
A SOUMAC CARPET

SOUTH CAUCASUS, DATED AH 1271 (1854 AD)
 approx: 12ft.3in. x 8ft.(373cm. x 244cm.)

£2,000-3,000 \$2,700-4,000
 €2,400-3,600



10



11

11
FOURTEEN FRENCH ARCHITECTURAL ENGRAVINGS FROM 'TRAITE D'ARCHITECTURE'

1824, M.A. PAULIN
 Each in a modern black painted wood frame
 22 3/4 x 16 1/4 in. (57.5 x 41.4 cm.) overall

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

(14)



(front)

12

(back)

12
A PARCEL-GILT SILVER LION SEJANT SPOON

UNIDENTIFIED MAKER'S MARK, CIRCA 1600-1620
 Fig shaped bowl, with monogram HBG to the reverse, faceted stem, the lion finial parcel-gilt, marked with maker's mark to the bowl

6 3/4 in. (17 cm) long
 1 oz. 6 dwt. (40 gr.)

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

13
A GEORGE III MAHOGANY LINEN PRESS

LATE 18TH CENTURY, ATTRIBUTED TO GILLOWS
 With oval panels to the doors and four interior pull-out slides, above two short and two long drawers
 77 1/2 in. (197 cm.) high; 51 1/2 in. (131 cm.) wide; 23 in. (59 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

In addition to the choice quality timber, the handles are distinctively a Gillows pattern

14
A RED BUTTONED-LEATHER LONG STOOL

EARLY 20TH CENTURY
 On mahogany cabriole legs
 16 in. (41 cm.) high; 60 in. (153 cm.) long; 22 in. (56 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

15
A LATE GEORGE III MAHOGANY FOUR-DRAWER CHEST

EARLY 19TH CENTURY
 With original handles and graduated drawers, on later bracket feet
 32 in. (82 cm.) high; 33 1/4 in. (84.5 cm.) wide; 17 1/2 in. (44.5 cm.) deep

£1,000-1,500

\$1,400-2,000
 €1,200-1,800



13



14



15

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

16

A PAIR OF IMPERIAL YELLOW GLAZE VASE TABLE LAMPS

LATE 20TH CENTURY

Of baluster form with elongated necks, on giltwood bases
17½ in. (44.5 cm.) high, excluding light fittings

£2,000-3,000

\$2,700-4,000
€2,400-3,600

(2)

■17

A PAIR OF LATE VICTORIAN FIGURED MAHOGANY BOOK TROUGHS

CIRCA 1890-1910

Each with five compartments and X-stretchers

Each 33¼ in. (84 cm.) high; 36½ in. (93 cm.) wide; 15½ in. (39 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

(2)

■18

A FRENCH BRONZE FIGURE OF DIANA

CAST FROM A MODEL BY FRANCOIS ROLARD (1842-1912), CIRCA 1900

Standing with one hand raised, signed 'F. Rolard' on a marble base and on a gilt spelter pedestal column

Diana 29 in. (74 cm.) high

£1,500-2,500

\$2,000-3,300
€1,800-3,000

■19

A PAIR OF MAHOGANY BEDSIDE CUPBOARDS

LATE 19TH CENTURY, ADAPTED

Each with shaped rectangular top, above a hinged cupboard door in the form of four graduated false drawers

28¾ in. (73 cm.) high; 17½ in. (44.5 cm.) wide; 15½ in. (39.5 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

(2)

■20

A PAIR OF REGENCY MAHOGANY BEDSTEPS

ATTRIBUTED TO GILLOWS, CIRCA 1810

Each with three green leather-lined treads, the upper tread hinged, the middle tread hinged with a drawer, on tapering reeded legs

27 in. (69 cm.) high; 21 in. (53.5 cm.) wide; 26½ in. (67 cm.) deep

£5,000-8,000

\$6,700-11,000
€6,000-9,500

(2)

This pair of bedsteps are almost identical to three pairs of bedsteps supplied to Wilbraham Egerton (1781-1856) to furnish Tatton Park, Cheshire in 1811 by Gillows of Lancaster (illustrated John Hardy, 'Gillows at Tatton Park', *The Journal of the Furniture History Society*, Leeds, 1970, pl. 11B).



18



16



19



17



20





21



24

■21
A REGENCY MAHOGANY CANED LIBRARY BERGERE

EARLY 19TH CENTURY

The seat rail applied with ebonised roundels, with a brown buttoned leather loose cushion, on castors
37½ in. (95 cm.) high; 25½ in. (65 cm.) wide

£2,000-3,000

\$2,700-4,000
€2,400-3,600



22



25

~22
A GERMAN EBONISED AND IVORY-INLAID DIAGONAL ZITHER

DRESDEN, DATED 1888

The frame with carved ivory mounts, a pierced ivory panel and ivory inlay, the maker's label of 'C.F. Haupts of Dresden' with ink stamps for the 'Centennial International Exhibition, Melbourne 1888'
24 in. (61 cm.) long in a tooled leather case

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■23
A MAHOGANY OPEN BOOKCASE

FIRST HALF 19TH CENTURY, ADAPTED

Carved with stiff-leaf and bead-and-reel moulding, with one long and two divided shelves, the interior painted to simulate rosewood
38 in. (96.5 cm.) high; 66½ in. (169 cm.) wide; 17½ in. (45 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



23

■24
AN ITALIAN EBONY-INLAID FRUITWOOD AND SYCAMORE GAMES TABLE

LATE 18TH CENTURY, POSSIBLY PLUM-WOOD

The fold-over baize lined top inlaid with a central compass point, on tapering square legs
29½ in. (73.5 cm.) high; 32 in. (81 cm.) wide; 15¼ in. (40 cm.) deep

£1,000-1,500

\$1,400-2,000
€1,200-1,800

■25
A VICTORIAN MAHOGANY ADJUSTABLE DUET STAND

LATE 19TH CENTURY

On a turned and gadrooned stem, the cabriole legs carved with leaves and flowers
51 in. (129.5 cm.) high, unextended

£1,000-1,500

\$1,400-2,000
€1,200-1,800

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



26

26
FOUR BLACK MARBLE AND SHELL CAMEO PAPERWEIGHTS

MID-19TH CENTURY

Of various sizes, applied cameos featuring Hercules, Demeter, Hermes, Athena and others, losses

The largest 5¾ in. (14.5 cm.) wide; 3¼ in. (8.5 cm.) deep

(4)

£1,000-1,500

\$1,400-2,000

€1,200-1,800



27

27

A PAIR OF VICTORIAN GILT-METAL-MOUNTED GLASS TABLE LAMPS

LATE 19TH CENTURY

The red and white opaque glass bodies with parcel-gilt and floral decoration, chinoiserie style mounts, drilled for electricity
 28 in. (74 cm.) high, including shades

(2)

£1,500-2,500

\$2,000-3,300

€1,800-3,000



28

PROPERTY OF A LADY

28

TWO PAIRS OF GEORGE II SILVER CANDLESTICKS

MARK OF SIMON JOUET, LONDON, 1751 AND 1754

Shaped leaf-capped square base engraved with a lion rampant, tapering and waisted stems, with removable conforming sconces engraved with B.H.S to the underside, *marked to the base and neck*
 8¼ in. (21 cm.)
 65 oz. 16 dwt. (2047 gr.) gross weight

(4)

£3,000-5,000

\$4,000-6,600

€3,600-5,900

■29

A PARQUETRY CHESS TABLE

LATE 19TH CENTURY, SIGNED R. MILLAR

With profuse radiating bands of chevron and geometric patterns centred with a stellar motif, the top lifting off to reveal an inlaid chess-board with lace-wood outer border, signed 'Rt Millar' twice
 31 in. (79 cm.) high; 22½ in. (57 cm.) square

£2,000-3,000

\$2,700-4,000

€2,400-3,600

■30

A LATE VICTORIAN WALNUT CHESTERFIELD SOFA

LATE 19TH CENTURY

Upholstered in brown buttoned-leather, on front ring turned legs and ceramic castors
 80 in. (203 cm.) wide

£2,000-3,000

\$2,700-4,000

€2,400-3,600



(detail)



29



30



31

■31
A GEORGE IV TEAK AND BRASS CAMPAIGN
SCREEN

EARLY 19TH CENTURY

The frame with three extending framed panels with later cotton fabric

45 in. (115 cm.) high; 24 in. (61 cm.) wide

£2,000-3,000

\$2,700-4,000
€2,400-3,600



32

■32

A PAIR OF THONET BENTWOOD HALL STANDS

EARLY 20TH CENTURY

Each with brass urn finial and copper tips to the branches, one with label THONET - MADE IN POLAND, the brass bearing indistinct kite mark

Each 86 in. (219 cm.) high

£2,000-3,000

(2)
\$2,700-4,000
€2,400-3,600

33

A MARBLE FIGURE OF A YOUNG WOMAN
ENTITLED 'LOVE'S TOKEN'

BY EDWIN ROSCOE MULLINS (1848-1907), 1891

Signed 'E. Roscoe Mullins 1891' on octagonal coloured marble plinth

32½ in. (83 cm.) high

£3,000-5,000

\$4,000-6,600
€3,600-5,900

Roscoe Mullins studied at the Lambeth school of Art and Royal Academy schools and later shared a studio with Edward Onslow Ford. Apart from idealised sculpture in the Romantic tradition he carved architectural mounts for many buildings in London including the putti and shield on the outside of the Fine Art society.



33

34

PAIR OF RESTAURATION PATINATED BRONZE
AND GILT-METAL CANDLESTICKS

CIRCA 1820, ADAPTED TO TABLE LAMPS

Each tapering fluted stem with acanthus mounted knops and sconces on triform bases

13¼ in. (34 cm.) high, excluding pleated silk shades and fittings

£1,500-2,500

(4)
\$2,000-3,300
€1,800-3,000



34

■35

A MID-VICTORIAN FIGURED WALNUT
BREAKFRONT OPEN BOOKCASE

THIRD QUARTER 19TH CENTURY

With curved corners, spiral columns and tulipwood cross-banding to the front, adjustable shelving

42 in. (107 cm.) high; 84 in. (214 cm.) long; 14½ in. (37 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



35



36

**36
A GARNITURE OF THREE GILT-METAL
JARDINIÈRES**

LATE 19TH CENTURY

Each with a liner, supported on elephant mask feet
The largest: 7 in. (18 cm.) high; 18 in. (46 cm.) wide; 9 in. (23 cm.) deep

(3)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

**37
A GROUP OF EIGHT SPANISH GILT-METAL
'SUNBURST' MIRRORS**

CIRCA 1950S

Of various forms and sizes
The largest - 26 in. (66 cm.) diameter

(8)

£2,000-3,000

\$2,700-4,000
€2,400-3,600



39

**38
A PAIR OF VICTORIAN SILVER BOOT-PULLS**

MARK OF SAMUEL WHITFORD II, LONDON, 1824

Folding 'T' shape rounded arms, base metal hinge attaching silver hook, with banded circular terminals, *marked to hook and arm*
4 ¼ in. (11 cm.) extended

(2)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

**39
A VICTORIAN MAHOGANY AND BRASS-
MOUNTED STICK STAND**

LATE 19TH CENTURY

Together with six assorted staffs and sticks, mostly Alpine, with horn or wood handles
26 in. (66 cm.) high

(7)

£1,500-2,500

\$2,000-3,300
€1,800-3,000

PROVENANCE:

By repute Stapleford Park, Leicestershire.

**40
A PAIR OF LATE VICTORIAN BRASS-MOUNTED
MAHOGANY HALL SEATS**

ATTRIBUTED TO JAMES SHOOLBRED & CO., LATE 19TH CENTURY

Each with tablet back with baluster gallery, with downswept arms, the sides with circular medallions, above a solid seat, on tapering reeded cabriole legs joined by stretchers, each stamped with two kitemarks for the design registered 13 December 1883
24 ½ in. (62 cm.) high; 22 in. (56 cm.) wide; 12 ½ in. (32 cm.) deep

(2)

£2,000-4,000

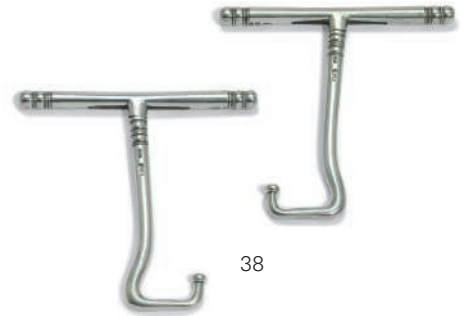
\$2,700-5,300
€2,400-4,800



40



37 (part)



38





41

■41
AN AKSTAFI RUG

SOUTH CAUCASUS, CIRCA 1880
approx: 8ft.8in. x 4ft.(264cm. x 122cm.)

£1,000-1,500



42

■42
A NORTH WEST PERSIAN CARPET OF ZIEGLER DESIGN

20TH CENTURY
approx: 11ft. x 11ft.6in.(335cm. x 350cm.)

£1,800-2,500



43

■43
A GARDEN DESIGN QUM KELLEH

CENTRAL PERSIA, MID 20TH CENTURY
approx: 19ft.7in. x 6ft.10in.(595cm. x 208cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

\$1,400-2,000
€1,200-1,800

\$2,400-3,300
€2,200-3,000



44

■44
A KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY
approx: 13ft.4in. x 9ft.9in.(406cm. x 296cm.)

£1,200-1,600



45

■45
A JAVAN AMIR KHIS TABRIZ CARPET

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY
approx: 12ft.8in. x 9ft.4in.(387cm. x 283cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

\$1,600-2,100
€1,500-1,900

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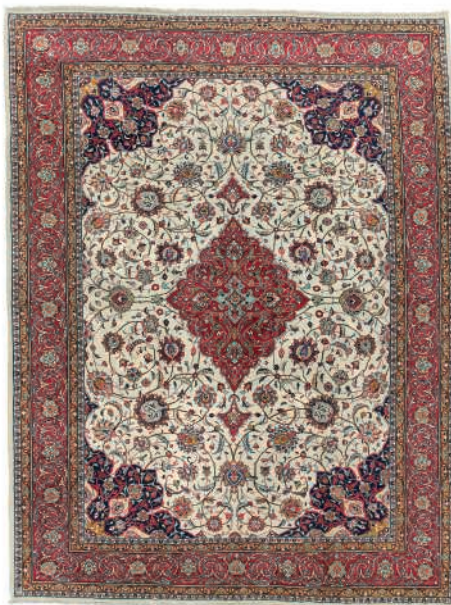
46

■46
A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940,
approx: 12ft.10in. x 9ft.4in.(392cm. x 289cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800



47

■47
A SAROUK CARPET

WEST PERSIA, CIRCA 1940
approx: 11ft.10in. x 9ft.(360cm. x 274cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800



48

■48
A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940
approx: 12ft.4in. x 9ft.6in.(376cm. x 289cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800



49

■49
A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940
approx: 15ft.4in. x 10ft.3in.(406cm. x 312cm.)

£1,500-2,000

\$2,000-2,600
€1,800-2,400



50

■50
A SAROUK CARPET

WEST PERSIA, CIRCA 1950
approx: 14ft.1in. x 10ft.6in.(429cm. x 320cm.)

£1,500-2,000

\$2,000-2,600
€1,800-2,400

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



51



52



53

■51
AN EDWARDIAN PORK BUTCHER'S SIGN

EARLY 20TH CENTURY
With reverse glass gilt lettering on a black ground inscribed 'Pork Purveyor, Hayles, Established 1869' in painted pine frame
23 x 148 in. (58 x 376 cm.) overall

£2,000-3,000

\$2,700-4,000
€2,400-3,600

52
TWENTY-SEVEN GLASS APOTHECARY JARS AND COVERS

20TH CENTURY
Of various sizes
The tallest 23½ in. (59.5 cm.) high
The smallest 7 in. (18 cm.) high

£2,000-3,000

(27)
\$2,700-4,000
€2,400-3,600



54

■53
AN ITALIAN EBONISED WOOD AND BRASS MOUNTED GLOBE

MID-20TH CENTURY
The paper leaf globe set in a frame on tapering legs with castors
45½ in. (116 cm.) high; the globe 20 in. (51 cm.) diameter

£1,500-2,000

\$2,000-2,600
€1,800-2,400

■54
A FRENCH PAINTED-IRON BAKER'S RACK

LATE 19TH / EARLY 20TH CENTURY
With brass and copper mounts supporting slatted shelves
87 in. (221 cm.) high; 80 in. (203 cm.) wide; 20 in. (51 cm.) deep

£1,000-1,500

\$1,400-2,000
€1,200-1,800

■55
A SPANISH SILVER-PLATED FLOOR LAMP

BY VALENTI, CIRCA 1970
In the form of a palm frond on naturalistic stem and bases signed 'VALENTI. MADE IN SPAIN'
69 in. (176 cm.) high

£1,500-2,500

\$2,000-3,300
€1,800-3,000



55

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



62



64



63



65



66

62

A PAIR OF TABLE LAMPS

WILLY RIZZO (1928-2013), CIRCA 1975
Lacquered wood, nickel-plated metal and brass
26¼ in. (66.5 cm.) high

(2)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

63

A ENGLISH PARCEL-GILT MAHOGANY DISPLAY CABINET

EARLY 20TH CENTURY
Fitted with five later glass shelves, the interior inset with mirrored glass panel to the rear
72½ in. (184 cm.) high; 67 in. (170 cm.) wide; 15 in. (38 cm.) deep

£1,200-1,800

\$1,600-2,400
€1,500-2,100

64

A PAIR OF WALL-LIGHTS

GAETANO SCIOLARI, ATTRIBUTED TO, CIRCA 1965, TRANSFER LABEL *STILNOVO, MADE IN ITALY*
Executed by *Stilnovo*, chromed-metal
22 in. (56 cm.) high; 4¾ in. (12 cm.) wide; 9½ in. (24 cm.) deep

(2)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

65

A SET OF THREE GILT-BRASS GRADUATED OCCASIONAL TABLES

SECOND HALF 20TH CENTURY
Each with inset smoked glass top
The largest: 16 in. (40.5 cm.) high; 24 in. (61 cm.) square

(3)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

66

A BLEACHED OAK LOW TABLE

SECOND HALF 20TH CENTURY
With a rectangular composite onyx and fossil top
17 in. (43 cm.) high; 53¼ in. (135 cm.) wide; 25½ in. (65 cm.) deep

£1,000-2,000

\$1,400-2,600
€1,200-2,400

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



67



70



68



71



69

■67

A PAIR OF OCTAGONAL MIRRORS

LATE 20TH CENTURY, POSSIBLY SPANISH

Each with ribbed amber glass sections with a brass framework
47½ x 36 in. (121 x 92 cm.)

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■68

A NEST OF MAHOGANY AND BRASS QUARTETTO TABLES

MAISON JANSEN, MID 20TH CENTURY,

With rounded corners and tapered legs, each stamped JANSEN
SSA953

The largest 22½ in. (57 cm.) high; 25¼ in. (64 cm.) wide; 15¼ in. (39
cm.) deep

(4)

£2,500-4,000

\$3,400-5,300
€3,000-4,800

■69

AN ENGLISH BRASS AND RED LEATHER UPHOLSTERED FENDER

EARLY 20TH CENTURY

Of bowed form

23½ in. (59.5 cm.) high; 62 in. (157.5 cm.) wide; 30 in. (76 cm.) deep

£1,200-1,800

\$1,600-2,400
€1,500-2,100

70

A PAIR OF MEI PING STYLE VASE TABLE LAMPS

LATE 20TH CENTURY

Each with surfaces simulating shagreen, on silvered wood bases
15 in. (38 cm.) high, excluding light fitments

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■71

A PAIR OF FRENCH OR ITALIAN POLISHED BRASS GALLERY EASELS

SECOND HALF 20TH CENTURY

Each with adjustable rests and stamped 'S 897' to the rear

Each 61¼ in. (155.5 cm.) high

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

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



72



74



73



75

72

A MATCHED PAIR EDWARDIAN SILVER AND OAK PHOTOGRAPH FRAMES

MARKS OF REYNOLDS & WESTWOOD, BIRMINGHAM 1902 AND GEORGE NATHAN & RIDLEY HAYES, CHESTER 1907

Shaped outline embossed with gourds and a flower picked out in later added soft enamel, oak easel backs, bevelled glass
13.¾ in. (35 cm.) high

(2)

£2,000-3,000

\$2,700-4,000

€2,400-3,600

λ73

A PAUL BELMONDO (1898-1982) PATINATED BRONZE STUDY OF A MALE NUDE

MID-20TH CENTURY, SIGNED BELOMONDO, EA, WITH PARTIAL FOUNDRY SEAL FOR 'CIRE/PERDUE/C. VALSUANI'

Cast from a model as a naked young man, naturalistic base
15¾ in. (40 cm.) high

£2,000-3,000

\$2,700-4,000

€2,400-3,600

LITERATURE:

This study was conceived circa 1942 (see Paul Belmondo, *la Sculpture Sereine*, Somogy Editions d'Art, Paris, 1997, p. 69).

74

A GABRIEL ARGY-ROUSSEAU (1885-1953) PATE-DE-VERRE BOWL

'COUPE SUR PIED AUX ANSES', 1927, SIGNED IN THE MOULD G. ARGY-ROUSSEAU

Moulded with a flower on each side and scroll leaf handles
8.¼ in. (21 cm.) wide

£1,200-1,800

\$1,600-2,400

€1,500-2,100

LITERATURE:

Janine Bloch-Dermant, *G. Argy-Rousseau*, Paris 1990, p.213, no. 27.19 (form illustrated)

75

LOUIS ICART (1888-1950)

'KITTENS', 1923 AND 'MY MODEL', 1933, BOTH SIGNED, ONE WITH BLIND STAMP

Etching, aquatint and drypoint, printed with colours and with hand colour, framed and glazed
Plate 14½ in. (37 cm.) x 19¼ (49 cm.) and 21¾ in. (55.3 cm.) x 17½ in. (43.5 cm.) respectively

(2)

£2,000-3,000

\$2,700-4,000

€2,400-3,600

76

A KAYSERZINN ART NOUVEAU POLISHED PEWTER 'ELEPHANT' CHAMPAGNE COOLER

CIRCA 1900, STAMPED KAYSERZINN 4163

Decorated with scenes of Diana hunting a stag with her hounds, handles formed as elephant heads, on hoof feet supports
20 in. (51 cm.) over handles

£2,000-3,000

\$2,700-4,000

€2,400-3,600

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



77

77
A GALLE ACID-ETCHED, APPLIED AND ENAMELLED BOWL

'AQUATIQUE', CIRCA 1900, ETCHED AND GILT SIGNATURE ON BASE
 EMILE GALLE A POUR BONHEUR

Shaped neck, acid-etched textured ground, applied trailing prints and stringing (some losses), enamelled in colours with water lilies and other plants, insects, and various shells
 7¼ in. (18.5 cm.) high; 11½ in. (29.2 cm.) wide

£1,200-1,800 \$1,600-2,400
 €1,500-2,100



80

78
LOUIS ICART (1888-1950)

'LA DAME AUX CAMELIAS' 1927 AND 'LOVE LETTERS', 1926, BOTH SIGNED AND WITH ARTIST'S BLIND STAMP

Etching, aquatint and drypoint, printed with colours and with hand colour, mounted, framed and glazed
 Plate 16 ¾ in. x 20 ¾ in. (42.5 cm. x 52.5 cm.) and 14½ in. (37 cm.) x 19 in. (48.2 cm.) respectively

£2,000-3,000 \$2,700-4,000
 €2,400-3,600

■79
A PAIR OF ADZED OAK TABLES

BY ROBERT 'MOUSEMAN' THOMPSON OF KILBURN (1876-1955), SECOND-QUARTER 20TH CENTURY

Each single-plank top above four octagonal legs, with a mouse carved to one leg of each table
 Each 27½ in. (70 cm.) high; 33¾ in. (85 cm.) diameter

£3,000-5,000 \$4,000-6,600
 €3,600-5,900

PROVENANCE:

Acquired from a private collection in North Yorkshire

Robert Thompson (1876-1955) was a British furniture maker who lived in Kilburn, North Yorkshire, famous for his signature carved mouse on most of his oak furniture

80
A MATCHED PAIR OF EDWARDIAN ART NOUVEAU SILVER PHOTOGRAPH FRAMES

MARK OF J & R GRIFFIN, CHESTER, 1906 AND 1907

The shaped rectangular frames die stamped with putti amongst flowers and birds, on oak easel backs, stamped with patent number 42105

9¾ in. (25 cm.) high

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

81
A GEORGE COUDRAY (ACTIVE 1883-1932) PATINATED BRONZE BUST

CIRCA 1900, SIGNED GEORGE COUDRAY, WITH TITLE, CH. GAUTIER BRONZIER

Cast from a model as a young woman wearing a headdress, integral base
 24 in. (61 cm.) high

£800-1,200 \$1,100-1,600
 €950-1,400



78



79



81



82



85



84



83



86



82

LOUIS ICART (1888-1950)

'FAVOURITE', 1920 AND 'BLACK SHAWL', 1925, BOTH SIGNED, ONE WITH ESTAMPE MODERNE SEAL

Etching, aquatint and drypoint, framed and glazed

18 $\frac{1}{2}$ (48 cm.) x 14 $\frac{1}{2}$ in (37 cm.) and 17 $\frac{1}{4}$ in. (44 cm.) x 12 $\frac{1}{2}$ in. (31.8 cm.)

(2)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

83

A DAUM ART DECO TABLE LAMP

CIRCA 1930, ENGRAVED *DAUM NANCY FRANCE WITH CROSS OF LORRAINE*

Acid-etched glass, with wrought-iron support, 10 $\frac{1}{2}$ in. (27 cm.) high

£2,000-3,000

\$2,700-4,000
€2,400-3,600

84

A ROLAND PARIS (1894-1945) COLD-PAINTED BRONZE AND IVORY FIGURAL LAMP

'MEPHISTOPHELES', CIRCA 1930, ENGRAVED ROLAND PARIS

Cast and carved from a model as the Faustian character, bronze column with light fittings, marble base

24 $\frac{1}{2}$ in. (63 cm.) high; figure 9 $\frac{1}{4}$ in. (23.5 cm.) high

£1,500-2,000

\$2,000-2,600
€1,800-2,400

85

A FRENCH BRASS AND PAINTED GLASS CHANDELIER

CIRCA 1930

The polychrome decorated panelled frame supporting eight panels painted with butterflies, two replaced, above a lower tier 47 in. (120 cm.) high; 32 in. (81.5 cm.) diameter

£1,200-1,800

\$1,600-2,400
€1,500-2,100

86

AN ART DECO CERAMIC GROUP AND A CERAMIC VASE PRODUCED BY MARCEL GUILLARD AND ETLING

CIRCA 1930, GROUP SIGNED A. GODARD, VASE ROSSAT, BOTH IMPRESSED MARCEL GUILLARD, GODARD, ETLING, PARIS

The ceramic group attributed to Armand Godard, glazed in colours; together with a triangular section vase decorated with relief figures and birds Group 13 $\frac{1}{4}$ in. (33.5 cm.) high x 20 $\frac{3}{4}$ in. (52.7 cm) wide; vase 10 $\frac{1}{4}$ in. (26 cm.) high

£2,000-3,000

(2)
\$2,700-4,000
€2,400-3,600

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97

97
**A PARCEL-GILT SILVER-MOUNTED GLASS
 DECANTER AND FOUR GLASSES**

LATE 19TH CENTURY, PROBABLY GERMAN

The bulbous glass body with applied circular medallions, the silver mount chased with scrolls, flowers and masks, with central cartouche and with hinged cover, each glass of similar form with round glass body on stepped base, chased with repeated scroll and cartouche motif, *apparently unmarked*
 Decanter 10 ½ in. (27 cm.) high

(5)

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

■98
**A FRENCH ART DECO WROUGHT-IRON FLOOR
 LAMP WITH MULLER GLASS SHADE**

CIRCA 1930, SHADE SIGNED MULLER FRERES LUNEVILLE

The mottled glass up-lighter shade supported above a central column with scroll supports and splayed feet
 67 in. (170 cm.) high

£1,200-1,800

\$1,600-2,400
 €1,500-2,100



99

99
**AN AMERICAN GILT METAL AND GLASS TABLE
 LAMP**

FIRST QUARTER 20TH CENTURY, CAST ML 00 240

Attributed to the Manhattan Lighting Company, with open work shade fitted with coloured glass segments
 25 in. (63.5 cm.) high

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

■100
AN HEXAGONAL WROUGHT-IRON MIRROR

CIRCA 1950, STAMPED G. JANSSENS POSSIBLY FOR GOMME JANSSENS

The openwork frame applied with flowers, vines and leaves at corners
 37 ¼ in. (94.5 cm.) high

£1,000-1,500

\$1,400-
 €1,200



100



98

101 No Lot



102



105



103



106



104

■104
A LARGE PAIR OF RED AND BLACK FIBREGLASS
SHOP DISPLAY STILETTOS

MODERN
Modelled as platform peep toes
61 in. (155 cm.) high; 66 in. (168 cm.) long

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

105
A PAIR OF LE VERRIER COLD-PAINTED SPELTER
FIGURAL BOOKENDS

CIRCA 1925, STAMPED LE VERRIER
Modelled and cast as standing female figures with crossed arms;
together with a pair of Fayral, cold-painted spelter bookends cast
as kneeling women, stamped Fayral and Le Verrier
The tallest 8 in. (20.4 cm.) high

(4)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

106
A BRASS AND COPPER DUCK JARDINERE

IN THE MANNER OF SERGIO BUSTAMANTE, CIRCA 1970
12 in. (30.5 cm.) high; 21 in. (53.5 cm.) long

£1,500-2,500

\$2,000-3,300
€1,800-3,000

102
A MATCHED PAIR OF EDWARDIAN ART
NOUVEAU SILVER PHOTOGRAPH FRAMES

MARK OF SNYNER AND BEDDOES, BIRMINGHAM, 1904 AND 1905
Each of shaped rectangular form, die stamped with sinuous
vines, leaves and flowers, the flowers with green and blue enamel,
bevelled glass, on oak easel backs
8¾ in. (22.2 cm.) high

(2)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

■103
A FRENCH BRASS AND GLASS BIJOUTERIE
TABLE

ATTRIBUTABLE TO MAISON JANSEN, CIRCA 1970-80
With sliding top
42¾ in. (109 cm.) square

£2,000-3,000

\$2,700-4,000
€2,400-3,600

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107



109



110



108



111



■107
A VENETIAN MIRROR

LATE 20TH CENTURY

The central bevelled plate, within foliate etched surround, surmounted by a foliate etched crest
72 x 39½ in. (183 x 100 cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

109
A MATCHED PAIR OF EDWARDIAN ART NOUVEAU SILVER PHOTOGRAPH FRAMES

ONE MARK OF WILLIAM H. HASELER, BIRMINGHAM, 1907, THE OTHER MARK OF WALKER & HALL, CHESTER, 1908

Each embossed with floral garlands above musical trophies, on oak easel backs
12½ in. (31.7 cm.) high

£2,500-3,500

\$3,400-4,600
€3,000-4,200

(2)

108
AN ALEXANDRE OULINE ART DECO PATINATED BRONZE BUST

'LABOR IMPROBUS OMNIA VINCIT' (LABOUR CONQUERS ALL), SIGNED OULINE, BRONZE, CIRCA 1930

Cast from a model as a handsome young man holding a pennant, black slate base with title plaque
14¾ in. (37.5 cm.) high; 23 in. (58.5 cm.) wide

£1,000-1,500

\$1,400-2,000
€1,200-1,800

110
A TABLE LAMP

PROBABLY ITALIAN, CIRCA 1975

Brass and agate
22 in. (56 cm.) high; 15 in. (38 cm.) wide; 6 in. (15 cm.) deep excluding the shade

£1,000-1,500

\$1,400-2,000
€1,200-1,800

■111
A NEAR PAIR OF LEATHER EASY ARMCHAIRS

FIRST HALF 20TH CENTURY

Re-upholstered in brown leather with associated bun feet
34¼ in. (87 cm.) high; 31¼ in. (79.5 cm.) wide

£3,500-4,500

\$4,700-5,900
€4,200-5,300

(2)

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112

■112
A PAIR OF PATINATED BRONZE AND ORMOLU
TORCHERES

OF EMPIRE STYLE, CIRCA 1900
Each dished top on a fluted foliate-knopped stem and classical
base of three feet
53 in. (135 cm.) high

£2,500-4,000

\$3,400-5,300
€3,000-4,800

(2)



113

113
A FRENCH ORMOLU INKSTAND

IN THE CHINESE TASTE, LATE 19TH CENTURY
The shaped dish with relief cast decoration supporting a lift-off
well and cover, four pots and a tray
15 in. (38 cm.) wide

£1,200-1,800

\$1,600-2,400
€1,500-2,100

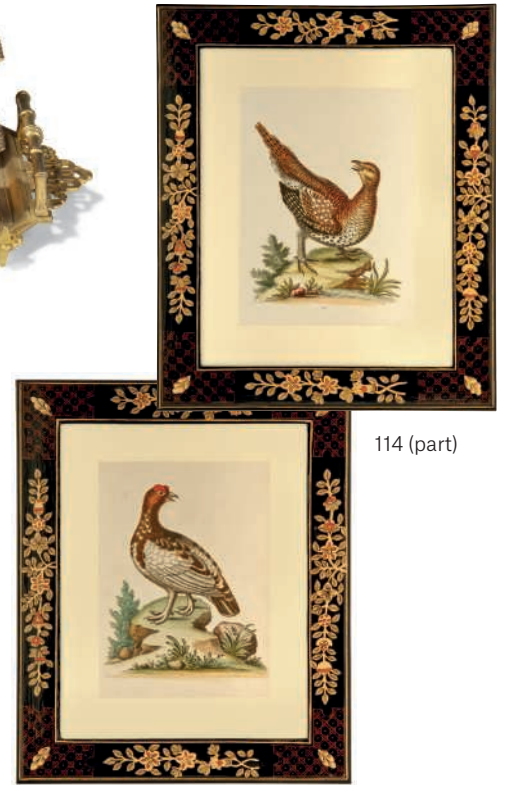
114
TWELVE HAND-COLOURLED ETCHINGS FROM 'A
NATURAL HISTORY OF UNCOMMON BIRDS'

GEORGE EDWARDS (1694-1773), MID-18TH CENTURY
In modern chinoiserie decorated lacquer frames
18 1/4 x 15 1/8 in. (46.5 x 38.5 cm.) overall

£2,000-3,000

\$2,700-4,000
€2,400-3,600

(12)



114 (part)

■115
A VICTORIAN BURR-WALNUT AND WALNUT
BREAKFRONT BOOKCASE

SECOND HALF 19TH CENTURY
The moulded top above four astragal glazed doors enclosing glass
shelves, above four cupboard doors
89 1/4 in. (227 cm.) high; 78 1/4 in. (199 cm.) wide; 18 1/2 in. (47 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



115

■116
A CARVED AND STAINED WOOD GALLERY
EASEL

LATE 19TH/ EARLY 20TH CENTURY
The uprights carved to resemble knotted wood branches entwined
with flowers and leaves
79 in. (201 cm.) high, open

£2,000-3,000

\$2,700-4,000
€2,400-3,600



116



117
A FRENCH BRONZE FIGURE OF A YOUNG WOMAN WITH FLOWERS

CAST FROM A MODEL BY HIPPOLYTE FRANCOIS MOREAU (1832-1927), LATE 19TH CENTURY
Signed to the base 'Hte Moreau' and 'Expoi des beaux Arts 1883', with a stained pine plinth
32½ in. (82.5 cm.) high, excluding plinth

£3,000-5,000 \$4,000-6,600
€3,600-5,900

■ 118
A GEORGE III MAHOGANY CHEST

CIRCA 1760
With original handles, two short and three long graduated drawers on scrolled bracket feet
35½ in. (95 cm.) high; 37½ in. (95 cm.) wide; 21 in. (53 cm.) deep

£2,000-3,000 \$2,700-4,000
€2,400-3,600



118

■ 119
A WILLIAM IV MAHOGANY LIBRARY ARMCHAIR

EARLY 19TH CENTURY
Newly upholstered in green-buttoned leather, the reeded frame and legs with castors

£2,000-3,000 \$2,700-4,000
€2,400-3,600



119

■ 121
A PAIR OF ENGLISH LIBRARY DOORS

THE DOORS 19TH CENTURY, THE BINDINGS LATER
Each with fitted titled bookbindings and painted panelled lower sections
Each 97½ in. (247.5 cm.) high; 30 in. (76 cm.) wide; 3½ in. (8.5 cm.) deep; slight variations

£2,000-3,000 \$2,700-4,000
€2,400-3,600 (2)

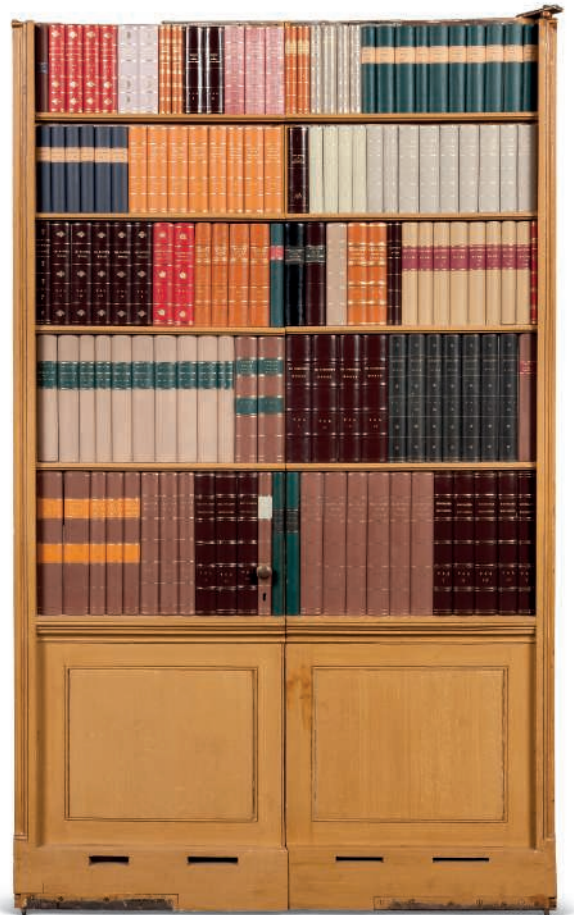
■ 120
A MATCHED PAIR OF VICTORIAN BURR-WALNUT AND WALNUT THREE-TIER WHATNOTS

THIRD QUARTER 19TH CENTURY
Each with three-quarter pierced gallery and drawer below, one stamped '07583' to the drawer, minor differences
One 38 in. (97 cm.) high, the other 37½ in. (95 cm.) high; both 21¼ in. (55.5 cm.) wide; 15½ in. (40 cm.) deep

£2,500-4,000 \$3,400-5,300
€3,000-4,800 (2)



120



121

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



122

■122
AN ANTIQUE KARABAGH RUNNER, SOUTH CAUCASUS

CIRCA 1890
approx: 18ft.6in. x 4ft.4in.(562cm. x 132cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■123
AN ENGLISH MAHOGANY SUPPER TABLE

OF GEORGE III STYLE, LATE 19TH/ EARLY 20TH CENTURY
The top with scalloped edge and bird-cage action, on a fluted column and tripod base ending in claw and ball feet
30 in. (76.25 cm.) high; 29 in. (73.5 cm.) diameter

£1,200-1,800

\$1,600-2,400
€1,500-2,100

■124
A GEORGE III PADOUK CHEST OF DRAWERS

LATE 18TH CENTURY
With black leather-lined slide, two short and three graduated drawers
32 in. (81 cm.) high; 34 in. (87 cm.) wide; 18½ in. (47 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



123



124



125



126



~125
TWO 18TH CENTURY PORTRAIT MINIATURES

A young lady by Samuel Shelley (British, 1750/56-1808), and a gentleman, possibly John Manners, Marquess of Granby (1721-1770) by Philip Jean (British, 1735-1802), signed with initials and dated 'JP / 1787' (lower right)
Both on ivory
Ovals, 57 mm. and 43 mm. high, respectively, framed

£1,500-2,500

\$2,000-3,300
€1,800-3,000

PROVENANCE:
The latter: Allen H. Johness Jnr. Collection; Sotheby's, London, 27 November 1972, lot 148 (as 'called the Marquis of Granby').
Captain E.B. Woollett; Sotheby's, London, 16 December 1974, lot 124 (as 'the Marquis of Granby').

~126
TWO PORTRAIT MINIATURES

A young gentleman by Philip Jean (British, 1735-1802), and a gentleman by George Patten, A.R.A. (British, 1801-1865)
Both on ivory
Ovals, 70 and 59 mm., respectively, framed

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:
The former: Christie's, London, 8 July 1987, lot 345.
Bonhams & Brooks, London, 2 July 2001, lot 133.



127



129



~127
A PORTRAIT MINIATURE BY GEORGE ENGLEHEART (BRITISH, 1750/1753-1829)

A young gentleman, in blue coat, signed with initials 'GE' (mid-left)
 On ivory
 Oval, 66 mm. high, gilt-metal frame

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

~128
TWO PORTRAIT MINIATURES BY ANDREW PLIMER (BRITISH, 1763-1837) AND A PAIR OF 18TH CENTURY PORCELAIN VASES

Lieutenant Colonel Henry William Toovey Hawley (1762-1803), in Army uniform; with his wife, Catherine, *née* Jepson; with a pair of vases painted with identical portraits
 On ivory
 Ovals, 67 and 71 mm. high, gilt-metal frames; the vases 158 mm. high

£2,000-3,000 \$2,700-4,000
 €2,400-3,600

PROVENANCE:
 By family descent.

Henry William Toovey Hawley was a Lieutenant Colonel in the 29th Light Dragoon and subsequently in the 1st Dragoon Guards. He commanded the 1st Dragoon Guards from 1797 to 1803. One of his grandsons, Robert Beaufoy Hawley (1821-1836) is depicted in the following lot.

~129
THREE PORTRAIT MINIATURES

Catherine Hawley, *née* Jepson, with one of her sons, probably Robert Toovey Hawley (1795-1885), by Samuel Shelley (British, 1750-1805); with Lieutenant General Robert Beaufoy (1821-1836) in Army uniform, Continental School, circa 1840; with John Hanbury Beaufoy (1761-1836), in blue / green coat by Andrew Plimer (British, 1762-1803)
 On ivory
 Ovals, 71; 82; 72 mm. high, gilt-metal frames

£1,000-2,000 \$1,400-2,600
 €1,200-2,400

PROVENANCE:
 By family descent.

Catherine was the wife of Lt.-Col. Henry Henry William Toovey (see previous lot) and the child on her lap is most likely Robert Toovey Hawley, who married, in 1816, Louisa Beaufoy (1795-1875). They had a number of children, the second of whom was Robert Beaufoy Hawley, depicted in the present lot. Lieutenant General Robert Beaufoy Hawley served in the 89th Regiment of Foot and fought in the siege of Sebastopol and the Battle of Balaklava during the Crimean War. During his time in the Crimea he wrote numerous letters which were published in 1970 and provide an important insight into the reality of those who fought there (see *The Hawley Letters. The Letters of Captain R.B. Hawley, 89th From the Crimea, December 1854 to August 1856*, ed. By S.G.P. Ward, London, 1970). He rose to the rank of Colonel serving in the 60th Regiment of Foot; later Major General, Deputy Adjutant General and to Lieutenant General by 1883. He married, in 1857, Ann Gumbleton (1832-1861). John Hanbury Beaufoy of Upton Gray, Hants was Robert's uncle through the marriage between John's daughter, Louisa, to Robert Toovey Hawley.

■130
A PAIR OF GEORGE III MAHOGANY SERPENTINE TABLES

LATE 18TH CENTURY
 One a card table with baize lining, the other a tea table with veneered surfaces, both with a drawer and cabriole legs with scroll feet
 29 in. (74 cm.) high; 39¼ in. (100 cm.) wide; 19¼ in. (50 cm.) deep

£4,000-6,000 \$5,300-7,900
 €4,800-7,100

PROVENANCE:
 By repute Rand Hall, Lincolnshire.

131 No Lot



128





133

■132

A VERY LONG KARAJA RUNNER

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY
 approx: 32ft.9in. x 2ft.10in. (997cm. x 86cm.)

£1,500-2,500

\$2,000-3,300
 €1,800-3,000

133

AN AUSTRIAN COLD-PAINTED BRONZE MODEL OF A COCKEREL

CAST BY FRANZ BERGMAN OF VIENNA, CIRCA 1900
 With impressed Bergman seal and inscribed 'Geschutzt 1031'
 12 in. (30 cm.) high

£4,000-6,000

\$5,300-7,900
 €4,800-7,100

■134

AN SYRIAN BONE AND IVORY-INLAID ROSEWOOD CENTRE TABLE

CIRCA 1900
 The circular top densely inlaid with trailing foliage in concentric bands, on a tripod base
 30½ in. (77 cm.) high; 24 in. (61 cm.) diameter

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



134



135

■135

A PAIR OF OCTAGONAL OLIVEWOOD TABLES

LATE 19TH CENTURY
 Each with figured quarter-veneered top and spiral column
 29¼ in. (74 cm.) high; 19¼ in. (49 cm.) diameter

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

(2)

■136

A FRENCH MAHOGANY BUREAU PLAT AND FAUTEUIL DE BUREAU

LATE 19TH/EARLY 20TH CENTURY
 The bureau plat with gilt-tooled black leather writing surface above two drawers
 30 in. (76 cm.) high; 68½ in. (174 cm.) wide; 35¾ in. (91 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

(2)



136



137



138



140



141



■137
A PAIR OF LARGE ORMOLU SEVEN-LIGHT WALL APPLIQUES

OF REGENCY STYLE, LATE 19TH CENTURY

Each with a lyre back with female mask finial supporting two rows of trumpet branches, one with paper collection label inscribed 'Gretton Collection, 639' 33 in. (84 cm.) high

(2)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

The Trustees of Lord Gretton, Stapleford Park, Leicestershire.

138
TWO PAIRS OF FRENCH ORMOLU CURTAIN TIE BACKS

LATE 19TH CENTURY

Cast as stylised dolphins, now hung with later silk ties 13 in. (33 cm.) high, excluding silk ties

(4)

£1,500-2,500

\$2,000-3,300
€1,800-3,000

■139
A GEORGE III FIGURED OAK FARMHOUSE TABLE

LATE 18TH CENTURY, WELSH OR WELSH BORDERS

With three-plank top and central stretcher 31¾ in. (81 cm.) high; 77½ in. (197 cm.) long; 35 in. (89 cm.) wide

£1,500-2,500

\$2,000-3,300
€1,800-3,000

140
A LIMOGES ENAMEL DISH

IN RENAISSANCE STYLE, LATE 19TH CENTURY

Painted with a classical battle scene with twin borders, the reverse painted with a stag within Mannerist ornament 19 in. (49 cm.) wide

£800-1,200

\$1,100-1,600
€950-1,400

141
A FRENCH OR GERMAN ORMOLU-MOUNTED EARTHENWARE CENTREPIECE SIMULATING ENAMEL

LATE 19TH CENTURY

With elephant feet and an enamel rim 12 in. (30 cm.) high; 13 in. (33 cm.) diameter

£1,200-1,800

\$1,600-2,400
€1,500-2,100



139

■142
A LONG KARAJA RUNNER

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY
approx: 23ft.3in. x 2ft.8in.(709cm. x 81cm.)

£1,200-1,600

\$1,600-2,100
€1,500-1,900

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



143

■144

A PAIR OF LATE VICTORIAN OR EDWARDIAN EASY ARMCHAIRS

BY HOWARD & SONS LTD, CIRCA 1900

Each re-upholstered in printed cotton, on mahogany tapering square legs and castors, one stamped '18375/1118/ HOWARD & SONS LTD/ BERNERS ST', the other '625%000/ HOWARD & SONS/ BERNERS ST', both with castors stamped 'HOWARD & SONS LTD/LONDON'

34¼ in. (87 cm.) high; 29 in. (74 cm.) wide

(2)

£5,000-8,000

\$6,700-11,000

€6,000-9,500



■145

A LATE VICTORIAN OR EDWARDIAN SOFA

BY HOWARD & SONS LTD, CIRCA 1900

Re-upholstered in terracotta fabric with a lattice design, on square tapering legs and castors, indistinctly stamped '1238/ 6558/ (?) HOWARD & SONS LTD/ BERNERS ST', the castors stamped 'HOWARD & SON LTD/ LONDON'

32 in. (81.5 cm.) high; 76½ in. (194 cm.) wide; 36½ in. (93 cm.) deep

£3,000-5,000

\$4,000-6,600

€3,600-5,900



144 (detail)



144



145

■146

A LARGE HIGH-BACK WING ARMCHAIR

BY HOWARD & SONS LTD, EARLY 20TH CENTURY

Re-upholstered in printed cotton, on acanthus-carved oak cabriole legs with recessed castors, stamped '13853/1556/HOWARD & SONS LTD/BERNERS ST', the castors stamped 'HOWARD & SONS LTD LONDON'

47½ in. (121 cm.) high; 32 in. (81 cm.) wide

£2,000-3,000

\$2,700-4,000

€2,400-3,600

PROVENANCE:

Colonel & Mrs Patrick Bowlby; Carlton Manor, Carlton Scroop, Nr Grantham, Lincolnshire Country House Sale; Golding Young & Mawer, Stamford, Lincolnshire, 26 Sept 2015, lot 24.



146

HOWARD AND SONS

HOWARD AND SONS ARE NOW MOST FAMOUS FOR THEIR COMFORTABLE AND ELEGANT EASY ARMCHAIRS. ONE OF THE MOST SUCCESSFUL AND WELL KNOWN VICTORIAN CABINET-MAKING FIRMS, IT WAS FOUNDED BY JOHN HOWARD IN 1820 AND ESTABLISHED IN BERNERS STREET BY 1854.

MESSRS. HOWARD AND SONS EXHIBITED AT THE 1851 GREAT EXHIBITION AND AMONGST NOTABLE COMMISSIONS CONTRIBUTED TO THE FURNISHING OF SUDBURY HALL, DERBYSHIRE AND ELTON HALL, HUNTINGDONSHIRE.

■143

A VICTORIAN BUTTON-BACK SOFA

BY HOWARD & SONS, SECOND HALF 19TH CENTURY

Upholstered in original monogrammed grey pattern cotton, stamped '2448', the castors stamped 'HOWARD & SONS/ LONDON'

66 in. (167.5 cm.) wide

£4,000-6,000

\$5,300-7,900

€4,800-7,100



■147
A LATE VICTORIAN BUTTONED CHESTERFIELD SOFA

BY HOWARD & SONS, LATE 19TH CENTURY
 Re-upholstered in red floral fabric, on turned ebonised legs, with brass caps and castors, one cap marked 'HOW...LONDON', the two back castors stamped 'HOWARD & SONS/LONDON', one back leg stamped '296/663'
 27½ in. (70 cm.) high; 92½ in. (235 cm.) wide

£4,000-6,000

\$5,300-7,900
 €4,800-7,100

■148
A TWO SEAT SOFA

BY HOWARD & SONS, LATE 19TH/EARLY 20TH CENTURY
 Re-upholstered in printed cotton, with two loose seat cushions, stamped '590/773/HOWARD & SONS, LTD /BERNERS ST.', the front castors stamped 'HOWARD & SONS LTD LONDON'
 31 in. (79 cm.) high; 53 in. (135 cm.) wide; 30 in. (76 cm.) deep, approx.

£2,000-4,000

\$2,700-5,300
 €2,400-4,800

■149
A NEAR PAIR OF LATE VICTORIAN EASY ARMCHAIRS

BY HOWARD & SONS, CIRCA 1890-1900
 Each re-upholstered in printed cotton, with a buttoned back and on honeypot turned legs with castors, one stamped 16215/ 6939/ HOWARD & SONS LTD, / BERNERS ST, the other 10412/ 3903, both with caps and castors stamped HOWARD & SONS LTD, LONDON,
 33½ in. (85 cm.) high; 29 in. (74 cm.) wide

(2)

£5,000-8,000

\$6,700-11,000
 €6,000-9,500

150-152 No Lots



148



149





153

■153

A SET OF FOUR ITALIAN BEADED-GLASS WALL LIGHTS

FIRST HALF 20TH CENTURY

Each with three branches, hung with moulded glass pendants
14 in. (35.5 cm.) high

£1,000-1,500

(4)

\$1,400-2,000
€1,200-1,800

■154

A LOUIS XV WALNUT SOFA

LATE 18TH CENTURY

The padded back, armrests, seat and squab cushion re-covered in cream cotton, on foliate carved cabriole legs
83 in. (211 cm.) wide

£2,000-3,000

\$2,700-4,000
€2,400-3,600



154



155

■155

AN ITALIAN GILT-METAL MOUNTED MARBLE-TOP DISPLAY CABINET

LATE 19TH / EARLY 20TH CENTURY

The uprights carved with scrolling acanthus and trailing foliage, enclosed by a pair of gilt-metal-framed doors and on gilt-metal paw feet
51 in. (130 cm.) high; 77 in. (196 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■156

A PAIR OF POLYCHROME-DECORATED COMMODINI

LATE 19TH CENTURY, PROBABLY VENETIAN

Each with marble top above three drawers on cabriole legs, decorated overall with floral cartouches, slight differences

Each approx 32 in. (81.5 cm.) high; 24¾ in. (63 cm.) wide; 18½ in. (47 cm.) deep;

£2,000-3,000

\$2,700-4,000
€2,400-3,600

(2)



156

■157

AN ITALIAN GILTWOOD SIDE TABLE

LATE 19TH CENTURY

The breccia marble top above a central tablet and pierced frieze, on tapering ring-turned and fluted legs
33½ in. (85 cm.) high; 43¼ in. (110 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



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

A FRENCH ORMOLU SIX-LIGHT CHANDELIER

AFTER THE MODEL BY PIERRE GOUTHIÈRE, 20TH CENTURY

With scrolled branches capped with goat masks and adorned with perched parrots
30 in. (66 cm.) high

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■159

A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940

approx: 13ft.4in. x 9ft.7in. (406cm. x 291cm.)

£1,800-2,500

\$2,400-3,300
€2,200-3,000

160

AN FRENCH BRONZE GROUP OF NESSUS ABDUCTING DEIANIRA

AFTER GIAMBOLOGNA, LATE 19TH CENTURY

With naturalistic base, on a shaped variegated green marble plinth
29 in. (74 cm.) high; 21 in. (53.5 cm.) long, excluding plinth

£2,500-4,000

\$3,400-5,300
€3,000-4,800

■161

A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND MARQUETRY TABLE A ECRIRE

EARLY 20TH CENTURY, IN THE MANNER HENRY DASSON

Decorated overall in floral marquetry, with a frieze drawer and cabriole legs terminating in sabots
30¼ in. (77 cm.) high; 24¾ in. (63 cm.) wide; 15¼ in. (38.5 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■162

A PAIR OF LOUIS PHILIPPE PARCEL-GILT MAHOGANY FAUTEUILS

SECOND QUARTER 19TH CENTURY

Each re-covered in brown leather, the shaped uprights carved with patera and scrolling leaves, on castors, one with a pressed metal label "W. WILLIAMSON & SONS...GUILDFORD"
37½ in. (95 cm.) high; 26½ in. (67 cm.) wide

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

With W. Williamson & Sons, Guildford.



158



159



160



161



162



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

PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION (LOTS 163-173)



163

***163**
A PAIR OF FRENCH ENAMEL AND ORMOLU TABLE OIL LAMPS

BY FERDINAND BARBEDIENNE, CIRCA 1880

The bodies with foliate decoration with gilt shields and hearts, signed 'F. BARBEDIENNE' with Bacchus mask side handles 16½ in. (42 cm.) high

(2)

£1,500-2,500

\$2,000-3,300
€1,800-3,000



164

***164**
A LOUIS-PHILIPPE BRONZE AND GILT-BRONZE MANTEL TIMEPIECE

CIRCA 1835

With a later timepiece movement in a case cast with foliage and surmounted by an Oriental archer on horseback 19 in. (49 cm.) high

£1,500-2,500

\$2,000-3,300
€1,800-3,000



165

***165**
A PAIR OF CHINESE FAMILLE ROSE ORMOLU-MOUNTED PORCELAIN LAMPS

THE MOUNTS FRENCH, CIRCA 1880

The lamps painted with figures in cartouches, the mounts with foliate cast decoration and scrolled handles 19 in. (48 cm.) high

(2)

£1,000-1,500

\$1,400-2,000
€1,200-1,800



166

***166**
A PAIR OF FRENCH BRONZE RELIEF BUSTS OF KING MITAROS OF EGYPT AND QUEEN NITOCRIS OF BABYLON

LATE 19TH CENTURY

Both inscribed on the truncations on integral oval backplates and carved oak frames with foliate carved giltwood edges 22./12 x 18./12 in. (57 x 47 cm.) overall

(2)

£1,000-1,500

\$1,400-2,000
€1,200-1,800



168

■*167
A LARGE FRENCH GILT-METAL-MOUNTED MAHOGANY SIDE CABINET

OF LOUIS XVI STYLE, EARLY 20TH CENTURY

The shaped rectangular breccia marble top, above frieze drawers and central cupboard doors enclosing a shelf, flanked by mirror-back open shelves, stencil to reverse '66236' 41½ in. (105.5 cm.) high; 79 in. (200.5 cm.) wide; 22¼ in. (56.5 cm.) deep

£3,000-5,000

\$4,000-6,600
€3,600-5,900

***168**
A FRENCH BRONZE FIGURE OF AN ARAB WARRIOR

CAST FROM A MODEL BY JEAN-JULES SALMSON (1823-1902), CIRCA 1890

A musket and sun hat attached to his back, unsigned 21½ in. (55 cm.) high excluding the musket

£1,500-2,500

\$2,000-3,300
€1,800-3,000



167

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



169

***169**
A PAIR OF ORIENTAL PORCELAIN AND ORMOLU-MOUNTED LAMPS

CIRCA 1900
 Moulded in relief with dragons and painted with figures in cartouches with French bronze mounts in the Chinese taste
 22½ in. (57 cm.) high

£1,500-2,500



170

***170**
A FRENCH GILT-BRONZE AND ENAMEL NOVELTY CLOCK

CIRCA 1900
 Modelled as a screen with 'C' scroll decoration overall, the central panel depicting a courting couple within a landscape, the left panel with a girl, the right panel depicting a boy, the white enamel dial with Roman hours, subsidiary seconds dial and gilt-brass hands, with pocket watch type movement
 13 in. (33 cm) high; 17 in. (43 cm.) wide, overall

(2)

£2,000-3,000

\$2,000-3,300
 €1,800-3,000



171

***171**
A FRENCH COBALT BLUE PORCELAIN AND ORMOLU-MOUNTED VASE LAMP

CIRCA 1880
 The vase in Chinese taste decorated with relief moulded dragons and clouds with acanthus scroll handles and base
 18 in. (46 cm.) high, excluding light fitting

£1,000-1,500

\$1,400-2,000
 €1,200-1,800



173

***173**
A FRENCH BRONZE FIGURE OF A FEMALE WATER-CARRIER

CAST FROM A MODEL BY JEAN-JULES SALMSON (1823-1902),
 CIRCA 1890
 Standing on a naturalistic base signed 'SALMSON'
 21 in. (54 cm.) high

£1,500-2,500

\$2,000-3,300
 €1,800-3,000

174 No Lot

***172**
A FRENCH GILT-BRONZE AND CLOISSONNÉ ENAMEL ORIENTALIST CLOCK GARNITURE

CIRCA 1880
 The case with a central panel and side panels decorated with herons, the movement with brocot escapement, the candelabra with elephant feet
 clock 17 in. (43 cm.) high

(3)

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



172



175

**175
A GROUP OF EIGHT GERMAN PORCELAIN FIGURES**

SECOND HALF OF THE 18TH CENTURY, SIX MARKED WITH FACTORY MARKS FOR LUDWIGSBURG

Comprising: A poultry-seller, a man with bird cage, a lady with a basket, a map-seller, an apple-seller, a flour-seller and two German flower-sellers, perhaps Limbach
The tallest - 6¼ in. (16 cm.) high

(8)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

176

A MEISSEN GROUP OF TWO PUTTI EMBLEMATIC OF ASTRONOMY

MID-18TH CENTURY, BLUE CROSSED SWORDS MARK

Modelled with a globe, compass and telescope
7 in. (18 cm.) high

£1,500-2,000

\$2,000-2,600
€1,800-2,400

177

A MEISSEN GROUP EMBLEMATIC OF ASTRONOMY

MID 18TH CENTURY, BLUE CROSSED SWORDS MARK

Modelled with two youths and a putto seated and standing by a celestial globe
8 in. (20.3 cm.) high

£1,200-1,800

\$1,600-2,400
€1,500-2,100

178

A MEISSEN FIGURE OF JULIUS CAESAR FROM 'THE FOUR MONARCHIES SERIES'

CIRCA 1770, BLUE CROSSED SWORDS MARK AND CROSS MARK, INCISED 70

Modelled by *J. J. Kändler*, representing Rome and its Empire, wearing a laurel-wreath and cloak, a mythical beast at his side
7½ in. (19 cm.) high

£1,200-1,800

\$1,600-2,400
€1,500-2,100

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 30 October 2001, lot 364.

For the model see Dr. E. Pauls-Eisenbeiss, *German Porcelain of the 18th century* Volume I, London 1972, p.157.

179

A MEISSEN FIGURE OF ALEXANDER THE GREAT FROM 'THE FOUR MONARCHIES SERIES'

CIRCA 1770, BLUE CROSSED SWORDS MARK, INCISED B.77 TO BACK OF BASE

Modelled by *J.J. Kändler*, representing Greece, standing wearing a helmet and cloak, with the four-headed Cerberus at his side
8 in. (20.3 cm.) high

£1,200-1,800

\$1,600-2,400
€1,500-2,100

PROVENANCE:

Anonymous sale; Christie's, King Street, London, 25 November 1991, lot 314.

Anonymous sale; Christie's, Amsterdam, 30 October 2001, lot 366.

For the model see Dr. E. Pauls-Eisenbeiss, *German Porcelain of the 18th century* Volume I, London 1972, p.156.



176

179A

A MEISSEN FIGURE OF AUGUSTUS III

CIRCA 1740-50, BLUE CROSSED SWORDS MARK TO BACK OF BASE, PURPLE K.H.C. MARK FOR KÖNIGLICHE HOF CONDITOREI

Modelled standing, dressed as a Roman emperor, wearing a laurel wreath and ermine-lined cloak
7½ in. (28.2 cm.) high

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 30 October 2001, lot 363.



177



178



179



179A

■180

A MEISSEN COMPOSITE 'PURPLE DRAGON' TEA AND COFFEE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS AND IMPRESSED NUMERALS

Comprising: A coffee-pot and cover, a tea-pot and cover, a hot-milk-jug and cover, a milk-jug, a sugar-bowl and cover, six cake-plates, six tea-cups, six saucers, a circular serving-dish, two small saucer-dishes in sizes, a shaped-oval dish, a shaped-oval pickle-dish, a circular box and cover and a small spill-vase
The coffee-pot 10 in. (25.5 cm.) high

£1,500-2,500

\$2,000-3,300
€1,800-3,000



180

181

A MEISSEN CAVED TEA AND COFFEE-SERVICE

CIRCA 1750-60, BLUE CROSSED SWORDS MARKS, INCISED AND IMPRESSED PRESSNUMMER, AND GILT NUMERALS

Painted with vignettes of peasants in Teniers style, comprising: A tea-pot and cover, a coffee-pot and cover, a hot-water-jug and a cover, a sugar-bowl and cover, a slop-bowl, ten teacups, four coffee-cups, eleven large saucers and three smaller saucers, in a fitted leather case with brass mounts and crowned gilt monogram 'ER'

The coffee-pot - 9 in. (22.8 cm) high

£4,000-6,000

\$5,300-7,900
€4,800-7,100

PROPERTY OF A SWISS COLLECTOR

182

A SILVER KETTLE-ON-STAND

MARKED SAZIKOV WITH THE IMPERIAL WARRANT, ST PETERSBURG, 1867 AND 1871

Cylindrical, with an overhead swing handle, the slightly domed cover with a loop finial, the stand on three scroll-capped lion-paw feet supporting the burner, gilt interior, *marked throughout*
11¼ in. (28.5 cm.) high, with stand
42.97 oz. (1336.6 gr.)

£1,500-2,500

\$2,000-3,300
€1,800-3,000

*183

A PARCEL-GILT SILVER AND NIELLO SNUFF BOX

MAKER'S MARK CYRILLIC 'PNA', MOSCOW, LATE 18TH/ EARLY 19TH CENTURY

Circular, the detachable cover and base nielloed with pastoral scenes on scalloped ground, within two laurel bands and flower garlands on wavy ground, the sides nielloed with rural landscapes, pastoral scenes and neoclassical urns amidst floral garlands, interior gilt, *marked inside cover, base and side*
3⅞ in. (10 cm.) diameter
4.42 oz. (137.4 gr.) gross

£1,500-2,500

\$2,000-3,300
€1,800-3,000

PROVENANCE:

François Louis Gaspard de Castelvechio (1826-1869), son of Louis Napoleon Bonaparte (1778-1846), and Elise Pasteur Castelvechio (1826-1894).
By descent to their granddaughter Elisina Tyler, née Palamidessi de Castelvechio (1878-1959).
By descent to the present owner.

184 No Lot



181

(full illustration on christies.com)



182



183

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



185

■185

A FRENCH GREY AND GILT DECORATED CENTRE TABLE

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

The variegated marble top above a pierced frieze decorated with acanthus leaves and flowers, the x-form stretcher centred by a floral motif
30¾ in. (78 cm.) high; 69 in. (175 cm.) wide; 39 in. (99 cm.) deep

£2,500-3,500

\$3,400-4,600
€3,000-4,200



187

187

A MEISSEN COMPOSITE GREEN DRAGON COFFEE-SERVICE

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

Comprising: A coffee-pot and cover, another smaller, a leaf-shaped dish, two milk-jugs in sizes, two sugar-bowls and covers in sizes, a rectangular spoon-tray, a shaped-oval dish, a small oval dish, eight dessert-plates, six cake-plates, six teacups and six saucers, two shaped teacups and two saucers, six coffee-cups and six saucers, two egg-cups on fixed stands
The larger coffee-pot - 11¼ in. (28.5 cm.) high

£2,500-3,500

\$3,400-4,600
€3,000-4,200



186

■186

A PAIR OF ITALIAN PIETRA DURA MARBLE PANELS

AFTER SEVENTEENTH CENTURY PANELS BY THE CORBARELLI WORKSHOP, 19TH CENTURY

Each decorated with a vase of flowers on a black ground within a moulded white marble frame, paper labels to reverse inscribed 'St. Michael's Bursar'
27½ x 19 in. (70 x 48 cm.) overall

£5,000-8,000

\$6,700-11,000
€6,000-9,500

(2)

PROVENANCE:

St. Michael's College, Tenbury, Wells, founded in 1856 as a choir school by Sir Frederick Arthur Gore Ouseley, bart, an English composer, organist, musicologist and priest.

These panels are after the Corbarelli workshop panels now in the church of Santa Giustina, Padua. For similar 19th Century examples see Bonham's London, Continental Furniture, 25 November, 2009, lot 82. (€9000)

Related Literature, Annamaria Giusti, *Pietre Dure and the Art of Florentine Inlay*, p.108 for a photograph of one of the 17th century inlaid panels by the Corbarelli workshop.



188

■188

A FRENCH COROMANDEL LACQUER AND KINGWOOD SIDE CABINET

LATE 19TH / EARLY 20TH CENTURY

With breche d'Alep marble top, two drawers and a pair of doors, with label MERCIER FRERES, 100 FAUBOURG ST ANTOINE, PARIS
39¾ in. (101 cm.) high; 48 in. (122 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

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



189

189
A PAIR OF FRENCH BRONZE FIGURAL TORCHERES

LATE 19TH CENTURY
Cast as putti on ormolu rococo bases
28½ in. (73 cm.) high

£4,000-6,000

(2)
\$5,300-7,900
€4,800-7,100



190

190
A VENETIAN GLASS-MOSAIC WALL MIRROR

LATE 19TH CENTURY
The bevelled plate in a frame decorated with tesserae of fruit and vines
39½ x 30½ in. (100 x 78 cm.) overall

£4,000-6,000

\$5,300-7,900
€4,800-7,100



191

191
A PAIR OF AMETHYST AND BLACK-MARBLE TABLE OBELISKS

LATE 20TH CENTURY
28 in. (71 cm.) high

£2,000-3,000

(2)
\$2,700-4,000
€2,400-3,600



192

192
A NORTH EUROPEAN EBONY, EBONISED AND PARCEL-GILT CONSOLE TABLE

LATE 19TH CENTURY
With later marble top, stained maple detail to the frieze and geometric back-board, on lion monopodia supports with concave undertier
34 in. (87 cm.) high; 39 in. (99 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



193

193
A CHARLES X BRASS-INLAID ROSEWOOD CENTRE TABLE

EARLY 19TH CENTURY
Decorated with etched floral and foliate garlands, with four frieze drawers supported by four foliate capped capitals with simulated fluting, on a quadripartite base with lion monopodia and castors
30¼ in. (77 cm.) high; 38½ in. (98 cm.) diameter

£1,200-1,800

\$1,600-2,400
€1,500-2,100

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



199

■199

A PAIR OF JAPANNED BEDSIDE CABINETS

THE CABINETS LATE 20TH CENTURY, THE JAPANING MODERN
Each 24 in. (61 cm.) high; 16 in. (40 cm.) wide; 15½ in. (39.5 cm.) deep

£1,500-2,500

\$2,000-3,300

€1,800-3,000



(2)

202

AN AUSTRIAN COLD-PAINTED BRONZE OF AN ARAB AT PRAYER

EARLY 20TH CENTURY

With hands raised, standing on an Oriental rug
7 in. (18 cm.) high

£1,000-1,500

\$1,400-2,000

€1,200-1,800



202

■200

A NEST OF CHINOISERIE RED AND GILT JAPANNED QUARTETTO TABLES

20TH CENTURY

Each decorated with stylised landscapes and buildings, re-decorated

The largest: 27½ in. (70 cm.) high; 20½ in. (52 cm.) wide; 14¼ in. (37.5 cm.) deep

£1,200-1,800

\$1,600-2,400

€1,500-2,100

(4)



200

■203

A SIMULATED-MARBLE RESIN BUST OF AN ORIENTAL FIGURE

AFTER PIETRO CALVI, LATE 20TH CENTURY

In shawl and headscarf signed 'Calvi Milano 1871'
37 in. (94 cm.) high; on a painted wood marbled pedestal 26 in. (66 cm.) high

£2,500-4,000

\$3,400-5,300

€3,000-4,800



203



201

■201

A JAPANNED CABINET-ON-CHEST

FIRST HALF 20TH CENTURY, THE JAPANING MODERN

Enclosed by a pair of doors above a slide and three drawers
54¼ in. (139 cm.) high; 24½ in. (62 cm.) wide; 19 in. (49 cm.) deep

£1,200-1,800

\$1,600-2,400

€1,500-2,100



204



204
SEVEN FRENCH ENGRAVINGS OF EGYPTIAN ARCHITECTURE AND ANTIQUITIES

FIRST QUARTER 19TH CENTURY

From the *Description de l'Égypte ou recueil des observations et des recherches qui ont été faites en Égypte pendant l'expédition de l'armée française*, landscape and portrait, in modern silvered wood frames

22¾ x 32¾ in. (58 x 83.5 cm.), overall

(7)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

Description de l'Égypte is the first comprehensive description of ancient and modern Egypt, compiled by the 165 members of the *Institut de l'Égypte* established by Napoleon to accompany his expedition to Egypt (1798-1801). Rarely has such a huge amount of information been gathered in such a short time and under such difficult circumstances. 'The egyptologists of the 19th century owed their knowledge of ancient Egypt to the efforts of the engineers who described the monuments of antiquity, and it was in the plates of the *Description* that these were revealed' (Navari/Blackmer catalogue, p. 104).



207

■207
A FRENCH CHERRY EXTENDING FARMHOUSE TABLE

SECOND HALF 20TH CENTURY

With two extension leaves, a drawer to one end

29¾ in. (76 cm.) high; 114 in. (290 cm.) extended; 79 in. (201 cm.) unextended; 33½ in. (85 cm.) wide

£2,000-3,000

\$2,700-4,000
€2,400-3,600



205

■205
A MEISSEN COMPOSITE BLUE ONION PATTERN TABLE-SERVICE

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, IMPRESSED AND PAINTED NUMERALS

Comprising: A pierced circular dish, a deep serving-bowl, a leaf-shaped dish, a circular bottle-stand, two low pierced comports, a high pierced comport, a small circular dish, six pierced plates, twelve desert-plates, eleven side-plates, a milk-jug, a cake-plate, a teapot and cover, eight breakfast-cups and eight saucers, three coffee-cups and three saucers, a teacup and three further saucers, together with two shell-moulded dishes, each painted with sprays of flowers and insects

£1,800-2,500

\$2,400-3,300
€2,200-3,000

206 No Lot



208

208
A PAIR OF FRENCH BRONZE SIX-BRANCH CANDELABRA

LATE 19TH CENTURY

Each classical stem on a base with masks of Bacchus and panthers on red marble bases
28 in. (71 cm.) high

£2,500-4,000

\$3,400-5,300
€3,000-4,800

(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



209

~209
A GEORGE III TORTOISESHELL TEA CADDY

CIRCA 1800
With silver mounts and ivory lining and stringing
4¾ in. (12 cm.) high

£1,500-2,500



210

210
A PAIR OF GEORGE III MAHOGANY KNIFE BOXES

CIRCA 1790
Each serpentine front decorated with boxwood inlaid pilasters and silver mounts
15¼ in. (39 cm.) high

\$2,000-3,300
€1,800-3,000

£2,500-4,000

(2)
\$3,400-5,300
€3,000-4,800

211
A ST. LOUIS 'THISTLE' PATTERN PART SUITE OF GLASSWARE

20TH CENTURY, ACID-ETCHED MARKS
Comprising: Twenty-four small champagne-coupees, eight champagne-flutes, eleven red wine-glasses, six tumblers, twenty-one tall beakers

£2,500-4,000

\$3,400-5,300
€3,000-4,800



211



212

■*212
AN OTTOMAN KILIM CARPET

18TH CENTURY
9ft.11in. x 8ft.3in.(302cm. x 251cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900



213

■213
A FRENCH LACQUERED JAPANNED WOOD TROLLEY

CIRCA 1920
With lift-off glass top and two shelves on spoked wheels with castors with Paris maker's marks
28 in. (71 cm.) high; 32½ in. (83 cm.) long

£2,000-3,000

\$2,700-4,000
€2,400-3,600

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



214

214
A PAIR OF SILVER-PLATE MOUNTED CUT-GLASS FIVE-LIGHT CANDELABRA
 BY F & C. OSLER, LATE 19TH CENTURY

Each with a central faceted spire above five upturned branches ending in glass drip-pans and sconces, supported by an octagonal shaft, each stamped 'F. & C. OSLER', *replacements* 27 3/4 in. (69.5 cm.) high

£3,000-5,000

(2)

\$4,000-6,600
 €3,600-5,900

215
A COMPOSITE HEREND 'ROTHSCHILD BIRD' PATTERN PART DINNER-SERVICE

20TH CENTURY, BLUE PRINTED AND IMPRESSED FACTORY MARKS

Comprising: An oval serving-dish, a triangular serving-dish, a two-handled double-lipped sauce-tureen on fixed stand, an oval serving-bowl, two low comports, a pierced comport, a two-handled shaped rectangular tray, eight dinner-plates, eight salad-plates, eight side-plates, eight two-handled soup-cups and eight stands, an oval sugar-bowl and cover, six coffee-cups and six saucers
 The oval serving-dish - 13 1/4 in. (33.5 cm.) wide

£2,500-3,500

\$3,400-4,600
 €3,000-4,200

216
A SET OF EIGHT REGENCY MAHOGANY DINING CHAIRS

EARLY 19TH CENTURY, POSSIBLY SCOTTISH

Including a pair of armchairs, each with a drop-in seat, six covered in floral tapestry, two covered in floral needlework of a different design

The armchairs: 34 in. (86 cm.) high; 21 1/2 in. (55 cm.) wide

(8)

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



216

217
A REGENCY MAHOGANY TWIN-PEDESTAL DINING TABLE

EARLY 19TH CENTURY

With two tilt-top D-ends on stepped and reeded downswept supports and castors with lion paw caps, joined by one leaf 28 1/2 in. (72.5 cm.) high; 84 1/4 in. (214 cm.) wide, extended, 45 1/2 in. (115.5 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



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

■218
A BACCARAT HARCOURT PATTERN CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS

Comprising: Two decanters and one stopper, a water jug, eight large wine-glasses, eight medium wine-glasses, nine small wine-glasses, seven champagne-flutes, nine rinsers
The decanter with stopper - 12 in. (30.5 cm.) high

£4,000-6,000

\$5,300-7,900
€4,800-7,100



219

219
A LATE NINETEENTH CENTURY AUSTRO-HUNGARIAN SILVER-GILT AND ENAMEL NEF

APPARENTLY UNMARKED, CIRCA. 1900

Fully rigged three-masted man o'war, enamelled sails and sides, amethyst-set gun ports and seed-pearl details, chased bow and stern, on amethyst and split-pearl set base.
10 1/2 in. (26.5 cm) long

£5,000-7,000

\$6,700-9,200
€6,000-8,300

220 No Lot



221

221
A ST. LOUIS PART SUITE OF GLASSWARE

20TH CENTURY, ACID ETCHED MARKS

Comprising: six champagne-flutes, eleven champagne-coupes, twelve wine glasses, fifteen smaller wine glasses

£1,500-2,500

\$2,000-3,300
€1,800-3,000

■222
A KIRMAN LAVER CARPET

SOUTH EAST PERSIA, CIRCA 1890

13ft.10in. x 11ft.2in. (422cm. x 339cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900



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

223

A PAIR OF CYLINDRICAL VASES BY JOHN STINTON

DATE CODES FOR 1924, GREEN PRINTED MARKS, SHAPE NUMBER G42

Painted with highland cattle beside a stream at the foot of a valley, a bridge, cottages and mountains beyond, signed *J. Stinton*, with four gilt scroll feet and pierced neck
5¾ in. (14.4 cm.) high

(2)

£1,000-2,000

\$1,400-2,600
€1,200-2,400

224

A PAIR OF ROYAL WORCESTER VASES BY WALTER POWELL

DATE CODES FOR 1911 AND 1912, PUCE PRINTED MARKS, SHAPE NO. 161

Each painted with herons in an oasis before distant mountains, below a clear blue sky, raised gilt grasses to the foreground, signed *W*

Powell, on a pierced 'bronze' scroll foot
6¼ in. (15.9 cm.) high

(2)

£1,000-2,000

\$1,400-2,600
€1,200-2,400



224

225

A ROYAL WORCESTER CENTREPIECE VASE AND COVER

LATE 19TH CENTURY, PUCE PRINTED FACTORY MARKS, THE VASE WITH DATE CODE FOR 1892, THE COVER WITH DATE CODE FOR 1899, SHAPE NO. 1501, IMPRESSED NUMERALS

Moulded in Renaissance style with female and satyr masks between twin handles with pendant laurel garlands, moulded with grotesques heightened in gilding
24 in. (61 cm.) high

£1,500-2,000

\$2,000-2,600
€1,800-2,400

226

A TWO-HANDLED VASE AND COVER BY HARRY DAVIS

DATE CODE FOR 1922, PUCE PRINTED MARK, SHAPE NUMBER 2710

Painted with a pair of highland sheep on a craggy hillside beside a stream, clouds and mountains in the distance, signed *H. Davis*, applied with two upright scroll handles with acanthus terminals
10 in. (25.3 cm.) high

£1,000-2,000

\$1,400-2,600
€1,200-2,400

■ 227

AN ENGLISH BRASS HALL LANTERN

OF GEORGE III STYLE, EARLY 20TH CENTURY

Decorated with beaded and ribbon-tie swags and fitted with a four-light fitting
38½ in. (98 cm.) high

£1,200-1,800

\$1,600-2,400
€1,500-2,100



225



226



227

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

λ228

AN ENGLISH BRONZE MODEL OF A BOXING HARE

BY MARTIN HAYWARD-HARRIS (B.1959)

Signed with an 'HH' monogram and numbered 3/12
29 3/4 in. (76 cm.) high

£2,000-3,000

\$2,700-4,000
€2,400-3,600



228

229

TWO FRENCH BRONZE MODELS OF A RAM AND EWE

THE RAM CAST BY HIPPOLYTE PEYROL FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), THE EWE AFTER ISIDORE JULES BONHEUR, LATE 19TH CENTURY

Each with signature 'I. BONHEUR', the ram stamped 'PEYROL' to the rear edge, on oblong bases
Ram - 8 in. (20.5 cm.) high
Ewe - 7 1/2 in. (19 cm.) high

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

Although best-known as one of the 19th century's most distinguished *animalier* sculptors, Isidore-Jules Bonheur (1827-1901) initially worked as a painter. In 1849 he entered the Ecole des Beaux-Arts in Paris and from then onwards concentrated solely on sculpture, whereupon his true talent in the medium became apparent. Of great significance to the careers of both Isidore and Rosa, their younger sister, Juliette (1830-1891), married the master caster Hippolyte Peyrol whose bronze foundry in Paris is rightly considered one of the finest of the period. These close ties resulted in the production of exceptionally cast and finely chased bronzes, often identified, as here, by Peyrol's miniscule *cachet*.

λ230

AN ENGLISH BRONZE MODEL OF A GREYHOUND

BY MARTIN HAYWARD-HARRIS (B.1959)

Signed with the monogram 'HH' and numbered 2/8
13 1/2 in. (34.2 cm.) high; 17 1/2 in. (44.5 cm.) long

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■231

A PARCEL-GILT OAK EASEL

EARLY 20TH CENTURY

With wreath decoration

75 1/4 in. (191 cm.) high; 28 3/4 in. (73 cm.) wide; 31 in. (79 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



229

231A

AN ENGLISH TWO-DAY MARINE CHRONOMETER IN THREE-TIER BRASS-MOUNTED MAHOGANY FITTED BOX

A. JOHANSEN & CO., LONDON, EARLY 20TH CENTURY

With protective glass to second tier, the front with ivorine plaque 'SOLD BY/ LAWRENCE & MAYO/ 9022/ (EGYPT) LIMITED', the silvered dial with Roman hours, subsidiary seconds and up/down dials, signed 'A. Johansen & Co./ MAKERS TO THE ADMIRALTY/ THE INDIAN GOVT. & ROYAL NAVIES OF/ ITALY, SPAIN & PORTUGAL/ 149 Minories, London' and numbered '9022', the chain fusee movement with bi-metallic balance wheel and spring detent, set within gimballed brass bowl; with tipsy key, restorations to top of box
7 1/4 in. (18.5 cm.) high; 7 1/4 in. (18.5 cm.) square

£1,800-2,500

\$2,400-3,300
€2,200-3,000



230



231

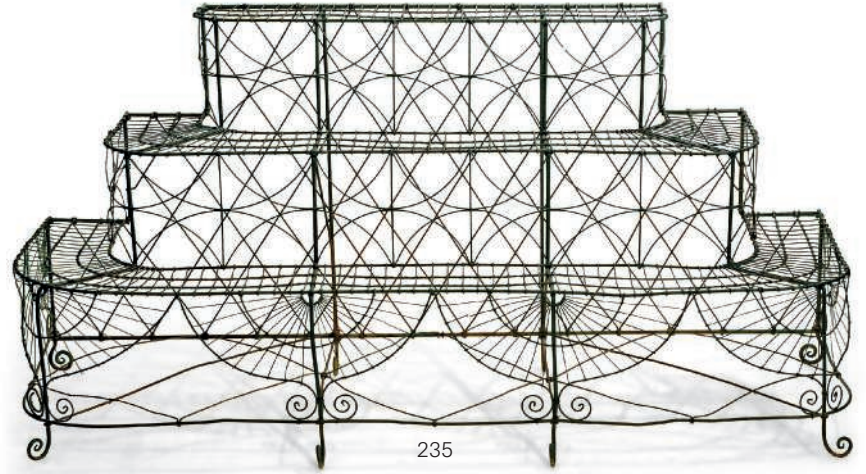


231A

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



232



235



233



236



234

■232
A WROUGHT IRON SIGN SPELLING THE WORD 'LOVE'

LATE 20TH CENTURY
Each letter made in three-dimensions with welded iron plates, the 'V' impressed
tallest 39 in. (99 cm.) high; others 29½ in. (75 cm.) high

£2,000-3,000 (4) \$2,700-4,000 €2,400-3,600

PROVENANCE:
Ecole de Conde, Nice, school of Art and Design

■233
A SET OF FOUR INDIAN MARBLE JARDINIERS

MODERN
Carved with lotus leaf decoration
12½ in. (32 cm.) high; 18 in. (46 cm.) wide

£2,000-3,000 (4) \$2,700-4,000 €2,400-3,600

■234
A PAIR OF FRENCH CAST-IRON GARDEN URNS

BY THE VAL D'OSNE FOUNDRY
Each flanked by winged putti handles, the body set with a medallion of Mars to the front, Minerva to the back, the rectangular foot stamped 'FONDERIES DU VAL D'OSNE / 58 BD VOLTAIRE PARIS'
35 in. (89 cm.) high; 29 in. (73.5 cm.) wide

£6,000-10,000 (2) \$8,000-13,000 €7,200-12,000

■235
A VICTORIAN GREEN-PAINTED IRON-WIRE PLANT STAND

LATE 19TH CENTURY
38 in. (97 cm.) high; 87 in. (221 cm.) long

£2,000-3,000 (2) \$2,700-4,000 €2,400-3,600

■236
TWO VICTORIAN CAST-IRON GARDEN SEATS

LATE 19TH CENTURY, AFTER MODELS BY COALBROOKDALE AND CHARLES D. YOUNG, EDINBURGH
The black-painted bench with 'Fern and Blackberry' design and slatted wood seat, the green-painted bench with grape vine pattern and pierced iron seat
Fern and Blackberry - 33½ in. (85 cm.) high; 44½ in. (113 cm.) wide
Grape vine 31½ in. (80 cm.) high; 43½ in. (110.5 cm.) wide

£800-1,200 (2) \$1,100-1,600 €950-1,400

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237



239



238



240

■237
A LARGE PAINTED IRON WIRE BIRD CAGE

LATE 20TH CENTURY
With sliding tray on stand with scroll legs
81 in. (206 cm.) high; 59 in. (150 cm.) wide; 42 in. (107 cm.) deep

£1,000-1,500

\$1,400-2,000
€1,200-1,800

■239
AN ENGLISH WROUGHT-IRON ROSE-ARCH

LATE 19TH / EARLY 20TH CENTURY
With scrolled leafy decoration
82½ in. (210 cm.) high; 78 in. (198 cm.) wide

£1,500-2,500

\$2,000-3,300
€1,800-3,000

■238
**A PAIR OF VICTORIAN CAST-IRON RUSTIC
PATTERN GARDEN SEATS**

LATE 19TH CENTURY, AFTER A MODEL BY THE COALBROOKDALE
FACTORY
72 in. (183 cm.) long

£3,000-5,000

(2)
\$4,000-6,600
€3,600-5,900

■240
**AN ENGLISH WROUGHT-IRON AND COPPER
WEATHERVANE**

19TH CENTURY
The tall ball and arrow knopped stem with copper wind indicators
below and an arched base
111 in. (282 cm.) high

£2,000-3,000

\$2,700-4,000
€2,400-3,600

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



241

■241
A PAIR OF LATE VICTORIAN OR EDWARDIAN MAHOGANY OPEN ARMCHAIRS

CIRCA 1900, AFTER A DESIGN BY JOHN COBB
Each re-covered in blue fabric with a teal trim
37½ in. (95 cm.) high; 27 in. (69 cm.) wide

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600



242

■242
A PAIR OF ENGLISH GILT-METAL-MOUNTED POLYCHROME DECORATED WALNUT JARDINIÈRES

LATE 20TH CENTURY, OF GEORGE III STYLE
Each decorated with a swagged urn, on fluted tapering legs
23½ in. (60 cm.) high; 34½ in. (88 cm.) wide; 18 in. (46 cm.) deep

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600



243

■-243
A PAIR OF ROSEWOOD OPEN BOOKCASES

19TH CENTURY, ADAPTED
Each with a later variegated green marble top above three later adjustable shelves
37 in. (94 cm.) high; 37 in. (94 cm.) wide; 10½ in. (26.5 cm.) deep

(2)

£2,000-4,000

\$2,700-5,300
€2,400-4,800



244

■244
A PAIR OF FRENCH WALNUT SOFAS

FRIST HALF 20TH CENTURY
Each with two seat cushions, re-covered in pale grey fabric, on foliate carved cabriole legs; together with four check cushions
56 in. (142 cm.) wide

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600



245

■245
A PAIR OF SPANISH CHESTNUT AND EMBOSSED LEATHER ARMCHAIRS

OF BAROQUE STYLE, 19TH CENTURY
Each with scrolling arms and a pierced stretcher on turned legs, the leather probably earlier
57 in. (145 cm.) high; 23 in. (58 cm.) wide

(2)

£1,200-1,800

\$1,600-2,400
€1,500-2,100

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



246

246
A PAIR OF FRENCH BRONZE HEADS OF 'SAÏD ABDALLAH' AND 'VÉNUS AFRICAINE'

CAST FROM THE MODELS BY CHARLES HENRI JOSEPH CORDIER (1827-1905), MID-19TH CENTURY
 Each with a fixed ring hook
 6 in. (15 cm.) high

£1,000-1,500

(2)
 \$1,400-2,000
 €1,200-1,800

Charles Cordier pioneered ethnographic sculpture in western art by producing legitimate portrait representations of different racial types; *Vénus africaine* and *Saïd Abdallah de la tribu du Darfour* are Cordier's most famous subjects.



247

247
A PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

LATE 18TH CENTURY
 Each with a shaped gallery pierced with carrying handles above a pair of doors and a gilt-tooled maroon leather-lined slide, converted from a commode drawer, minor differences in size
 31¼ in. (79 cm.) high; 24 in. (61 cm.) wide; 18¼ in. (46 cm.) deep

£5,000-8,000

(2)
 \$6,700-11,000
 €6,000-9,500

248
TWO VICTORIAN MAHOGANY HALL BENCHES

SECOND HALF 19TH CENTURY
 Each with bolster ends and ring turned legs
 The largest: 20¼ in. (51.5 cm.) high; 46¾ in. (119 cm.) wide; 11¾ in. (30 cm.) deep

£2,000-3,000

(2)
 \$2,700-4,000
 €2,400-3,600



248

249
A PAIR OF ITALIAN POLYCHROME AND GILTWOOD FIGURES OF PUTTI

OF BAROQUE STYLE, 20TH CENTURY
 Standing on square bases
 32 in. (82 cm.) high

£1,000-1,500

(2)
 \$1,400-2,000
 €1,200-1,800



249



250

250
A PAIR OF VICTORIAN OAK STICK STANDS

LATE 19TH CENTURY, IN THE 'GOTHICK' STYLE
 With tin liners
 29½ in. (75 cm.) high; 77 in. (196 cm.) long

£2,000-3,000

(2)
 \$2,700-4,000
 €2,400-3,600



251



■-251

A REGENCY ROSEWOOD X-FRAME STOOL AND A GEORGE III MAHOGANY X-FRAME STOOL

EARLY 19TH CENTURY

The former with newly leathered seat, rosette and reeded detail
 The former 17½ in. (45 cm.) high; the seat 18 in. (46 cm.) x 18½ in. (47 cm.)
 The latter 19 in. (49 cm.) high; 21 in. (53 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

(2)
 \$2,700-4,000
 €2,400-3,600

■252

A REGENCY BRASS FOUR-LIGHT CHANDELIER

EARLY 19TH CENTURY

The baluster shaft above a circular socle issuing four scrolled candle branches
 19¾ in. (50 cm.) high

£1,500-2,500

\$2,000-3,300
 €1,800-3,000



252

■253

A GEORGE IV BURR-OAK AND OAK LYRE-END TABLE

EARLY 19TH CENTURY, AFTER A DESIGN BY GILLOW

With galleried top carved with scrolls and two end drawers, curved undertier and acanthus-carved feet with sunken castors, the bag-slide still present
 28½ in. (72 cm.) high; 28 in. (71 cm.) wide; 19 in. (48 cm.) deep

£4,000-6,000

\$5,300-7,900
 €4,800-7,100

An identical table, but in rosewood, is illustrated on the front-cover of Susan Stuart 'Gillows of Lancaster and London 1730-1840' Vol. II, Woodbridge 2008 and again in Vol. I, plate 330 & 332, the design appearing in the Estimate Sketch book of 1822 and described as a 'tray-top work-bag table on lyre ends'

254 No Lot

■-255

A PAIR OF REGENCY BRASS-INLAID AND PARCEL-GILT ROSEWOOD CARD TABLES

CIRCA 1815-20

Each fold-over top lined with dark red baize, concealing a compartment, over a scroll-ended platform inlaid with stars and foliage, on spreading rectangular column and gadrooned socle, concave-sided base and four scroll supports with brass caps and castors
 29¼ in. (74.5 cm.) high, 36 in. (91.5 cm.) wide; 18 in. (46 cm.) deep

£6,000-10,000

(2)
 \$8,000-13,000
 €7,200-12,000

PROVENANCE:

Lyons Demesne: Works of Art from the Collection of the late Dr. Tony Ryan, Christie's, London, 14 July 2011, lot 355.



253



255



256

■256
AN EARLY VICTORIAN ORMOLU FIVE-BRANCH GASOLIER

MID-19TH CENTURY
The fluted and knopped stem supporting foliate scrolled branches with later etched glass shades
79 in. (201 cm.) high

£2,500-4,000

\$3,400-5,300
€3,000-4,800



257

■257
A GEORGE IV MAHOGANY SIDE TABLE

EARLY 19TH CENTURY, MANNER OF GILLOWS
With a three-quarter gallery above five drawers around the knee-hole on tapering turned legs and castors
33 in. (84 cm.) high; 45 in. (114 cm.) wide; 27½ in. (70 cm.) deep

£2,500-4,000

\$3,400-5,300
€3,000-4,800



258

■-258
A GEORGE IV BRASS-INLAID ROSEWOOD TILT-TOP CENTRE TABLE

SECOND QUARTER 19TH CENTURY
The gadrooned top, on a hexagonal support and tripod base, the feet with recessed castors
29½ in. (75 cm.) high; 53½ in. (136 cm.) diameter

£2,000-3,000

\$2,700-4,000
€2,400-3,600



259

■-259
A BUTTONED-LEATHER ROSEWOOD STOOL

19TH CENTURY, ADAPTED
18 in. (46 cm.) high; 60 in. (152.5 cm.) wide; 31 in. (79 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

THE PROPERTY OF A GENTLEMAN

■-260
A GEORGE IV PARCEL-GILT ROSEWOOD CHEST

CIRCA 1820-30
The four graduated drawers flanked by projecting fluted and lotus flower carved columns on turned feet

£1,000-1,500

\$1,400-2,000
€1,200-1,800



260



261

261
A PAIR OF FRENCH GILT-METAL-MOUNTED PORCELAIN TABLE LAMPS

LATE 19TH CENTURY

Each base with a plaque 'VAUVRAY FRERES/ F. DE BRONZES/37 RUE DES MARAIS St. MARTIN/ PARIS' and stamped 'B 3253', with oil fittings
 24½ in. (62 cm.) high, including shades

£2,000-3,000

(2)

\$2,700-4,000
 €2,400-3,600



262

262
A VICTORIAN OAK TRIPOD TABLE

MID-19TH CENTURY, AFTER A DESIGN BY GILLOWS

The shaped rectangular tray-top on a baluster stem terminating in a lotus flower, the cabriole legs carved with acanthus leaves
 28½ in. (72.5 cm.) high; 17 in. (43 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



Design from Gillows pattern book.



263

263
A DERBY (ROBERT BLOOR AND CO.) PART DESSERT-SERVICE

CIRCA 1815-20, TRACES OF RED PRINTED FACTORY MARKS

Each piece probably painted by *Thomas Steel* with a still life of fruit in a basket on a ledge within gilt foliate borders, comprising: An oval two-handled sauce-tureen and cover, two shell-shaped dishes, two oval dishes, a heart-shaped dish, a lozenge-shaped dish, twelve dessert-plates

The dessert-plates: 9 in. (22.9 cm.) diameter

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

See John Twitchett, *Derby Porcelain*, London, 1980, p. 257, no. 353 for a similar dessert-service. Thomas Steel came from the potteries to the Nottingham Road works at Derby in about 1815. He specialised in naturalistic fruit painting and in addition to dessert services he decorated large plaques, some of which he signed.



264

264
A LATE VICTORIAN MAHOGANY CANED WINDOW SEAT

LATE 19TH CENTURY

With a buttoned brown leather squab cushion
 27¼ in. (69.5 cm.) high; 38¼ in. (97 cm.) wide; 21¼ in. (54 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



265

265
A WILLIAM IV MAHOGANY CANED BERGERE

EARLY 19TH CENTURY

With scroll arms, red-leather cushion and reeded legs; together with another 19th century armchair with red-leather cushions

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



(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



266



267



268



269

■266
AN EARLY VICTORIAN POLYCHROME GILTWOOD AND COMPOSITION
OVERMANTEL MIRROR

MID-19TH CENTURY

With bevelled plate and decorated with classical figures to the frieze and gothic tracery to the uprights
37 x 57 in. (94 x 145 cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■267
A LARGE MID-VICTORIAN GILTWOOD AND COMPOSITION OVERMANTEL
MIRROR

THIRD QUARTER 19TH CENTURY

With profuse floral, C-scroll and rocaille carved frame
64 x 80 in. (103 x 204 cm.)

£1,500-2,500

\$2,000-3,300
€1,800-3,000

■268
A LATE VICTORIAN BUTTONED-LEATHER OTTOMAN

LATE 19TH/EARLY 20TH CENTURY

Of serpentine outline, re-covered in burgundy leather, the interior retaining patterned floral cotton, on
bun feet with recessed castors
18 in. (46 cm.) high; 52 in. (132 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■269
A RECTANGULAR PICTURE-FRAME MIRROR

MID-19TH CENTURY

With egg-and-dart outer border
32 x 56 in. (81 x 143 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

■270
A LATE VICTORIAN SIMULATED BIRDS-EYE MAPLE WARDROBE

LATE 19TH CENTURY

The painted pine body stencilled with urns, birds and butterflies, the two doors enclosing a partitioned
interior with rails, hanging hooks and two drawers to the base, re-decorated
81¼ in. (206.5 cm.) high; 59 in. (150 cm.) wide; 27½ in. (70 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600



270

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



271



273

■271
A PAIR OF FRENCH ORMOLU SIX-LIGHT CHANDELIERS
OF EMPIRE STYLE, EARLY 20TH CENTURY

The classical stems supporting branches cast in relief with roses ending in griffon masks holding wreaths
32 in. (82 cm.) high

(2)

£4,000-6,000

\$5,300-7,900
€4,800-7,100

272
A PAIR OF FRENCH PORCELAIN AND GILT-METAL VASE LAMPS

LATE 19TH CENTURY

Each two handled baluster lamp now adapted to electricity with a dished glass shade
23 in. (59 cm.) high

(2)

£1,200-1,800

\$1,600-2,400
€1,500-2,100

■273
AN ENGLISH MAHOGANY HUMP-BACK SOFA

OF GEORGE III STYLE, EARLY 20TH CENTURY

With a squab cushion, upholstered in ticking, on foliate carved legs joined by pierced stretchers
83 in. (211 cm.) wide

£1,000-1,500

\$1,400-2,000
€1,200-1,800

274
THIRTEEN ETCHINGS FROM 'COSTUMI DIVERSI
INVENTATI ED INCISI DA BARTOLOMEO PINELLI'

BARTOLOMEO PINELLI (1781-1835), DATED 1821

In later parcel-gilt frames

23 x 26 in. (58.5 x 66 cm.), overall

(13)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

275
A FRENCH BRONZE FIGURE OF THE BATHING VENUS

AFTER CHRISTOPHE-GABRIEL ALLEGRAIN, LATE 19TH CENTURY

Standing on a naturalistic base

27 in. (69 cm.) high

£2,500-4,000

\$3,400-5,300
€3,000-4,800



272



275



274



276

■276
A SET OF FOUR SWEDISH OR BALTIC ORMOLU WALL APPLIQUES

LATE 18TH CENTURY

Each with a classical urn and bell-husk applied backplate supporting three scrolled branches
16 in. (41 cm.) high

£2,000-3,000

(4)

\$2,700-4,000
€2,400-3,600



279



280

277
A PAIR OF FRENCH ORMOLU VASES

LATE 19TH CENTURY

Each cast in relief with figures of Bacchante with loop handles on white marble bases
18 in. (46 cm.) high

£2,000-3,000

277



278

278
A PAIR OF MEISSEN PORCELAIN AND ORMOLU-MOUNTED VASE LAMPS

LATE 19TH CENTURY

Painted with butterflies and birds and encrusted with flowers
27 in. (69 cm.) high

£6,000-10,000

\$8,000-13,000
€7,200-12,000

(2)

■279
A PAIR OF GEORGE III MAHOGANY BEDSIDE COMMODES

LATE 18TH CENTURY

Each with a shaped gallery pierced with carrying handles, above a tambour and above a commode drawer, one with a ceramic chamber pot, on chamfered square legs and castors, minor differences in size
32 in. (81 cm.) high; 24 in. (61 cm.) wide; 20 in. (51 cm.) deep

£3,000-5,000

\$4,000-6,600
€3,600-5,900

(2)

PROVENANCE:
By repute Stapleford Park, Leicestershire.

■280
A LATE GEORGE III MAHOGANY BOW-FRONT LINEN PRESS

EARLY 19TH CENTURY

With line-inlaid figured doors, two short and two long doors, interior adapted
80 in. (204 cm.) high; 49 in. (125 cm.) wide; 21½ in. (55 cm.) deep

£2,000-4,000

\$2,700-5,300
€2,400-4,800



281



282



283



284

281

A PAIR OF GERMAN SILVER-GILT PLAQUETTES

MARK OF HANS GEORG BAUHOFF, ULM, CIRCA 1660

Each oblong, one chased with the Judgement of Solomon, after the original by Rubens, the other chased with Solomon with the Queen of Sheba, each in ebonised wood frame, *each marked near edge* the frames 9 in. x 6 3/4 in. (22.7 cm. x 17 cm.)

(2)

£5,000-7,000

\$6,700-9,200
€6,000-8,300

PROVENANCE:

Anonymous sale; Sotheby's, London, 5 July 2000, lot 97.

Engravings after the Peter Paul Rubens' (1577-1640) *The Judgement of Solomon* c. 1615-17 were disseminated throughout Europe. For example, an engraving by Schelte Bolswert hung in the Town Hall, Brussels, until it was destroyed during the French bombardment of 1695. Print sources were influential on craftsmen and silversmiths alike. There are examples of needlework, tapestries, furniture and miniatures that relate to Rubens' composition.

282

A DUTCH SILVER WINDMILL-CUP

AMSTERDAM, 1638, MAKER'S MARK RUBBED, PROBABLY FOR GERRIT VALCK

The tapering cup chased with foliage and fruit, the stem formed as a windmill, the rim later engraved with an inscription dated '168[?]'1', *marked near rim*

8 1/4 in. (20.8 cm.) high
5 oz. 7 dwt. (166 gr.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

283

A GERMAN SILVER-GILT TAZZA

19TH CENTURY, BEARING MARKS FOR JACOB FRÖHLICH, NUREMBURG

Circular with egg-and-dart border, on circular foot with mask and foliage cast stem, with three grotesque cast scrolls, the bowl chased with foliage, scrolls and fruit on a matted ground, *marked near rim and on foot*

6 in. (15.2 cm.) high
8 3/4 in. (22 cm.) diam.
19 oz. (590 gr.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

~284

A GEORGE I SILVER TEAPOT

MARK OF LEWIS METTAYER, LONDON, CIRCA 1710

Fluted tapering cylindrical, the spout chased with diaper-work, engraved below the rim with stylised lambrequins, fluted ivory handle and finial, the cover later engraved with coat-of-arms, the side later-engraved with crest, *marked underneath and on cover bezel with maker's mark only*

4 3/4 in. (11 cm.) high
gross weight 18 oz. 5 dwt. (567 gr.)

The later arms are those of Gurwood, possibly for Lt. Colonel Sir John Gurwood K.C.B. (1790-1845).

£4,000-6,000

\$5,300-7,900
€4,800-7,100

The elegant fluted form of this teapot relates to a five piece tea and coffee service also by Mettayer, London, 1712 in the collection of the Dukes of Buccleuch, illustrated in 'Three Centuries of British silver', *The Illustrated London News*, 22 July 1950, p. 153, fig. 3. Two Irish pieces with the same fluting are also known; a teapot, by Edward Workman, Dublin, 1705-07, sold Christie's New York, 23 October 2000, lot 478 and a matching hot-milk jug which was sold Sotheby's London, 9 March 1974, lot 146.

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



285

285
A QUEEN ANNE SILVER CUP AND COVER

MARK OF DAVID WILLAUME, LONDON, 1708
 Inverted bell shaped and on spreading lobed foot, the lower body applied with cut-card strapwork, w two leaf-capped handles, the detachable cover with applied cut-card strapwork and baluster finial, engraved with a coat-of-arms below an earl's coronet, *marked near handles and on cover bezel, furth engraved underneath with scratchweight '81=12'*
 12 in. (30 cm.) high
 80 oz. 15 dwt. (2,512 gr.)
 The arms are those of Ligonier as borne by John Ligonier, 1st Earl Ligonier (1680-1770).

£3,000-5,000 \$4,000-6,£
 €3,600-5,£



286

286
A GEORGE II SILVER CREAM-JUG

APPARENTLY UNMARKED, CIRCA 1730
 Shell-shaped and on oval foot with dragon stem, the handle chased with scales and capped with a grotesque mask, applied below the spout with a mask, engraved underneath with a scratchweight '8=2'
 4 in. (10.2 cm.) high
 7 oz. 10 dwt. (235 gr.)

£1,500-2,000 \$2,000-2,600
 €1,800-2,400



287

287
AN AUSTRIAN SILVER-GILT MOUNTED STEINBOCK TANKARD

APPARENTLY UNMARKED, EARLY 18TH CENTURY
 The horn sleeve carved with a mountain hunt scene, the silver-gilt mounts engraved with foliage scrolls, the hinged cover with baluster finial and foliage cast thumbpiece
 6 ¼ in. (16 cm.) high

£2,000-3,000 \$2,700-4,000
 €2,400-3,600



288

288
A PAIR OF PARCEL-GILT SILVER WALL-SCONCES

BEARING SPURIOUS MARKS FOR LEIPZIG, 19TH CENTURY
 Each cartouche-shaped chased with foliage, scrolls and with basket of flowers cresting, centred by a oval engraved with an allegorical figure of Hope, the other with Justice, supporting foliate scroll branches and spool-shaped sockets, *marked near lower edge*
 5 ¾ in. (14.7 cm.) high
 6 oz. 2 dwt. (189 gr.)

£1,000-1,500 \$1,400-2,000
 €1,200-1,800



289

289
A ROUEN FAIENCE BLUE AND WHITE CHARGER

EARLY 18TH CENTURY
 Painted with a central flower-spray within a blue-ground lambrequin border
 22 ¼ in. (56.5 cm.) diameter

£2,000-3,000 \$2,700-4,000
 €2,400-3,600

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

THE COLLECTION OF THE LATE PETER ASHCROFT, SHERFORD HOUSE, BROMYARD, HEREFORDSHIRE (LOTS 290-342)

■290

A GEORGE III MAHOGANY SERPENTINE CHEST

LATE 18TH CENTURY

With a brushing slide above four graduated long drawers, crossbanded to the top and drawers, on splay feet

33½ in. (85 cm.) high; 37 in. (94 cm.) wide; 21¼ in. (54 cm.) deep

£1,200-1,800

\$1,600-2,400

€1,500-2,100



290

■291

A REGENCY MAHOGANY WATERFALL BOOKCASE

EARLY 19TH CENTURY

With three shelves above a pair of doors enclosing a single shelf, with ebonised stringing throughout, on a later plinth with bracket feet, loss to the cresting

66¼ in. (168.5 cm.) high; 37 in. (94 cm.) wide; 15 in. (38 cm.) deep

£1,000-1,500

\$1,400-2,000

€1,200-1,800



291

■292

A GEORGE III FIDDLE-BACK MAHOGANY AND MARQUETRY PEMBROKE TABLE

LATE 18TH CENTURY

The tulipwood crossbanded top and twin-flaps inlaid with floral sprays, above a frieze drawer, and on square tapering legs, refreshment to the decoration

27¾ in. (70.5 cm.) high; 38 in. (96.5 cm.) wide; 27¼ in. (69 cm.) deep, open

£1,000-1,500

\$1,400-2,000

€1,200-1,800



292



294



293

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



295

■293
A GEORGE III MAHOGANY HUMP-BACK SOFA

LATE 18TH CENTURY

The padded back arms and seat covered in foliate pattern green cut-velvet, on channelled legs joined by stretchers
81 in. (206 cm.) wide

£1,500-2,500

\$2,000-3,300
€1,800-3,000

■294
TWO GEORGE III TRIPOD TABLES

CIRCA 1800

One burr-yew and mahogany with an octagonal top, the other satinwood
Approx 28½ in. (72 cm.) high; 18 in. (46 cm.) wide; 18½ in. (47 cm.) deep

£1,500-2,500

(2)
\$2,000-3,300
€1,800-3,000

■295
A GEORGE IV MAHOGANY WRITING TABLE

ATTRIBUTED TO GILLOWS, EARLY 19TH CENTURY

With hinged compartment to rear, frieze drawer and tapering legs with castors
29 in. (73.5 cm.) high; 28 in. (71 cm.) wide; 19¾ in. (50 cm.) deep

£1,200-1,800

\$1,600-2,400
€1,500-2,100



296

■296
A MATCHED SET OF TEN GEORGE III MAHOGANY DINING CHAIRS

LATE 18TH CENTURY

Each with drop-in needle-work seat, three with small differences

£1,200-1,800

(10)
\$1,600-2,400
€1,500-2,100

■297
A LATE VICTORIAN MAHOGANY AND MARQUETRY SERPENTINE SIDE CABINET

OF GEORGE III STYLE, LATE 19TH CENTURY

The later shaped pine top above three frieze drawers, the three cupboard doors below enclosed by doors inlaid with urns, each with one shelf, inlaid overall with flowers and foliage
35½ in. (90 cm.) high; 61½ in. (156 cm.) wide; 19¾ in. (50.5 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

■298
A LATE VICTORIAN GILTWOOD AND COMPOSITION MIRROR-BACK DISPLAY SHELF

LATE 19TH CENTURY

64 in. (163 cm.) high; 20½ in. (52 cm.) wide

£1,000-1,500

\$1,400-2,000
€1,200-1,800



297



298



299

■299

A GEORGE III GILTWOOD OVAL MIRROR

CIRCA 1760, IN THE MANNER OF JOHN VARDY

The divided plate in a compartmented surround of entwined palm branches, flower garlands and bulrushes, originally painted, the glass replaced

72 X 48 in. (183 in 122 cm.)

£2,500-4,000

\$3,400-5,300
€3,000-4,800

PROVENANCE:

By tradition Powerscourt, Co.Wicklow, listed in an inventory of 1860.

The oval form and exuberant carved palm foliage of this pier glass is in the emerging Rococo and theatrical style of the Palladian architect, John Vardy (d.1765), celebrated for a magnificent suite of seat-furniture supplied to John Spencer, later 1st Earl Spencer (d.1783), for the celebrated Palm Room at Spencer House, London; a pair of window seats from this suite sold 'The Spencer House Sale', Christie's, London, 8 July 2010, lot 1020. It also compares to a girandole mirror acquired by the Victoria & Albert Museum, London, from The Bernal Collection in 1855; this was originally supplied by Thomas Chippendale (d. 1779) to William Bentinck, 3rd Duke of Portland (d. 1809).

By repute this mirror is included in an inventory for Powerscourt, co. Wicklow, dated 1860, whereabouts unknown. In *A Description and History of Powerscourt* by Viscount Powerscourt (1903), there is an intriguing reference to 'an oval mirror, with fine carved frame, bought from Annoot in Bond Street, London, by me' that was over the mantelpiece in Lady Powerscourt's Sitting Room, and is possibly this mirror (*ibid.*, p. 59).



300

300

A PAIR OF BALTIC GILT-BRONZE AND GLASS LUSTRE FOUR BRANCH CANDELABRA

OF EMPIRE STYLE, 19TH CENTURY

Each with a plinth applied with classical figures supporting candle branches and a square frame connected by strings of drops to a leafy corona with ball finial

28 in. (72 cm.) high

(2)

£800-1,200

\$1,100-1,600
€950-1,400

■301

A CLOSE PAIR OF GEORGE III POLYCHROME-DECORATED DEMI-LUNE COMMODES

EARLY 19TH CENTURY

Both decorated with floral garlands and flower filled baskets, one with a hinged top enclosing a fitted interior with wells for bowls and lidded containers, above a pair of doors enclosing a shelf, the other with a pair of doors enclosing two shelves, chalk inscription 40 RW

Each 32 in. (81.5 cm.) high; 48 in. (122 cm.) wide; 21 in. (53 cm.) deep

(2)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

PROVENANCE:

Property of Lt. Cdr. R.K.Hudson, Christie's London, 27 March 1969, Lot 98



302



301



■302

AN ENGLISH BLACK AND GILT-JAPANED CHEST-ON-STAND

THE CHEST 18TH CENTURY, THE STAND LATE 19TH CENTURY

Decorated overall with Chinoiserie landscapes, the chest with two short and two long drawers, above a stand with a single long drawer

49½ in. (126 cm.) high; 42¼ in. (107.5 cm.) wide; 20 in. (51 cm.) deep

£1,000-1,500

\$1,400-2,000
€1,200-1,800



303



304



305



306



307

■303

A GILTWOOD PICTURE-FRAME MIRROR

18TH CENTURY AND ADAPTED

With projecting corners and a shell tablet crest surrounded by guilloché and raised foliate border
48½ x 33¾ in. (123 x 86 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

■304

A LARGE GILTWOOD OVAL MIRROR

LATE 19TH / EARLY 20TH CENTURY

With beaded frame and large ribbon-tied and rosette crest hung with trailing bellflowers
88 x 35 in. (224 x 89 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

■305

A GEORGE III GILTWOOD AND COMPOSITION MIRROR

LATE 18TH CENTURY

With pierced rocaille, C-scroll and foliate frame and surmounted with an eagle crest
63 x 28 in. (160 x 72 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

■306

A PAIR OF REGENCY MAHOGANY SARCOPHAGUS WINE COOLERS

CIRCA 1820

With concave lids enclosing lead-lined interiors, one with bottle compartments, the other with lift-out tray, on paw feet
21 in. (53.5 cm.) high; 30½ in. (77.5 cm.) wide; 20½ in. (52 cm.) deep

£1,500-2,500

\$2,000-3,300
€1,800-3,000

(2)

PROVENANCE:

The Property of Mr. & Mrs. Ralph Slazenger; Christie's house sale, Powerscourt, Enniskerry, Co. Wicklow, Ireland, 24 & 25 September 1984, lot 458.

■307

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

LATE 18TH CENTURY

The serpentine top rail above a pierced foliate splat, the outswept arms with scroll ends, on square legs with H-stretcher, upholstered in foliate and heraldic needlework
37¾ in. (96 cm.) high; 30 in. (76 cm.) wide; 24 in. (61 cm.) deep

£1,200-1,800

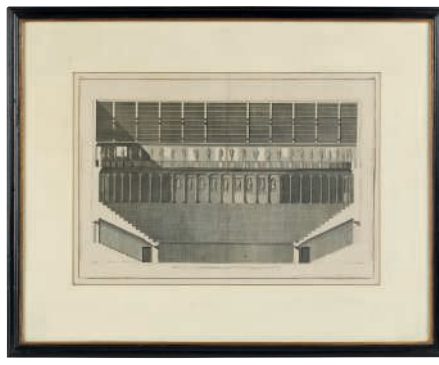
\$1,600-2,400
€1,500-2,100

(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



313 (part)



313
THIRTEEN ENGRAVED PLATES OF ROMAN ARCHITECTURAL DESIGNS

AFTER ANDREA PALLADIO, PUBLISHED TURIN 1872

In glazed ebonised frames eleven 27 x 33 in. (69 x 84 cm.) overall; and two 20 x 24 in. (51 x 61 cm.) overall

(13)

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

PROVENANCE:

Count and Countess Csaky, The Mill House, Sonning, Christie's 20-22 June 1994, lots 1295 and 1299

■ **314**
A GEORGE III GILT-METAL MOUNTED BLACK AND GILT-JAPANNED CABINET-ON-STAND

LATE 18TH CENTURY, THE STAND LATER

Decorated overall with figures in foliate landscapes, the upper section enclosing an arrangement of drawers, the later stand with three drawers

64¾ in. (164.5 cm.) high; 40 in. (101.5 cm.) wide; 21¼ in. (54 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

■ **315**
A PAIR OF GEORGE III MAHOGANY SERPENTINE CHESTS

LATE 18TH CENTURY

Each with four graduated drawers and shaped apron on slightly splayed feet

32¾ in. (82 cm.) high; 42 in. (106.5 cm.) wide; 23½ in. (59.5 cm.) deep

£2,000-3,000

\$2,700-4,000
 €2,400-3,600



316 (part)

■ **316**
A PAIR OF LATE VICTORIAN GILTWOOD AND GESSO GIRANDOLES

EACH WITH TRAILING BERRIED BRANCHES, THE CRESTS WITH URNS AND WHEAT EARS, EACH WITH TWIN CANDLE ARMS

Each 37 in. (94 cm.) high; 20 in. (51 cm.) wide

(2)

£1,000-1,500

\$1,400-2,000
 €1,200-1,800



314



315



317

■ **317**
A GEORGE III SATINWOOD PARQUETRY OCCASIONAL TABLE

LATE 18TH CENTURY

The top with central medallion and roundel border above a frieze drawer with ivory handle, on tapering legs with brass castors, ink inscription '2325' to drawer

28.2¼ in. (73 cm.) high; 16¼ in. (41 cm.) wide; 13 in. (33 cm.) deep

£1,000-1,500

\$1,400-2,000
 €1,200-1,800



323

■323
A PARCEL-GILT AND SIMULATED ROSEWOOD SOFA

LATE 19TH CENTURY, OF REGENCY STYLE

Covered in olive green fabric, the arms carved with lion head masks, the frame decorated with scrolling acanthus leaves and harebells on winged lion paw feet, upholstery distressed 35 in. (89 cm.) high; 77 in. (195 cm.) wide; 24½ in. (62 cm.) deep

£1,500-2,500

\$2,000-3,300
€1,800-3,000

■324
AN ENGLISH MAHOGANY PIER CABINET

18TH CENTURY AND ADAPTED, IN THE MANNER OF WILLIAM KENT

With triangular pediment over a pair of arched glazed doors and solid mahogany lower doors, with chalk inscription 41 XD 110 in. (280 cm.) high; 49 in. (125 cm.) wide; 17½ in. (44 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,400-3,600

PROVENANCE:

The Estate of Lady Aberconway, Christie's London, April - July 1975

■325
A PAIR OF ENGLISH CAST-IRON GARDEN URNS

LATE 19TH / EARLY 20TH CENTURY, AND LATER PAINTED

Each of campana form, yellow marbled paint finish 30 in. (76 cm.) high on cast-iron pedestals 24 in. (61 cm.) high

(2)

£1,200-1,800

\$1,600-2,400
€1,500-2,100



325

■326
A GEORGE III MAHOGANY SERPENTINE CHEST

LATE 18TH CENTURY

The chequer-banded top above two short and three long drawers, and canted, line-inlaid angles, on bracket feet, the feet re-veneered 35¼ in. (89.5 cm.) high; 46½ in. (118 cm.) wide; 21¾ in. (55 cm.) deep

£1,500-2,000

\$2,000-2,600
€1,800-2,400



326



324

■327
A GEORGE III MAHOGANY WING ARMCHAIR

LATE 18TH CENTURY

Re-upholstered in green fabric, on channelled and chamfered legs joined by stretchers

£1,000-1,500

\$1,400-2,000
€1,200-1,800



327



333

■333
TWO GEORGE III MAHOGANY
GAINSBOROUGH ARMCHAIRS

LATE 18TH CENTURY

Both re-upholstered in striped fabric, with channel-moulded square legs, one with later castors
The larger - 39 in. (99 cm.) high; 28¾ in. (73 cm.) wide; 31 in. (79 cm.) deep

£1,000-1,500

\$1,400-2,000
€1,200-1,800

(2)



■334
A TABRIZ CARPET OF GARDEN DESIGN

NORTH WEST PERSIA, CIRCA 1900

approx: 20ft.11in. x 13ft.9in. (637cm. x 419cm.)

£2,000-4,000

\$2,700-5,300
€2,400-4,800



334



336



335

335
A PAIR OF CUT-GLASS TWIN-BRANCH
CANDELABRA

OF REGENCY STYLE, LATE 19TH CENTURY

Each with a cut spire supporting a canopy and star finial on baluster stem and square base, hung overall with lustre drops
25 in. (64 cm.) high

£800-1,200

\$1,100-1,600
€950-1,400

(2)

■-336
A LARGE VICTORIAN ROSEWOOD BREAKFRONT
BOOKCASE

BY GILLOW, MID-19TH CENTURY

The moulded cornice above open shelves, the lower section with cupboard doors enclosing a shelf on a plinth base, with brass plaque inscribed 'Presented to THE/CENTRAL LONDON OPTHALMIC HOSPITAL/by/ERNEST CLARKE Esq. C.V.O., F.R.C.S./Surgeon to the Hospital 1883-1914', originally with doors 107½ in. (273 cm.) high; 116 in. (294.5 cm.) wide; 26½ in. (67.5 cm.) deep

£2,000-4,000

\$2,700-5,300
€2,400-4,800

THE COLLECTION OF THE LATE PETER ASHCROFT, SHERFORD HOUSE, BROMYARD,
HEREFORDSHIRE (LOTS 290-342)



337

■ 337
FOLLOWER OF RICHARD WILSON

A wooded river landscape with a ruined bridge and washerwomen on a bank in the foreground

with initials 'R.W.' (lower left)
oil on canvas
33 x 45½ in. (83.8 x 115.5 cm.)

£2,000-4,000

\$2,700-5,300
€2,400-4,800



338

338
ENGLISH SCHOOL, 18TH CENTURY

A view of Sadler's Wells, London

oil on canvas
17 x 25 in. (43.2 x 63.5 cm.)

£1,500-2,500

\$2,000-3,300
€1,800-3,000

PROVENANCE:

Admiral Sir Lionel Preston, K.C.B.
Anonymous Sale; Christie's London, 9 May 1947, as 'C.LAMBERT', (to Jetley for 45 gns.)



339

339
FOLLOWER OF PETER TILLEMANS

An extensive river landscape with figures and animals on a bank in the foreground

oil on canvas
17¾ x 45 in. (45.2 x 114.3 cm.)

£1,000-2,000

\$1,400-2,600
€1,200-2,400

340

THOMAS LUNY (LONDON 1759-1837 TEIGNMOUTH)

A river landscape with figures conversing by a beached boat

signed and dated 'Luny 18[?]'5' (lower left)

oil on canvas

20¼ x 29½ in. (51.3 x 74.9 cm.)

£2,000-3,000

\$2,700-4,000

€2,400-3,600



340

■341

ANGLO-DUTCH SCHOOL, 18TH CENTURY

A capriccio of an extensive river landscape, with figures on a path in the foreground, boats and ruined buildings beyond

oil on canvas

35¼ x 48¾ in. (89.5 x 123.8 cm.)

£2,500-3,500

\$3,400-4,600

€3,000-4,200

PROVENANCE:

Anonymous Sale; Sotheby's, London, 29 November 1978, no. 66, as 'G. LAMBERT'.



341

342

ENGLISH SCHOOL, 18TH CENTURY

A wooded landscape with drovers and cattle by a river

signed with initials 'GB' (lower right)

oil on canvas

24½ x 36½ in. (62.3 x 92.8 cm.)

£2,000-4,000

\$2,700-5,300

€2,400-4,800



342



343



344



345

VARIOUS PROPERTIES

Δ343

MANNER OF LUCAS CRANACH I

Portrait of Frederick III (1463-1525), the Wise, Elector of Saxony, bust-length, in a white shirt, a fur-lined coat and a black hat

with the artist's device of a dragon with wings folded (upper left), and inscribed 'FREDERICUS III ELECTOR SAXONIA.' (upper centre)

oil on panel, unframed
9¾ x 7½ in. (24.8 x 19 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

The original source for the present composition is a lost picture by Cranach marked and dated 1522, and is the last picture Cranach executed of the Elector.

*344

NETHERLANDISH SCHOOL, 16TH CENTURY

The adoration of the Shepherds

oil on panel
20 x 15¾ in. (50.8 x 40 cm.)

£1,500-2,500

\$2,000-3,300
€1,800-3,000



346



346

345

FLORENTINE SCHOOL, 17TH CENTURY

Portrait of a gentlemen, half-length, in a slashed doublet with golden embroidery, with lace-trimmed collar and cuffs, his hat decorated with flowers

oil on canvas
31 x 23¾ in. (78.8 x 60.3 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

346

HISPANO-FLEMISH SCHOOL, 16TH CENTURY

Adoration of the Magi; and The Archangel Gabriel

oil on panel
51 x 16¼ in. (129.5 x 41.3 cm.); and 50½ x 16¼ in. (128.2 x 41.3 cm.)

£4,000-6,000

\$5,300-7,900
€4,800-7,100

(2)

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■347

ROBERT EDGE PINE (?LONDON 1730-1788
PHILADELPHIA)

Portrait of a tea drinker

oil on canvas
35 x 27½ in. (38.9 x 69.9 cm.)

£2,000-4,000 \$2,700-5,300
€2,400-4,800

348

MASON CHAMBERLIN R.A. (LONDON 1727-1787)

Portrait of a gentleman holding a cane

oil on canvas
29 x 24½ in. (73.6 x 62.3 cm.)

£2,000-4,000 \$2,700-5,300
€2,400-4,800

349

ATTRIBUTED TO HENRY ROBERT MORLAND
(LONDON 1716-1797)

The Letter Woman

oil on canvas, in a late 18th century English carved frame
17½ x 13¾ in. (44.4 x 34.9 cm.)

£2,000-4,000 \$2,700-5,300
€2,400-4,800

PROVENANCE:

with Gooden and Fox, London.
Anonymous Sale, Christie's London, 20 November 1936, Lot 82, as
by 'H. MORLAND', (where purchased by Stoner).
Mrs M B Casey.

Please visit www.christies.com for more information on this lot.

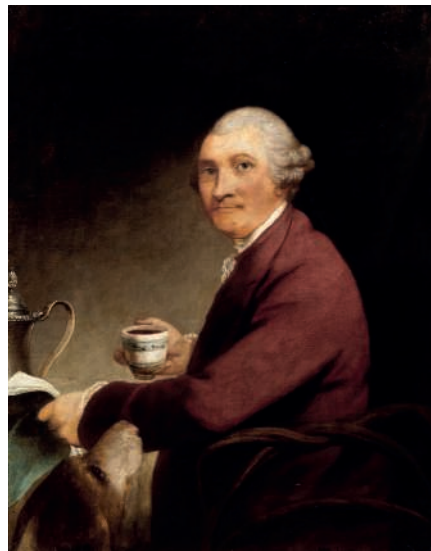
■350

SPANISH SCHOOL, 17TH CENTURY

*Portrait of a Duke, three-quarter length, in an
embroidered doublet and breastplate, holding
a banner, his plumed helmet and gloves to his
side*

inscribed 'EAS[linked]' (upper left) and '4' (upper right)
oil on canvas, unframed
49¼ x 41 in. (125 x 104 cm.)

£1,000-1,500 \$1,400-2,000
€1,200-1,800



347



348



349



350

PROPERTY FROM A DISTINGUISHED CORPORATE
COLLECTION

■†351

CIRCLE OF JOSEPH FARINGTON, R.A
(LANCASHIRE 1747-1821)

*An extensive river landscape, possibly the River
Wye from Wyndcliffe, with Chepstow and the
River Severn beyond, an artist and shepherds in
the foreground*

oil on canvas
50¾ x 71 in. (128.9 x 180.4 cm.)

£4,000-6,000 \$5,300-7,900
€4,800-7,100

The present lot appears to relate closely in topography to that of the River Wye and its confluence with the River Severn. The only discrepancy is that the Lancaut peninsula, which would normally appear in the lower left foreground, has been replaced by an enlarged River Wye which may have been in flood at the time. However, more likely is that the artist has used some invention in his interpretation of the scene in order to balance the composition. Such refinement reflects the romantic aesthetic of the 'picturesque' - a notion which had been brought to the fore in 1782 in William Gilpin's *Observations on the River Wye and several parts of South Wales, etc.* The viewpoint, popularised by Gilpin's publication, became an important spot for both the expanding number of tourists and artists visiting the Wye valley in the late 18th and early 19th century. The poet Samuel Coleridge Taylor described the view as *"the whole world imagined in its vast circumference"* and Joseph Farington also describes visiting the spot in the diaries of his Wye tour of 1803.



351

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352



352

VARIOUS PROPERTIES

■352

AFTER GUIDO RENI

Scenes from the life of Hercules, en brunaille (two illustrated)

oil on canvas, unframed

two 38¾ x 38½ in. (98.4 x 97.7 cm.); and two 40½ x 40½ in. (102.8 x 102. cm.)

After the painting in the Musée du Louvre, Paris.

(4)

£4,000-6,000

\$5,300-7,900

€4,800-7,100

The depicted scenes are: The death of Hercules on a funeral pyre; Hercules wrestling with Achelous for the hand of Deianira; The abduction of Deianira by the centaur Nessus; and The slaying of the Lernaean Hydra.

The present works are after four paintings by Reni, executed between 1617 and 1620 as part of a proposed decorative cycle of the Labours of Hercules for Ferdinando Gonzaga (1587-1626). The paintings, now in the Louvre, were engraved in 1669/70 by Gilles Rousselet (1610-1686).

353

WILLIAM PAYNE, O.W.S. (LONDON 1760-1830)

An Italianate capriccio with an ancient ruin and waterfall and Rome beyond (illustrated); An extensive landscape with a rocky road, a town and estuary beyond; and A wooded landscape with figures resting beside a river

the first and second pencil and watercolour on paper; the third pen and black ink and grey and ochre wash on paper

7¾ x 10½ in. (19.7 x 26.8 cm.); and similar

(3)

£800-1,200

\$1,100-1,600

€950-1,400

For further images please visit www.christies.com.



353



354

354

WILLIAM PAYNE, O.W.S. (LONDON 1760-1830)

An old fortification on an estuary with shipping on a river beyond (illustrated); A wooded landscape with a figure and a cottage beside a fast flowing river; and A church on a wooded hilltop, a meandering river below

the first and second pencil and watercolour on paper; the third pen and grey ink and grey wash on paper

9¾ x 14¼ in. (24.8 x 36.3 cm.); and smaller

(3)

£800-1,200

\$1,100-1,600

€950-1,400

Payne's picturesque compositions - often imaginative capriccio's inspired by his travels in Devon and Cornwall - were well received and popular in his lifetime, particularly in London, where he returned to settle due to demand for his work (after living in Plymouth for many years). His striking and inventive compositions of coarse and deeply shadowed foregrounds are wonderfully balanced with subtle and deftly handled mid-grounds and distant vistas. Payne is often credited with developing the dry 'dragging' technique employed in his foregrounds and also with developing 'Payne's grey' the blue-ish grey tint often found in his vistas and that Payne uses exclusively in the third work in the current lot (possibly a study work for his pupils to copy given the handling and size).

For further images please visit www.christies.com.



355

355

FRANCESCO ZUCCARELLI (PITIGLIANO 1702-1788 FLORENCE)

The Family of Darius before Alexander

signed 'Francesco Zuccarelli' (lower right)

oil on canvas, unframed

19¼ x 22½ in. (49 x 56 cm.)

£2,500-3,500

\$3,400-4,600

€3,000-4,200

356

AFTER CLAUDE JOSEPH VERNET

A coastal landscape with a shipwreck and survivors coming ashore

oil on canvas

22½ x 27½ in. (57.2 x 69.8 cm.)

£2,000-4,000

\$2,700-5,300

€2,400-4,800

A version after the painting in the Musée du Louvre, Paris.



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357

357

THOMAS HEEREMANS (HAARLEM C. 1640-1697 ?)

Figures gathered by boats on a shore, a group distributing fish, and a wagon travelling on a path

with signature 'FN... / Wick op 32(?)' (lower right)

oil on oak panel

11½ x 14¾ in. (29.2 x 37.2 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,800

358

MARTEN WAEFELAERS (ACTIVE ANTWERP C.1792)

A river landscape with fishing boats, a windmill and a town beyond

signed 'M. Waefela(?)' (lower left)

oil on canvas

19¾ x 30 in. (50.2 x 76.2 cm.)

£2,000-3,000

\$2,700-4,000

€2,400-3,600

359

GIUSEPPE ZAIS (CANALE D'AGORDO 1709-1781 TREVISO)

A wooded landscape with travellers conversing beside ruins

oil on canvas, unframed

22½ x 18 in. (56.2 x 54.6 cm.)

£3,000-5,000

\$4,000-6,600

€3,600-5,900

360

ALEXANDER VAN BREDAEL (ANTWERP 1663-1720)

A capriccio of a Mediterranean harbour by a fortified town, with merchants and figures loading cargo near the Monument of the Four Moors of Livorno, a mountain beyond

oil on canvas

18½ x 27 in. (46 x 68.5 cm.)

£3,000-5,000

\$4,000-6,600

€3,600-5,900

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

†361

FOLLOWER OF ADRIAEN VAN DER CABEL

A river landscape with figures loading boats, an Italianate castle, mountains beyond

oil on canvas

32½ x 38¾ in (81.5 x 98.5 cm.)

£2,000-3,000

\$2,700-4,000

€2,400-3,600

VARIOUS PROPERTIES

Δ362

FOLLOWER OF CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

A wooded river landscape with a herdsman and his cattle

oil on canvas, unframed

21½ x 28¾ in. (51 x 73 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,800

PROVENANCE:

Private Collection, Switzerland.



358



359



360



361



362

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363

PROPERTY OF A DISTINGUISHED CORPORATE COLLECTION

■ 363

SIR WILLIAM ORPEN, R.A., R.H.A. (STILLORGAN 1878-1931 LONDON)

Portrait of Sir Louis Bernhard Baron (1876-4934), seated three-quarter length in a grey suit

signed 'ORPEN' (lower left)
oil on canvas
40¼ x 34¼ in. (102.3 x 87 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

Anonymous sale; Christie's, London, 10 May 2007, lot 86, where purchased by the present owner.

LITERATURE:

Artist's Studio Book for 1926: Mr L. Baron £2100.
P. Konody and S. Dark, *William Orpen: Artist & Man*, London, 1932, p. 274.

For further information on this lot please visit www.christies.com.



364

VARIOUS PROPERTIES

364

JOHN ARTHUR LOMAX R.B.A. (MANCHESTER 1857-1923)

The Fisherman's Workshop

signed and dated 'JOHN.A.LOMAX.1880' (lower right)
oil on canvas
15¼ x 11¼ in. (38.8 x 28.6 cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

λ365

RONALD WILLIAM FORDHAM SEARLE, H.R.W.S. (CAMBRIDGE 1920-2011 DRAGUIGNAN)

The Glorious Twelfth

signed and dated 'Ronald Searle/1992' (lower left) and inscribed 'The Glorious 12th' (lower right)
pencil, pen and ink and watercolour on paper
18 x 19 in. (45.7 x 48.2 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

EXHIBITED:

London, Chris Beetles Gallery, *The British Art of Illustration 1850-2000*, 2000, no. 52.

LITERATURE:

Forbes FYI Magazine, New York, 1992, illustrated, not traced.



366

EDWARD PRITCHETT (BRITISH, 1808-1894)

Rialto Bridge, Venice

signed 'E. Pritchett' (lower left)
oil on canvas
11½ x 17½ in. (29.2 x 44.4 cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

PROVENANCE:

with E. Stacy-Marks, Sussex, 1972 (advertised *Country Life*, 30 November 1972).
Anonymous Sale; Christie's, London, 7 May 1982, lot 71.
Michael Winner; his sale, Sotheby's, 29 April 2014, lot 158.



367

ALLAN MACDOUGALL (GLASGOW FL. 1851-1871)

The Clyde from Dalnotter Hill, with shipping approaching the Port of Bowling, Dumbarton Rock beyond

signed and dated '[?]MacDougall/1871' (lower right)
oil on canvas
32½ x 50½ in. (82.5 x 128.3 cm.)

£2,000-4,000

\$2,700-5,300
€2,400-4,800

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368

368
JAMES WILLIAM GILES, R.S.A. (GLASGOW 1801-1870 ABERDEEN)

The Angler's Enemy

oil on panel
 23.1/5 x 34 in. (59.7 x 86.3 cm.)

£1,500-2,500

\$2,000-3,300
 €1,800-3,000

EXHIBITED:
 London, The British Institute, 1845, no. 395 as 'The Angler's Enemy landing a Trout'.

369
ARTHUR P. BURTON (FL. 1894-1907)

Nymph Asleep

signed 'ARTHUR BURTON' (lower left)
 oil on canvas, unframed, unlined
 18 x 32 in. (45.8 x 81.2 cm.)

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

EXHIBITED:
 (Possibly) London, Royal Academy, 1896 as either 'The Nymph of the Bay', no. 534, or, 'The Nymph of the Lake', no. 754. (Alternatively, presumably) London, Royal Academy, 1901, 'Nymph Asleep', no. 234.

370
CHARLES EDWARD DIXON, R.I. (GORING-ON-THAMES 1872-1934 ITCHENOR)

Pool of London

signed and dated 'Charles Dixon/02' (lower right)
 watercolour on paper
 13.5 x 18.5 in. (34.3 x 47 cm.)

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

PROVENANCE:
 Anonymous Sale; Christie's, South Kensington, 24 May 2002, lot 90.

The pool was the busiest shipping terminal for the London Merchants and their warehouses spanned both sides of the Thames in this area.

371
WILHELM VELTEN (ST PETERSBURG 1847-1929 MUNICH)

The Departure

signed and inscribed 'W. Velten/München' (lower right)
 oil on panel
 9½ x 13 in. (24.1 x 33 cm.)

£2,000-3,000

\$2,700-4,000
 €2,400-3,600

PROVENANCE:
 Anonymous Sale; Christies, New York, 26 October 2005, lot 56 (sold for \$10,800)

372
WILLIAM HENRY DAVIS (BRITISH, C. 1785-1885)

A chestnut mare and two spaniels before a stable door

with inscription 'Painted from life June 1818/by Wm. H. Davis, Church Chelsea[sic]/near London/J.P.Sheppard' (on the reverse of the canvas and also in pencil on the stretcher)
 oil on canvas
 16½ x 20½ in. (41.8 x 52 cm.)

£1,500-2,500

\$2,000-3,300
 €1,800-3,000

PROVENANCE:
 (Presumably) J.P. Sheppard



369



370



371



372

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373



374 (part)



374 (part)



375



376

373
ROMAIN DE TIRTOFF 'ERTÉ' (ST PETERSBURG 1892-1990 PARIS)

Irma La Douce

signed 'Erté' (lower right) and numbered with studio stamp '17.419' (on the reverse)
 bodycolour on paper
 14 x 10¼ in. (35.5 x 26 cm.)
 Executed in 1962.

£1,200-1,800

\$1,600-2,400
 €1,500-2,100

374
UMBERTO BRUNELLESCHI (ITALIAN, 1879-1949), ALEXANDRE ZINOVIEV (UKRAINIAN, 1889-1977) AND LOUIS GAUDIN 'ZIG' (FRENCH 1882-1936)

Eight theatrical costume designs (two illustrated)

three signed 'BRUNELLESCHI' (lower right); three variously signed 'ZINOVIEV' in cyrillic; and two signed 'ZIG' (lower right)
 all pencil, pen and ink and watercolour on paper; four heightened with metallic paint
 18 x 11¾ in. (45.6 x 29.8 cm.); and smaller
 Sold together with a further costume design, attributed to Endré Nemes (Hungary 1909-1995 Stockholm), signed 'ENDRE' and executed circa 1940's,
 All executed circa 1920-1940.

£1,500-2,500

\$2,000-3,300
 €1,800-3,000

PROVENANCE:

(By repute) Serge Lifar.
 (Possibly) Paris, *Collection Serge Lifar, les ballets Russes*, Hotel George V, 20 June 1974.
 Acquired from Blanchet and Associés, Paris by the present owner, June 2005.

For further images please visit www.christies.com.

375
ENGLISH SCHOOL, 19TH CENTURY

A set of eight unusual studies of fungi (one illustrated)

one signed, inscribed and dated 'Champery 1888/L.R.G.' (lower right); a second inscribed and dated 'Champery 1888' (lower right)
 pencil, pen and ink and watercolour on paper
 5 x 8¼ in. (12.7 x 21 cm.); and smaller

£1,000-1,500

(8)
 \$1,400-2,000
 €1,200-1,800

For further images please visit www.christies.com.

376
ATTRIBUTED TO ELIZABETH BOSWELL BEDDOME (?1783-1869 REIGATE, SURREY)

A set of eleven botanical studies (one illustrated)

eight signed with initials 'E.B.B', some with inscriptions of locations and some dated
 pencil, pen and ink and watercolour on paper
 7¼ x 9 in. (18.4 x 22.8 cm.); and similar
 Sold together with another study by an unknown hand.

£1,500-2,500

(12)
 \$2,000-3,300
 €1,800-3,000

For further images please visit www.christies.com.

377 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



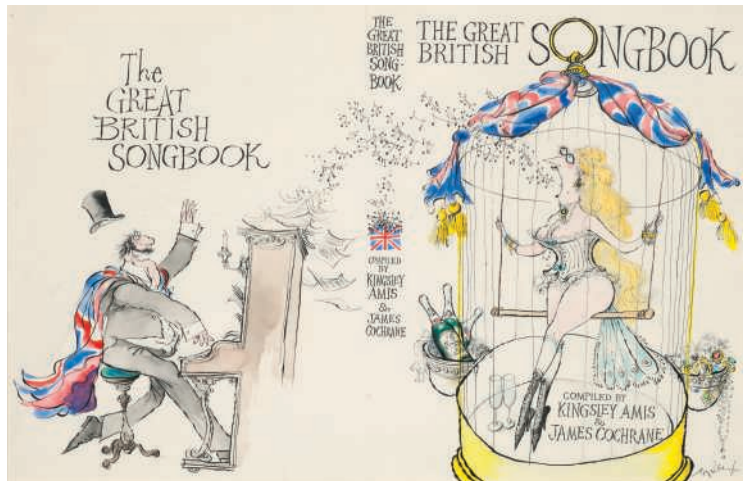
378



379



380



381



382

378
ROMAIN DE TIRTOFF 'ERTÉ'
(ST PETERSBURG 1892-1990 PARIS)

Le Muguet

signed 'Erté' (lower right) and numbered with studio stamp '14.779' (on the reverse)
bodycolour on paper
13.6/8 x 9 7/8 in. (34.5 x 25 cm.)
Executed in 1958.

£1,200-1,800

\$1,600-2,400
€1,500-2,100

379
ROMAIN DE TIRTOFF 'ERTÉ'
(ST PETERSBURG 1892-1990 PARIS)

La Maquilleuse

signed 'Erté' (lower right) and numbered with studio stamp '15.585' (on the reverse)
bodycolour on paper
14 x 10 1/8 in. (35.5 x 25.7 cm.)

£1,200-1,800

\$1,600-2,400
€1,500-2,100

380
ROMAIN DE TIRTOFF 'ERTÉ'
(ST PETERSBURG 1892-1990 PARIS)

L'Hortensia

signed 'Erté' (lower centre) and numbered with studio stamp '14.782' (on the reverse)
bodycolour on paper
13 3/8 x 10 in. (34.5 x 25.4 cm.)
Executed in 1958.

£1,200-1,800

\$1,600-2,400
€1,500-2,100

λ381
RONALD WILLIAM FORDHAM SEARLE, H.R.W.S.
(CAMBRIDGE 1920-2011 DRAGUIGNAN)

Dust jacket design for the 'Great British Songbook'

signed 'Ronald Searle' (lower right)
pencil, pen and black ink and watercolour on paper
15 1/2 x 24 in. (39.3 x 61 cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

λ382
PAUL SIEFFERT (PARIS 1874-1957)

Sleeping nude

signed 'P. Seiffert.' (lower right), signed again and numbered 'P. Seiffert.No.704.' (on the reverse)
oil on canvas
18 7/8 x 24 in. (46 x 61 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

Anonymous Sale; Christie's, Paris, 24 June 2004, lot 158.

LITERATURE:

K. Amis, J. Cochrane (ed.), *The Great British Songbook*, London, 1986, dust-jacket.



383



384

■λ383

AFTER PABLO PICASSO

Harlequin and woman with necklace

with embroidered signature, date and inscription 'Picasso/Rome 1917' (lower right)
 wool tapestry in colours
 78¾ x 78¾ in. (200 x 200 cm.)
 After the painting in the Musée National d'Art Moderne, Centre George Pompidou, Paris.
 Published by Desso, Netherlands, under the license of succession Picasso-Paris.

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

■λ384

GRAEME WILCOX (GLASGOW B. 1967)

First Hurdle

inscribed as title and signed 'Graeme Wilcox' (on the reverse)
 oil on canvas
 59¾ x 47¼ in. (152 x 120 cm.)

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

■λ385

GRAEME WILCOX (GLASGOW B. 1967)

Moment of clarity

inscribed as title and signed 'Graeme Wilcox' (on the canvas overlap)
 oil on canvas
 60 x 48 in. (152.4 x 122 cm.)

£1,000-1,500

\$1,400-2,000
 €1,200-1,800



385



386

■λ386

AFTER PABLO PICASSO

Three Musicians

wool tapestry with colours
 67 x 77 in. (170 x 200 cm.)
 Published by Desso, Netherlands, under the license of succession Picasso-Paris.
 After the picture in the Museum of Modern Art, New York, executed in 1921.

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

PROPERTY FROM THE ESTATE OF THEO MENDEZ

■λ387

THEO MENDEZ (LONDON 1934-1997)

French collage with aeroplane

acrylic, oil, and collage on canvas, unframed
 42 x 42 in. (106.7 x 106.7 cm.)

£1,000-1,500

\$1,400-2,000
 €1,200-1,800

EXHIBITED:

London, Highgate Fine Art, *Theo Mendez*, April-May 2001, no. 33.
 London, Duncan Campbell Fine Art, *Theo Mendez*, February 2002, no. 222 (as 'Paris, girl, plane').

VARIOUS PROPERTIES

■λ388

FRANÇOIS DILASSER (LESNEVEN 1926-2012)

Untitled

signed 'DILASSER' (lower right), signed again and dated 'DILASSER/1980' (on the reverse), dated again 'Jan/June 1980' (on the stretcher)
 acrylic on canvas, unframed
 39¼ x 39¼ in. (100 x 100 cm.)

£2,000-3,000

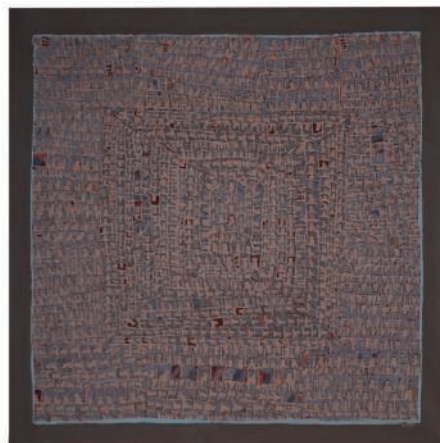
\$2,700-4,000
 €2,400-3,600

PROVENANCE:

Ms C. M. Assumpção do Valle Pereira, from whom purchased by the present owner.



387



388

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λ389

YVONNE CANU (MEKNES, MOROCCO 1921-2008)

La Rochelle

signed 'Canu' (lower left)
oil on canvas
23¾ x 28¾ in. (60 x 73 cm.)

£5,000-7,000

\$6,700-9,200
€6,000-8,300

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 10 February 2012, lot 244.



λ*390

MAURICE BRIANCHON (FRESNAY-SUR-SARTHE 1899-1979 PARIS)

Marée Basse

signed 'Brianchon' (lower left)
oil on canvas
25¾ x 31¾ in. (65 x 81 cm.)
Executed in 1966.

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

with Galerie des Granges, Geneva.
Private collection.

LITERATURE:

P.-A. Brianchon, O. Daulte, *Catalogue de l'œuvre peint de Maurice Brianchon*, La Bibliothèque des Arts, Lausanne, 2008, no. 739, p. 326, illustrated.

389



λ*391

CONSTANTIN TERECHKOVITCH
(MOSCOW 1902-1978 ROQUEBRUNE CAP-MARTIN OR MONTE CARLO)

La Place de l'Eglise

signed 'C. Terechkovitch' (lower left)
oil on canvas
25¾ x 31¾ in. (65 x 81 cm.)
Executed in 1936.

£1,200-1,800

\$1,600-2,400
€1,500-2,100

PROVENANCE:

Private Collection.

EXHIBITED:

Geneva, Palais des Expositions, *Les Peintres de la Réalité Poétique*, 1994, no. 81, illustrated, catalogue not traced.

390



391

■λΩ392

MAURICE BRIANCHON (FRESNAY-SUR-SARTHE 1899-1979 PARIS)

Le sommeil de Diane

with artist's monogram in the weave (lower left) and with the monogram of Compagnie des Arts Français in the weave (lower right)
hand-woven Aubusson wool tapestry
77¼ x 94¼ in. (196 x 240.7 cm.)
Conceived in 1942 and woven in Aubusson by Pinton Frères.

£4,000-6,000

\$5,300-7,900
€4,800-7,100

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Maurice Brianchon*, 1951, no. 3, untraced.
Neuchâtel, Museum of Fine Arts, *Maurice Brianchon*, 1962, no. 125, untraced.
Lausanne, The Hermitage Museum, *Maurice Brianchon*, 1989-1990, no. 113, untraced.

LITERATURE:

P.-A. Brianchon, O. Daulte, *The Paintings of Maurice Brianchon*, Exhibition Catalogue, La Bibliothèque des Arts, Lausanne, 2008, p. 394, another version illustrated.



392

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393



394 (a pair)

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■393

REKHA RODWITTIYA (BANGALORE B. 1958)

In the Garden

signed, inscribed as title and dated '2000/Rodwittiya' (on the reverse)

oil on canvas, unframed
48 x 48 in. (121.8 x 121.8 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

VARIOUS PROPERTIES

λ394

BARBARA MILLETT GRIFFITHS (PLYMOUTH B.1948)

Tank; and Weeds

the first signed 'B. Millett' (upper right); the second signed 'B. Millett' (lower left)

pencil and coloured pencils on paper
16 x 23¼ in. (40.6 x 59 cm.); and 14¾ x 23¼ in. (37.4 x 59 cm.)

£2,000-3,000

\$2,700-4,000
€2,400-3,600

EXHIBITED:

London, Lasson Gallery, *Barbara Millett*, 12 June - 29 June 1974, (un-numbered, the second illustrated) where purchased by the present owner.



395



396



397

397

MAURICIO BARBATO (BRAZILIAN B. 1964)

Bambus 2

signed 'M. Barbato' (lower right)
oil on canvas, unframed
16 x 23½ in. (40.5 x 59.7 cm.)

£2,000-4,000

\$2,700-5,300
€2,400-4,800

λ395

ADRIAN GEORGE (BRITISH, B. 1944)

Madame M

signed and dated 'Adrian George 2012' (lower right)
pencil on paper
29 x 38 in. (73.7 x 96.5 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

This work used to hang in Langan's Brasserie, Mayfair.

λ396

KEN HOWARD, R.A. (LONDON B. 1932)

Ram Nagur, late afternoon light effect

signed 'Ken Howard' (lower right)
oil on artist's board
9¾ x 11½ in. (24.5 x 29.2 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

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λ*398

JEAN-JULES-LOUIS CAVAILLES (CARMAUX 1901-1977 EPIGNEUL)

Les Jardins de Cannes

signed 'J.CAVAILLES' (lower right), signed again and inscribed 'J.CAVAILLES/'LES JARDINS CANNES' (on the reverse)
oil on canvas
31 x 25 in. (78.8 x 63.5 cm.)
Executed in 1946.

£1,000-1,500

\$1,400-2,000
€1,200-1,800



398

λ*399

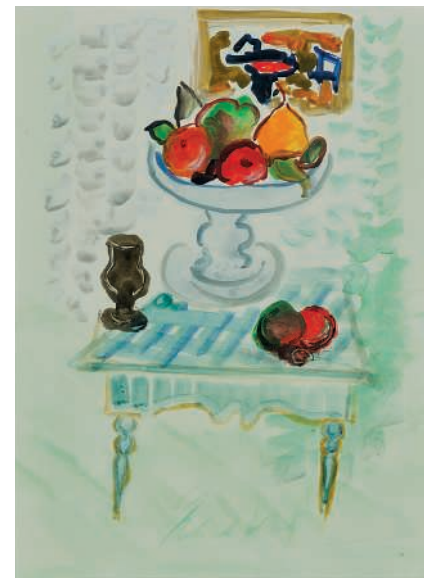
CARLOS NADAL (PARIS 1917-1998)

Nature morte

signed 'C Nadal' (lower centre), signed again and inscribed 'CNadal/Nature Morte' (on the reverse)
watercolour and bodycolour on paper
12 x 9 in. (30 x 23 cm.)

£1,200-1,800

\$1,600-2,400
€1,500-2,100



399

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 25 November 2009, lot 98.

EXHIBITED:

Harrogate & London, Duncalfe Galleries, *Carlos Nadal, works on paper*, catalogue not traced.

λ400

JOHN BRATBY, R.A.
(WIMBLEDON 1928-1992 HASTINGS)

Boatsman, Burano; and A walk by the canal

the first signed 'BRATBY' (upper right) and inscribed 'BURANO' (upper left); the second signed, inscribed and dated 'BRATBY/88/ BURANO' (upper right)
oil on canvas
each 47½ x 25¾ in. (120.7 x 65.5 cm.)

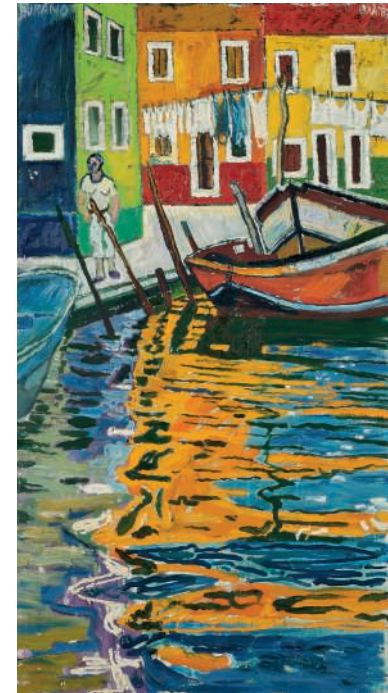
(2)

£3,000-5,000

\$4,000-6,600
€3,600-5,900



400 (a pair)



400 (a pair)

λ401

JOHN BRATBY, R.A.
(WIMBLEDON 1928-1992 HASTINGS)

Drinks beside the canal

signed 'John Bratby' (upper left)
oil on canvas
47½ x 36 in. (120.7 x 91.4 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900



401



402

■402

KEVIN APPEL (LOS ANGELES B. 1967)

Untitled Interior #6

signed, inscribed as titled and dated 'Kevin Appel/Untitled Interior #6/1998' (on the reverse)
acrylic and oil on canvas laid down on board, unframed
65 x 52 in. (167.6 x 132.1 cm.)

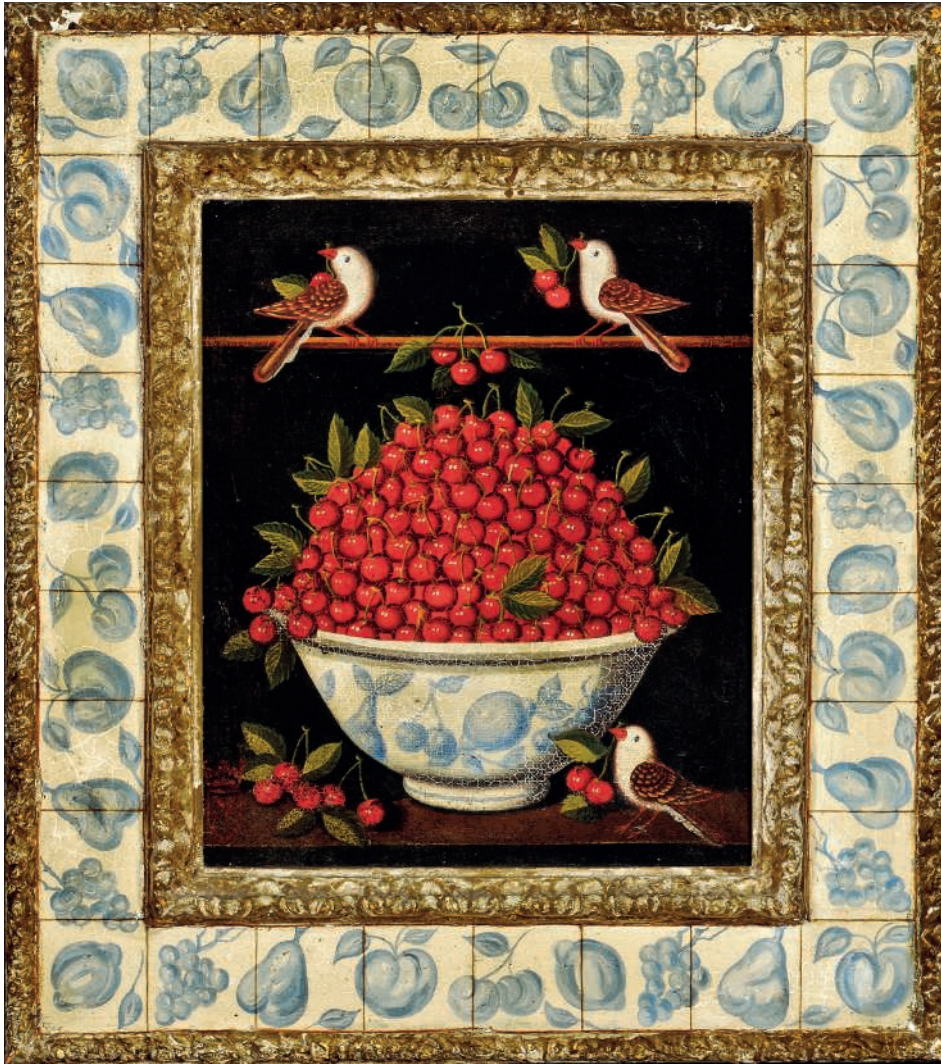
£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

with Angles Gallery, Santa Monica.

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403

■ 403

STUDIO OF MIGUEL CANALS
(SPANISH 1925-1995)

Still life with a bowl of cherries and birds

signed with monogram (lower left)

oil on canvas

23 x 19 in. (58.4 x 48.3 cm.)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

404

SERGEY MARSHENNIKOV (RUSSIAN B. 1971)

The lines of Venus

signed 'S. Marshen.' (lower right)

oil on canvas

19 7/8 x 37 1/2 in. (50.2 x 95.3 cm.)

£6,000-8,000

\$8,000-11,000
€7,200-9,500

PROVENANCE:

Anonymous Sale; Christie's, South Kensington, 19 July 2006, lot 1917 (for £10,200).



404

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M. Barbato

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2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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4 VIEWING LOTS PRE-AUCTION

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

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(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 LIVETM) 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 6070).

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 saleroom 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: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 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 artransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

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

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

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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.

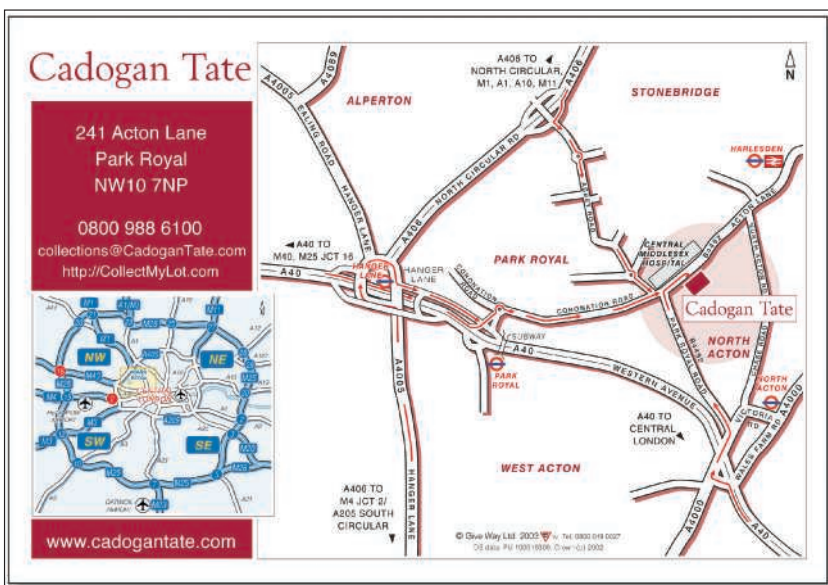
Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges 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.

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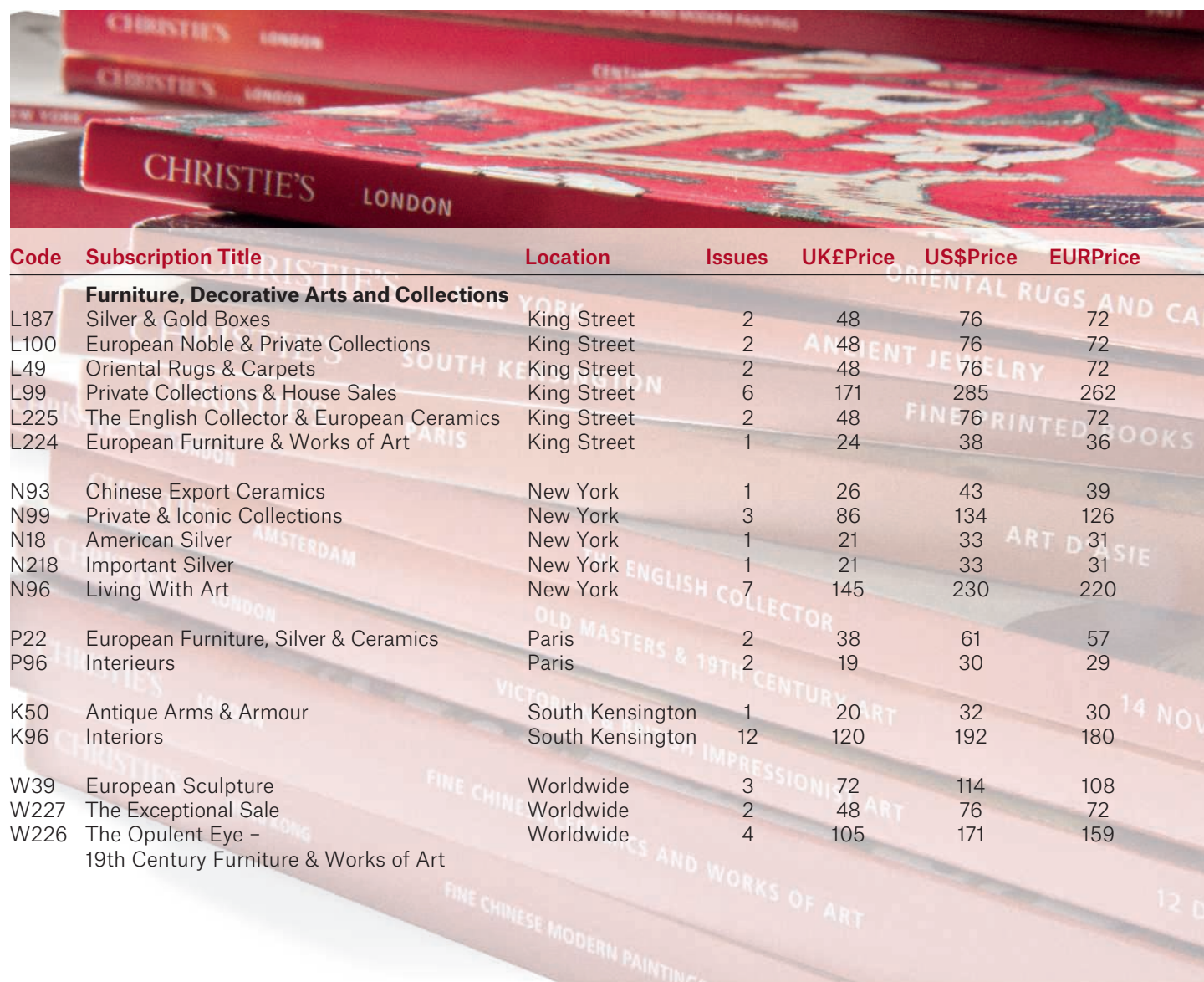
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