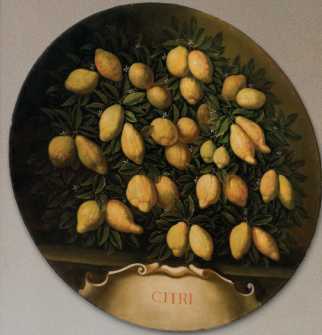


INTERIORS

SOUTH KENSINGTON • WEDNESDAY 14 SEPTEMBER 2016



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2

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3

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FRONT COVER:

Lots 15, 28, 302, 337, 344, 357 & 439 (part)
Photography by Claudia Leisinger

INDEX:

Lot 474 (detail)

BACK COVER:

Lot 120

INTERIORS

SOUTH KENSINGTON · 14 SEPTEMBER 2016

SPECIALISTS



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Head of Sale,
Pictures



Dido Penny
Sale Coordinator



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Furniture &
Works of Art



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Decorative Art & Design



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Works of Art &
Asian Works of Art



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Furniture, Clocks &
Works of Art



Mark Stephen
Works of Art



Matilda Burn
European Ceramics
& Glass

AUCTION

Wednesday 14 September 2016
at 10.00 am Lots 1-489
85 Old Brompton Road
London SW7 3LD

VIEWING

Saturday	10 September
Sunday	11 September
Monday	12 September
Tuesday	13 September
Wednesday	14 September

11.00 am – 5.00 pm
11.00 am – 5.00 pm
9.00 am – 7.30 pm
9.00 am – 5.00 pm
9.00 am – 10.00 am (Limited view)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as
INT-12040

CONDITIONS OF SALE

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Conditions of Sale and to Reserves

SALE ENQUIRIES

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

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

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



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real-time results on your iPhone,
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1

1
A PAIR OF CHINESE FAMILLE ROSE VASES
 19TH CENTURY

13¾ in. (35 cm.) high

£2,000-3,000

(2)

\$3,000-4,400

€2,800-4,200



3

***3**
A LARGE PAIR OF CHINESE BLUE BALUSTER VASES
AND COVERS
 19TH/ 20TH CENTURY

23¾ in. (60.5 cm.) high

£4,000-5,000

(2)

\$5,900-7,400

€5,600-6,900

***2**
A PAIR OF CHINESE BLUE AND WHITE BALUSTER
VASES AND COVERS
 19TH-20TH CENTURY

Each with an apocryphal four-character Kangxi mark to the base

16¾ in. (42.5 cm.) high

£3,000-5,000

(2)

\$4,500-7,400

€4,200-6,900

■4
A PAIR OF CHINESE BONE-INLAID HARDWOOD STOOLS
 LATE 19TH CENTURY

17¾ in. (45 cm.) high; 19¼ in. (49 cm.) 19½ in. (49.5 cm.) deep (2)

£1,000-2,000

\$1,500-3,000

€1,400-2,800



2



4



5

5
A GROUP OF FIVE CHINESE BLUE AND WHITE VESSELS
 19TH CENTURY

All with apocryphal marks to the base

Tallest 14 in. (35.5 cm.) high, excluding cover (5)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



6

6
A LARGE PAIR OF CANTONESE FAMILLE ROSE VASES
 19TH CENTURY

25 in. (63.5 cm.) high (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

7
A CHINESE MARBLE-INSET HARDWOOD OCCASIONAL TABLE
 EARLY 20TH CENTURY

31½ in. (80 cm.) high; 25 in. (63.5 cm.) diameter

£2,500-4,000

\$3,700-5,900

€3,500-5,500



7

8 No Lot



9

9
A GROUP OF EIGHT CHINESE BLUE AND WHITE DISHES
 QIANLONG PERIOD (1736-1795)

The largest 18½ in. (47 cm.) wide
 The smallest 9¾ in. (24.5 cm.) wide (8)
 £1,500-2,500 \$2,300-3,700
 €2,100-3,500



10

10
THREE CHINESE FAMILLE ROSE 'MANDARIN PATTERN' DISHES
 LATE QIANLONG PERIOD (1735-1796)

The largest 16¾ in. (42.5 cm.) wide (3)
 £1,000-1,500 \$1,500-2,200
 €1,400-2,100



11

PROPERTY OF A DUTCH COLLECTOR

11
A CHINESE CINNABAR LACQUER CIRCULAR BOX AND A COVER
 19TH CENTURY

11¾ in. (30 cm.) diameter
 £1,500-2,500 \$2,300-3,700
 €2,100-3,500



12

12
A CHINESE MARBLE-INSET EBONISED HARDWOOD STAND
 19TH CENTURY

31½ in. (80 cm.) high; 22 in. (56 cm.) diameter
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



13

13
A GROUP OF SIX CHINESE BLUE AND WHITE VESSELS
 19TH CENTURY

Four jars with apocryphal Kangxi marks to the bases including four character marks and double circles
 The largest 10% in. (27 cm.) high

£2,000-3,000	(6)	\$3,000-4,400
		€2,800-4,200



14 (part)

14
TWELVE CHINESE RICEPAPER PAINTINGS OF EXOTIC
FRUIT AND FLOWERS
 19TH CENTURY

In gilt-decorated pale green painted frames
 11 x 15½ in. (28 x 39.5 cm.), overall

£2,000-3,000	(12)	\$3,000-4,400
		€2,800-4,200



15

-15
A PAIR OF CHINESE CARVED MOTHER-OF-PEARL
SHELLS ON STANDS
 19TH CENTURY

Carved in relief with figures sailing, mountainous landscapes, fortresses and temples
 15% in. (39 cm.) high, overall

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

■*16
A CHINESE CARVED HUALI 'DRAGON' CABINET
 19TH CENTURY

78¾ in. (200 cm.) high; 44¾ in. (113.7 cm.) wide; 17¼ in. (43.8 cm.) deep

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



16



18



17

17

A CHINESE FAMILLE ROSE BOWL

JIAQING GILT SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1796-1820)

7½ in. (18.2 cm.) diam.

£2,000-3,000

\$3,000-4,400

€2,800-4,200



19

18

A PAIR OF CHINESE CRACKLE-GLAZED BLUE AND WHITE VASES

19TH CENTURY

Each base with an apocryphal Chengua four-character mark

20½ in. (52 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

19

A PAIR OF CHINESE FAMILLE ROSE VASES AND COVERS

19TH/ 20TH CENTURY

15¼ in. (38.5 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



20

20

A SET OF CHINESE HONGMU QUARTETTO TABLES

20TH CENTURY

The largest: 28¾ in. (73.5 cm.) high; 20 in. (51 cm.) wide; 14½ in.

(36 cm.) deep

(4)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



21

21
A CANTONESE GILT-BRONZE MOUNTED FAMILLE ROSE BOWL

THE PORCELAIN 19TH CENTURY, EUROPEAN MOUNTS LATER

11½ in. (29.5 cm.) high; 19.5 cm. (49.5 cm.) wide

£2,000-3,000

\$3,000-4,400

€2,800-4,200



22

22
A PAIR OF CHINESE BLUE AND WHITE 'DRAGON' VASES
 19TH CENTURY

15½ in. (39.5 cm.) high, excluding stands

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



23

23
A PAIR OF CHINESE FAMILLE ROSE VASES
 19TH CENTURY

13¾ in. (34.5 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



24

PROPERTY OF A GENTLEMAN

24
A PAIR OF CHINESE EXPORT PAINTINGS
 19TH CENTURY

Oil on canvas, with later giltwood frames

23 x 28¼ in. (58.5 x 72 cm.), overall

(2)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



24



25

PROPERTY FROM VILLA D'AGLIÉ, TURIN

25

A LARGE CHINESE BRONZE FIGURE OF A BODHISATTVA

17TH CENTURY

Cast seated in *dhyanasana* on a lotus pedestal, his right hand raised and his left holding a small ewer
20 $\frac{1}{2}$ in. (53 cm.) high

£3,000-5,000

\$4,500-7,400
€4,200-6,900



26

26

A GILT LACQUERED BRONZE SEATED OFFICIAL

17TH CENTURY

Holding a *hu* tablet, the reverse is inscribed with an apocryphal Yongle period word
9 $\frac{1}{2}$ in. (24 cm.) high

£2,000-4,000

\$3,000-5,900
€2,800-5,500

A DISTINGUISHED PRIVATE EUROPEAN COLLECTION, ACQUIRED BETWEEN 1956-1959

27

A SMALL CHINESE BRONZE SPILL VASE

18TH CENTURY

4 $\frac{3}{8}$ in. (11 cm.) high

£2,000-3,000

\$3,000-4,400
€2,800-4,200

PROPERTY FROM A PRIVATE FRENCH COLLECTOR

28

TWO CHINESE HARDWOOD BRUSHPOTS, BITONG

19TH-20TH CENTURY

One is made of jichimu and the other of tielimu
The largest 5 $\frac{1}{2}$ in. (13.9 cm.) high

(2)

£1,000-2,000

\$1,500-3,000
€1,400-2,800

PROVENANCE:

Property from a private French collector.
With Sydney L. Moss, London, 1985.



27



28



29

■29

A CHINESE HONGMU LOW TABLE

LATE 19TH CENTURY

13 $\frac{3}{8}$ in. (34 cm.) high; 35 $\frac{1}{4}$ in. (89.5 cm.) wide;
16 in. (40.5 cm.) deep

£1,000-1,500

\$1,500-2,200
€1,400-2,100



30

30

A CHINESE BLUE AND WHITE CENSER AND A BASIN

17-18TH CENTURY

The censer with a Kangxi double-ring to the base; together with
a basin

Censer 9 in. (23 cm.) diameter

Basin 11 $\frac{1}{4}$ in. (28.5 cm.) diameter

(2)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



31

PROPERTY OF A GENTLEMAN

■31

**A CHINESE EXPORT BLUE AND WHITE KIDNEY-SHAPED
BIDET**

QIANLONG PERIOD (1736-1795)

5 $\frac{1}{8}$ in. (4.3 cm.) high; 24 $\frac{1}{4}$ in. (61.5 cm.) long

£1,000-1,500

\$1,500-2,200
€1,400-2,100



32

32

A CHINESE PURPLE-SPLASHED JUN TYPE WATER POT

POSSIBLY SONG DYNASTY (960-1279)

3 $\frac{1}{8}$ in. (8 cm.) high

£1,000-2,000

\$1,500-3,000
€1,400-2,800



33

■33

A CHINESE HONGMU DESK OR SIDE TABLE

EARLY 20TH CENTURY

32 $\frac{7}{8}$ in. (83.5 cm.) high; 40 $\frac{1}{2}$ in. (103 cm.) wide;

19 $\frac{1}{8}$ in. (48.5 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,800-4,200



34



PROPERTY OF A LADY OF TITLE

34
FIVE CHINESE FAMILLE ROSE ARMORIAL DISHES
 QIANLONG PERIOD, CIRCA 1760-1780

Two dishes for the French market, both with moulded rim and swags at the border, one a large oval tureen-stand with a central bouquet of peony and the arms at the top; the other a circular dish, with the arms at the centre and the motto *NIGRA SUM SED*; the three large dishes, the first of oblong octagonal form with the arms of Fryth; another with the arms of Clerke; and the third of octafoil form with the arms of Canning
 Two dishes - 15½ in. (40 cm.) wide, and 10¼ in. (26 cm.) diameter
 Three large dishes - 16½ in. (42.3 cm.) to 16¼ in. (41.2 cm.) wide

£1,500-2,000

\$2,300-3,000

€2,100-2,800

(5)



36



35

35
A CHINESE BLUE AND WHITE FIVE-PIECE GARNITURE
 19TH CENTURY

Each base with an apocryphal Kangxi four-character mark
 The tallest 15 in. (38 cm.) high

£2,000-4,000

\$3,000-5,900

€2,800-5,500

(5)

36
A CHINESE HARDWOOD DISPLAY CABINET
 19TH CENTURY

89½ in. (227.5 cm.) high; 39¾ in. (101 cm.) wide;
 16 in. (40.5 cm.) deep, including stand

£7,000-10,000

\$11,000-15,000

€9,700-14,000



37

37
FIVE VARIOUS CHINESE BLUE AND WHITE VASES AND COVERS

19TH CENTURY

Four with apocryphal Kangxi marks to the bases

The largest 16¼ in. (41.3 cm.) high (5)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROPERTY FROM THE C. PHILIP CARDEIRO COLLECTION OF CHINESE ART

*38

A CHINESE DOUCAI LOBED DISH

18TH-19TH CENTURY

10½ in. (25.5 cm.) diam.

£1,000-2,000

\$1,500-3,000

€1,400-2,800

PROVENANCE:

The C. Philip Cardeiro collection of Chinese art.



38



39

39

A CHINESE REVERSE GLASS PAINTING MOUNTED IN A KEY CABINET

GLASS 18TH CENTURY, CABINET LATER

22¼ in. (56.5 cm.) high; 21¼ in. (54 cm.) wide;

5½ in. (13 cm.) deep

£1,200-1,500

\$1,800-2,200

€1,700-2,100

40

A PAIR OF CHINESE HONGMU STANDS

EARLY 20TH CENTURY

31½ in. (8 cm.) high; 16½ in. (41 cm.) wide;

12 in. (30.5 cm.) deep

£1,000-1,500

(2)

\$1,500-2,200

€1,400-2,100



40



41

41
A CHINESE ORMOLU-MOUNTED
CELADON GROUND VASE AND
COVER

KANGXI PERIOD (1662-1722),
 LATER EUROPEAN MOUNTS AND
 ENAMELLING

22 in. (56 cm.) high

£3,000-5,000

\$4,500-7,400

€4,200-6,900

42
A CHINESE CARVED AND
EBONISED SIX-FOLD SCREEN
 LATE 20TH CENTURY

Relief carved to the front with panels
 containing figural scenes, dragons,
 butterflies and horses, the rear painted
 with a scene of ladies at leisure

78 $\frac{3}{8}$ in. (199 cm.) high;

96 in. (244 cm.) wide

£2,500-3,500

\$3,700-5,200

€3,500-4,800

43
A DEHUA FIGURE OF GUANYIN
 20TH CENTURY

33 in. (83.9 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

Christie's Amsterdam, 15 & 16 December
 2009, lot 169.

The Property of a Dutch Family.



43



42



44

44
A GROUP OF SEVEN CHINESE BLUE AND WHITE
VESSELS

19TH CENTURY

All with apocryphal four-character Kangxi marks to base

The tallest 13 in. (33 cm.) high

(7)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

45
A CHINESE FAMILLE ROSE PHOENIX-TAIL VASE

19TH CENTURY

17½ in. (44.3 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



45

46
A LARGE CANTONESE FAMILLE ROSE HEXAGONAL
VASE

19TH CENTURY

32½ in. (82.5 cm.) high

£4,000-6,000

\$5,900-8,900

€5,600-8,300



46

47
A LARGE CANTONESE FAMILLE ROSE VASE

19TH CENTURY

37 in. (94 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



47



48

48
A PAIR OF CHINESE BLUE AND WHITE ROULEAU VASES
 19TH CENTURY

Each base with an apocryphal Kangxi six-character mark
 18½ in. (47 cm.) high (2)

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

PROPERTY OF A DUTCH COLLECTOR

49
A PAIR OF CHINESE FAMILLE ROSE BLUE SGRAFFIATO-GROUND VASES
 20TH CENTURY

Each with apocryphal iron-red Qianlong six-character seal mark
 9¾ in. (23.8 cm.) high (2)

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

PROVENANCE:

Purchased at Paul Brandt NV, Amsterdam, November 1975, lot 651.



49

50
A FAMILLE ROSE FIGURE OF SHOULAO
 20TH CENTURY

20 in. (50.8 cm.) high
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

■ **51**
A PAIR OF CHINESE FAMILLE ROSE INLAID HONGMU STANDS OR LOW TABLES
 19TH CENTURY

19¾ in. (50 cm.) high; 23½ in. (59.5 cm.) wide;
 23¼ in. (59 cm.) deep (2)

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



50



51

PROPERTY OF A GENTLEMAN

52

A LARGE CHINESE EXPORT BLUE AND WHITE CHARGER

QIANLONG PERIOD (1736-1795)

21½ in. (55 cm.) wide

£800-1,200

\$1,200-1,800

€1,200-1,700

50 YEARS OF CONNOISSEURSHIP: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 54, 474, 477-481, 489)

■Q54

A MASSIVE CHINESE FAMILLE VERTE VASE

20TH CENTURY

47¼ in. (120 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



52

53

A SMALL CHINESE JICHIMU TABLE CABINET

19TH CENTURY

13¾ in. (34 cm.) high, 12½ in. (31.8 cm.) wide, 8¾ in. (22.5 cm.) deep

£1,000-2,000

\$1,500-3,000

€1,400-2,800

■55

A CHINESE HONGMU AND AMBOYNA ALTAR TABLE

CIRCA 1900

33 in. (84 cm.) high; 46½ in. (118 cm.) wide; 15¾ in. (40 cm.) deep

£2,500-3,500

\$3,700-5,200

€3,500-4,800



53

PROVENANCE:

Property from a private French collector.



55



54



56

56
A PAIR OF CANTONESE GILT-BRONZE MOUNTED
FAMILLE ROSE VASES
 THE PORCELAIN 19TH CENTURY, MOUNTS LATER

30½ in. (77.5 cm.) high (2)
 £5,000-8,000 \$7,400-12,000
 €7,000-11,000



57

57
A PAIR OF CANTONESE BRONZE-MOUNTED FAMILLE
ROSE VASES
 THE PORCELAIN 19TH CENTURY, MOUNTS LATER

18¾ in. (47.5 cm.) high (2)
 £2,000-4,000 \$3,000-5,900
 €2,800-5,500

58
A CHINESE FAMILLE ROSE PLAQUE MOUNTED AS A
TABLE SCREEN
 20TH CENTURY

20½ in. (52 cm.) high, including wood frame and stand
 £2,500-3,000 \$3,700-4,400
 €3,500-4,200

■ **59**
A CHINESE YUMU RECTANGULAR TABLE
 19TH CENTURY

34 in. (86.4 cm.) high; 42 in. (106.7 cm.) wide;
 16¾ in. (42.5 cm.) deep
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

60 No Lot



58



59



61

61
A CHINESE FAMILLE ROSE 'MANDARIN
PATTERN' HEXAGONAL VASE AND COVER
QIANLONG PERIOD (1736-1795), ADAPTED
TO A LAMP

23½ in. (60 cm.) high, excluding light fittings

£3,000-5,000

\$4,500-7,400

€4,200-6,900



62

62
A CHINESE GILT-METAL MOUNTED FAMILLE ROSE
'IMMORTAL' VASE

20TH CENTURY, ADAPTED TO A LAMP WITH EUROPEAN
MOUNTS

The porcelain: 18 in. (45.8 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



63

63
A LARGE PAIR OF CHINESE FAMILLE VERTE VASES
19TH CENTURY

24¼ in. (61.6 cm.) high

£4,000-6,000

(2)

\$5,900-8,900

€5,600-8,300

64
A PAIR OF CHINESE HONGMU STANDS
EARLY 20TH CENTURY

40½ in. (102 cm.) high; 15 in. (38 cm.) square

£2,000-3,000

(2)

\$3,000-4,400

€2,800-4,200



64



65



66

PROPERTY FROM A EUROPEAN COLLECTION

65

A PAIR OF CHINESE FAMILLE ROSE FIGURES OF GUANYIN, AND DETACHABLE STANDS
FIRST HALF OF THE 19TH CENTURY

Each holding a *ruyi* sceptre and wearing elaborately-decorated long robes and a cowl, the married stands modelled as lotus bases over waves

19 in. (48.2 cm.) high overall (2)

£6,000-8,000

\$8,900-12,000

€8,400-11,000



67

66

A CHINESE FAMILLE ROSE AND CAFE-AU-LAIT GROUND FIVE-PIECE GARNITURE
18TH CENTURY

The largest 11 in. (28 cm.) high (5)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



68

67

A PAIR OF CHINESE GREEN CRACKLE-GLAZED VASES
19TH CENTURY

13½ in. (34 cm.) high, excluding plinths (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

68

A PAIR OF CHINESE GILT-DECORATED POWDER-BLUE PHOENIX-TAIL VASES

THE PORCELAIN KANGXI PERIOD (1662-1722), LATER GILDED AND ADAPTED TO LAMPS

18¾ in. (47.5 cm.) high, excluding fittings (2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



69



70



THE PROPERTY OF A LADY, LOTS 69 & 70

69

YUKAKO OTA (B. 1968)

BREATHING OF THE EARTH

Two four-panel screens, ink and pigment, on paper, signed

Each screen 35½ in. (90 cm.) high; 59⅞ in. (152 cm.) wide (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

70

YUKAKO OTA (B. 1968)

'TOUJOURS MOI' AND 'SOUS LE VENT'

Two four-panel screens, ink and pigment, one with gold leaf, on paper, signed

Each screen 35½ in. (90 cm.) high; 67¾ (172 cm.) wide (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

71

A JAPANESE BLACK AND GILT LACQUER KAZARIDANA

MEIJI PERIOD (1868-1912)

81½ in. (207 cm.) high; 60 in. (152.5 cm.) wide;

22¼ in. (56.5 cm.) deep

£2,000-4,000

\$3,000-5,900

€2,800-5,500



71



72



73



74

74
A PAIR OF CANTONESE FAMILLE ROSE CORAL-GROUND VASES AND COVERS

19TH CENTURY, ADAPTED AS TABLE LAMPS

18 in. (46 cm.) high, excluding finings (2)

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

75
A CHINESE HARDWOOD AND MARBLE-INLAID CHESS PEDESTAL TABLE

19TH CENTURY

33¼ in. (84.5 cm.) high; 22 in. (56 cm.) wide;

22¼ in. (56.5 cm.) deep

£4,000-5,000 \$5,900-7,400
 €5,600-6,900

72
A PAIR OF CHINESE CARVED IVORY WRIST RESTS
 19TH CENTURY

11¾ in. (29.8 cm.) long (2)

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

73
TWO TIBETO-CHINESE THANKAS DEPICTING
VAIROCANA AND MEDICINE BUDDHA
 18TH AND 19TH CENTURY

The painted textiles with silk mounts
 Each 50½ in. (128.2 cm.) high, overall (2)

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



75



76

■76

A PEKING CARPET

NORTH CHINA, CIRCA 1900

approx: 13ft.7in. x 9ft.10in.(414cm. x 299cm.)

£4,000-6,000

\$5,900-8,900

€5,600-8,300

■77

AN UNUSUAL PEKING CARPET

NORTH CHINA, CIRCA 1890

approx: 9ft.11in x 7ft.7in.(302cm. x 231cm.)

£3,000-4,000

\$4,500-5,900

€4,200-5,500



77



78

■78

A PAIR OF LARGE CANTONESE GILT-BRONZE MOUNTED FAMILLE ROSE VASES

19TH CENTURY, LATER ADAPTED TO CANDELABRA WITH EUROPEAN MOUNTS

61½ in. (156.2 cm.) high, overall

(2)

£5,000-8,000

\$7,400-12,000

€7,000-11,000

■79

A PEKING CARPET

NORTH CHINA, FIRST HALF 20TH CENTURY

approx: 10ft.6in. x 8ft.11in.(320cm. x 271cm.)

£3,500-5,000

\$5,200-7,400

€4,900-6,900



79



80



■80

A NEAR PAIR OF GEORGE III MAHOGANY BEDSIDE COMMODES

LATE 18TH CENTURY, LATER ADAPTED

28½ in. (72.5 cm.) high; 24¾ in. (63 cm.) wide;

19½ in. (49.5 cm.) deep

(2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



81



■81

A NEAR PAIR OF VICTORIAN MAHOGANY DESK OR LIBRARY LEATHER ARMCHAIRS

LATE 19TH CENTURY

29 in. (74 cm.) high

(2)

£2,500-3,500

\$3,700-5,200

€3,500-4,800

■82

A REGENCY MAHOGANY LINEN PRESS

EARLY 19TH CENTURY, ATTRIBUTED TO GILLOWS

84½ in. (215 cm.) high; 62 in. (157 cm.) wide;

26½ in. (67 cm.) deep

£1,500-2,500

\$2,300-3,700

€2,100-3,500

■83

A GEORGE IV FIGURED MAHOGANY LINEN PRESS

EARLY 19TH CENTURY

83 in. (211 cm.) high; 52 in. (132 cm.) wide; 23½ in. (60 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200



82



83

84

A FRENCH BRONZE STATUETTE OF MOZART

PAUL PAULIN (1852-1897)

Signed 'Paulin'

24 in. (61 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



84



86

-85

A FRENCH BRONZE AND IVORY STATUETTE OF THE ACTOR MAX DEARLY DRESSED AS A JOCKEY

P.E. GOUREAUD, EARLY 20TH CENTURY

Signed and inscribed

12½ in. (32 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



85



87

86

A FRENCH BRONZE ALLEGORICAL GROUP OF VICTORY WITH A MALE SWORDSMAN

BY ADRIEN-ETIENNE GAUDEZ (1845-1902), CIRCA 1900

Signed 'A Gaudez'

31 in. (79 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200

87

A BRONZE FIGURE OF 'LA PÊCHEUSE DE VIGNOTS DE PUY'

JEAN-BAPTISTE CARPEAUX (1827-1875), LATE 19TH CENTURY

Signed 'B. Carpeaux' and stamped

'PROPRIÉTÉ CARPEAUX, JB'

28¼ in. (71.7 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



■88

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1950

approx: 14ft.4in. x 11ft.8in.(436cm. x 354cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800



■90

A FINE SILK SOUF KASHAN PRAYER RUG

CENTRAL PERSIA, CIRCA 1900

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

£4,500-6,500

\$6,700-9,600

€6,300-9,000



■89

A FINE PART SILK TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 10ft.4in. x 8ft.2in.(314cm. x 248cm.)

£4,000-6,000

\$5,900-8,900

€5,600-8,300



■91

A SIGNED NORTH WEST PERSIAN CARPET OF ZIEGLER DESIGN

SECOND HALF 20TH CENTURY

approx: 19ft.9in. x 12ft.10in.(600cm. x 392cm.)

£3,500-5,000

\$5,200-7,400

€4,900-6,900



■92
A KASHAN CARPET
CENTRAL PERSIA, MID 20TH CENTURY
approx: 12ft.1in. x 8ft.5in.(368cm. x 256cm.)
£1,200-1,800

\$1,800-2,700
€1,700-2,500



■94
A FINE PART SILK TABRIZ CARPET
NORTH WEST PERSIA, MID 20TH CENTURY
approx: 8ft.6in.(259cm.) circular

£4,000-6,000

\$5,900-8,900
€5,600-8,300



■93
A FINE SILK HEREKE RUG
TURKEY, MID 20TH CENTURY
approx: 7ft.7in. x 4ft.11in.(231cm. x 150cm.)
£4,000-6,000

\$5,900-8,900
€5,600-8,300



■95
A SIGNED KASHAN CARPET
CENTRAL PERSIA, MID 20TH CENTURY
approx: 12ft.11in. x 9ft.9in.(394cm. x 296cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500



96

■96
TWO EARLY VICTORIAN
BUTTONED EASY ARMCHAIRS
MID-19TH CENTURY (2)

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



97 (part)

97
TWELVE HAND-COLOURED
ENGRAVINGS FROM 'RECUEIL
D'ESTAMPES, REPRESENTANT
LES GRADES, LES RANGS & LES
DIGNITES..'

AFTER PIERRE DUFLOS LE JEUNE
(1742-1816), PARIS, CIRCA 1780

In later giltwood frames
16½ x 12¼ in. (42 x 31 cm.), overall (12)

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



98

■98
A MAHOGANY AND BUTTONED
LEATHER STOOL
OF REGENCY STYLE, 19TH CENTURY
AND LATER ADAPTED

17 in. (43 cm.) high; 59 in. (150 cm.) wide;
26½ in. (67 cm.) deep

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

■99
A LARGE MID-VICTORIAN FIGURED
WALNUT INVERTED-BREAKFRONT
OPEN BOOKCASE
LATE 19TH CENTURY

56 in. (143 cm.) high; 104 in. (264 cm.) wide;
19 in. (48 cm.)

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



99



100

100
**A VICTORIAN GOTHIC OAK QUARTER CHIMING AND
 MUSICAL BRACKET CLOCK WITH REPEAT**
 JOHN MURRAY, ST. LEONARD'S, THIRD QUARTER 19TH
 CENTURY

The clock: 31½ in. (80 cm.) high; 19½ in. (49.5 cm.) wide;
 13½ in. (34 cm.) deep

£2,500-4,000

\$3,700-5,900
 €3,500-5,500

101
**A PAIR OF BUTTONED AND STUDED LEATHER CLUB
 ARMCHAIRS**
 EARLY 20TH CENTURY (2)

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



101



102

102
**A MID-VICTORIAN MAHOGANY LEATHER-TOP LIBRARY
 CENTRE TABLE**
 LATE 19TH CENTURY

31¾ in. (81 cm.) high; 51 in. (130 cm.) wide; 27½ in. (70 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200

103
**A LATE VICTORIAN BUTTONED-LEATHER OAK-FRAMED
 HALL SEAT OR SOFA**
 LATE 19TH CENTURY

58 in. (148 cm.) wide; 28 in. (71 cm.) deep

£2,500-4,000

\$3,700-5,900
 €3,500-5,500



103



104

■104
A FINE SILK RUG OF MUGHAL
DESIGN

INDIA, CIRCA 1880

approx: 7ft.8in. x 5ft.6in.
(234cm. x 168cm.)

£6,000-9,000 \$8,900-13,000
€8,400-12,000

■105
A FINE SILK QUM CARPET

CENTRAL PERSIA, MID 20TH
CENTURY

approx: 6ft.8in. x 6ft.5in.
(204cm. x 196cm.)

£8,000-12,000 \$12,000-18,000
€12,000-17,000



105

■106
A LONG KARAJA RUNNER

NORTH WEST PERSIA, MID 20TH
CENTURY

approx: 32ft.7in. x 2ft.7in.
(991cm. x 79cm.)

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



106

■107

A KASHAN CARPET

CENTRAL PERSIA, CIRCA 1940

approx: 13ft.5in. x 10ft.3in.
(409cm. x 312cm.)

£1,200-1,800

\$1,800-2,700
€1,700-2,500



107

■108

A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1930

approx: 12ft.10in. x 9ft.8in.
(392cm. x 294cm.)

£1,200-1,600

\$1,800-2,400
€1,700-2,200



108

■109

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

approx: 11ft.8in. x 8ft. (354cm. x 244cm.)

£1,200-1,600

\$1,800-2,400
€1,700-2,200



109

■110

A LONG KARAJA RUNNER

NORTH WEST PERSIA, MID 20TH
CENTURY

approx: 32ft.3in. x 2ft.8in.
(983cm. x 81cm.)

£2,000-3,000

\$3,000-4,400
€2,800-4,200



110



111

■ 111
**A PAIR OF EDWARDIAN PAINTED CARTOUCHE-BACK
 OPEN ARMCHAIRS**
 EARLY 20TH CENTURY

37½ in. (95 cm.) high (2)
 £1,000-1,500 \$1,500-2,200
 €1,400-2,100

■ 112
**A NEST OF VICTORIAN BURR-WALNUT, WALNUT AND
 CROSS-BANDED QUARTETTO TABLES**
 THIRD QUARTER 19TH CENTURY

Largest 29½ in. (75 cm.) high; 21½ in. (55 cm.) wide;
 15½ in. (39.5 cm.) deep (4)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



112



113

■ 113
A PAINTED, DEMI-LUNE, HIGH-WAISTED SIDE CABINET
 FIRST HALF 20TH CENTURY

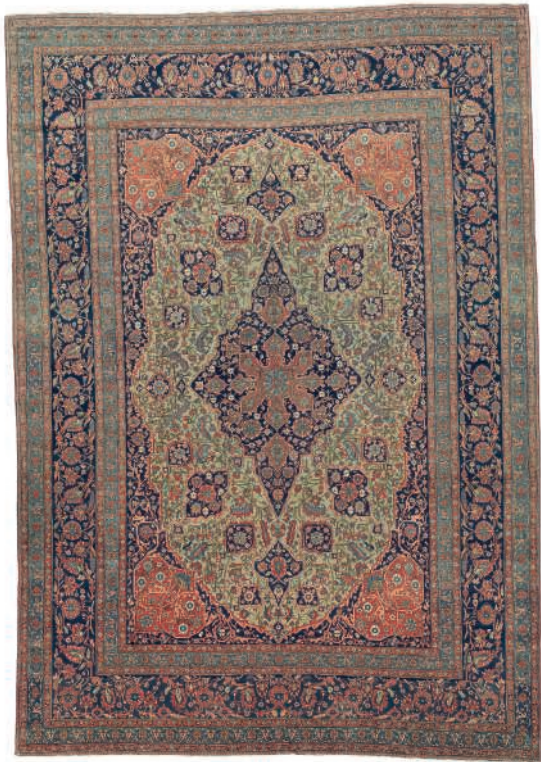
42 in. (107 cm.) high; 36 in. (92 cm.) wide; 18 in. (46 cm.) deep
 £1,200-1,800 \$1,800-2,700
 €1,700-2,500

■ 114
A SERPENTINE SIX-LEG MAHOGANY WINDOW SEAT
 OF GEORGE III STYLE, EARLY 20TH CENTURY

27 in. (69 cm.) high; 77 in. (196 cm.) wide; 25 in. (64 cm.) deep
 £1,200-1,800 \$1,800-2,700
 €1,700-2,500



114



119

■119

A FINE MOCHTASHAM KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

approx: 10ft.8in. x 7ft.6in. (324cm. x 228cm.)

£18,000-22,000

\$27,000-32,000

€25,000-30,000

■120

**AN EXTREMELY FINE SILK AND METAL THREAD
HEREKE CARPET**

TURKEY, CIRCA MID 20TH CENTURY, SIGNATURE
KHALEGH UZAGH

approx: 9ft.5in. x 7ft.1in. (286cm. x 215cm.)

£30,000-50,000

\$45,000-74,000

€42,000-69,000



120



121

■121

A TABRIZ CARPET

NORTH-WEST PERSIA, CIRCA 1940

approx: 12.8in. x 9ft.8in.
(387cm. x 294cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



122

■122

A FINE SIGNED KASHAN CARPET

CENTRAL PERSIA, EARLY 20TH CENTURY

approx: 12ft.1in. x 9ft.1in.
(368cm. x 276cm.)

£5,000-8,000

\$7,400-12,000

€7,000-11,000



123 (part)

■123

TWO KASHAN RUGS

CENTRAL PERSIA, FIRST HALF 20TH CENTURY

approx: each 7ft. x 4ft.5in.

(213cm. x 135cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■124

A KIRMAN RUNNER

SOUTH PERSIA, CIRCA 1930

approx: 15ft.6in. x 3ft.2in.
(471cm. x 96cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



124



125



125 (detail)



126



127



128

■-125

A CHINESE EXPORT IVORY CHESS SET

MID-19TH CENTURY

Modelled as George III and Europe Vs' the Chinese, in fitted rosewood box, with an English mahogany and marble topped chess table

Kings 4¼ in. (11 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500

■-126

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

LATE 19TH CENTURY

43½ in. (110.5 cm.) high; 31½ in. (80 cm.) wide;

16¼ in. (41 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■127

JAPANNED AND BRASS MOUNTED CHINOISERIE COCKTAIL CABINET ON STAND

EARLY 20TH CENTURY, MIRRORED INTERIOR

53¼ in. (135 cm.) high; 30¼ in. (77 cm.) wide; 19 in. (48 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■128

A VICTORIAN BUTTONED-LEATHER AND SATIN-BIRCH STOOL

LATE 19TH CENTURY

14 in. (36 cm.) high; 55 in. (140 cm.) wide; 24 in. (61 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100



129

■129

SET OF TEN MAARTEN BAAS 'SMOKE' DINING CHAIRS

DESIGNED 2003, FOR MOOOI, CARBONISED AND PAINTED WOOD, LEATHER

41¼ in. (104.5 cm.) high; 18¾ in. (47.5 cm.) wide;
22 in. (56 cm.) deep

(10)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

■130

COMMITTEE (CLARE PAGE, B. 1975; HARRY RICHARDSON, B. 1975)

UNIQUE KEBAB LAMP, 2004, FOUND OBJECTS

61 in. (155 cm.) high including shade

£2,500-3,500

\$3,700-5,200

€3,500-4,800



130

■131

PEARLESCENT LEATHER AND SWAROVSKI CRYSTAL MOUNTED ARMCHAIR

CIRCA 2010, CRYSTAL BUTTONED BACK AND SEAT

38¾ in. (98.5 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



131

■132

UNIQUE BARON & BARON 'GRANDE PAPILO' SWIVEL LOUNGE CHAIR

21ST CENTURY, WHITE UPHOLSTERY AND SYNTHETIC 'HAIR'

40¼ in. (102 cm.) high; 32 in. (81 cm.) wide;
29 in. (73.5 cm.) deep

£1,500-2,500

\$2,300-3,700

€2,100-3,500



132



133



134

133
DAUM OVERLAID, ACID-ETCHED
AND VITRIFIED CAMEO GLASS
VASE

'THISTLE', CIRCA 1902, SIGNED

16 $\frac{1}{2}$ in. (42.3 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200

134
DAUM ACID-ETCHED AND
ENAMELLED GLASS VASE

'ORCHID', CIRCA 1900, SIGNED

18 $\frac{3}{4}$ in. (47.5 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500



135



136

135
MULLER FRÈRES OPALESCENT,
OVERLAID, ACID-ETCHED AND
VITRIFIED CAMEO GLASS VASE
'BLACKBERRIES', CIRCA 1905,
SIGNED

29 $\frac{1}{2}$ in. (75 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500

136
DAUM INTERNALLY DECORATED
TABLE LAMP WITH FOIL
INCLUSIONS

CIRCA 1920, SIGNED ON THE
SHADE, (BASE RESTORED)

33 in. (84 cm) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



137

137
GALLE OVERLAID, WHEEL-CARVED AND MARTELE
CAMEO GLASS VASE

'ORCHID', CIRCA 1900, ENGRAVED GALLE

14 in. (35.5 cm.) high

£6,000-8,000

\$8,900-12,000

€8,400-11,000



138

138
GALLE INTERCALAIRE, OVERLAID AND WHEEL-
CARVED CAMEO GLASS VASE

'HAZELNUTS', CIRCA 1900, ENGRAVED GALLE

9¾ in. (24.7 cm.) high

£4,000-6,000

\$5,900-8,900

€5,600-8,300



139

139
DAUM DOUBLE OVERLAID, ACID-ETCHED, MARTELE
AND FIRE-POLISHED CAMEO GLASS VASE

'THISTLE', CIRCA 1902, SIGNED

19¾ in. (50.2 cm.) high

£4,000-6,000

\$5,900-8,900

€5,600-8,300



140



141



142



143

■140

GALLE MARQUETRY AND CARVED WALNUT WORK TABLE WITH DRAWER
 CIRCA 1900, SIGNED, INLAID WITH BLEEDING HEART FLOWERS

29 in. (73.7 cm.) high; 23¾ in. (60.3 cm) wide;
 15¾ in. (40 cm.) deep

£1,200-1,800

\$1,800-2,700
 €1,700-2,500

■141

EMILE GALLE MARQUETRY AND CARVED WALNUT TILT-TOP TABLE

CIRCA 1905, SIGNED, INLAID WITH TULIPS

29 in. (73.7 cm.) high; 27 in. (68.5 cm) wide;
 19¾ in. (50 cm.) deep

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

■-142

GALLE MARQUETRY AND CARVED BEECH NEST OF FOUR TABLES

CIRCA 1905, FAINTLY SIGNED, INLAID WITH FOLIAGE AND A BUTTERFLY

28¾ in. (73. cm.) high; 22½ in. (57 cm) wide;
 14¾ in. (40 cm.) deep

£1,500-2,500

(4)
 \$2,300-3,700
 €2,100-3,500

■143

EMILE GALLE MAHOGANY AND MARQUETRY MUSIC ETAGERE

CIRCA 1900, SIGNED, INLAID WITH FLOWERS AND BUTTERFLIES

48½ in. (123 cm.) high; 20 in. (51 cm.) wide;
 15½ in (39.3 cm.) deep

£1,200-1,800

\$1,800-2,700
 €1,700-2,500



144

**144
GALLE DOUBLE OVERLAID AND ACID-ETCHED CAMEO
GLASS VASE**

'POMMES DE PINES', CIRCA 1910, SIGNED

11¾ in. (29.8 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



145

**145
GALLE INTERCALAIRE, OVERLAID, ACID-ETCHED AND
FIRE-POLISHED CAMEO GLASS CACHE POT**

'ALGUES', CIRCA 1900, SIGNED

5 in. (12.7 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500



146

**146
EMILE GALLE APPLIED, WHEEL-CARVED AND MARTELE
CAMEO GLASS VASE**

'DRAGONFLY AND FLOWERS', CIRCA 1900, ENGRAVED
E. GALLE

5½ in. (14 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



147

**147
GALLE OVERLAID AND ACID-ETCHED CAMEO GLASS
VASE**

'WISTERIA', CIRCA 1910, SIGNED

12¾ in. (32.4 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



148



149



150



151

148
EDGAR BRANDT AND DAUM ART DECO WROUGHT-IRON AND GLASS TABLE LAMP
'GINGKO LEAF', CIRCA 1920, MAKER'S MARKS, GLASS WITH FOIL INCLUSIONS

21 in. (53.3 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

149
ART NOUVEAU PATINATED BRONZE FIGURE WITH OPENWORK BASE
'WINGED DEVIL', CIRCA 1910

16¾ in. (42.5 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

150
ART NOUVEAU COLD-PAINTED METAL STYLISTED FISH TABLE LAMP WITH OPALESCENT GLASS SHADE
CIRCA 1900, POSSIBLY GERMAN

13¾ in. (35 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

151
ZSOLNAY EOSIN AND COLOURED GLAZED CERAMIC FIGURAL VASE
'FIGURE AND FAUN', CIRCA 1900, MAKER'S ROUNDEL, (RESTORATION)

17½ in. (44.5 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



152

152
AMPHORA: ERNST WAHLISS GLAZED AND COLOURED CERAMIC VASE DESIGNED BY PAUL DACSHEL
 'CLOSED WATER LILY LEAVES', CIRCA 1911-12, PRINTED MAKER'S MARKS

12½ in. (31.7 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



153

153
AMPHORA: RIESSNER STELLMACHER & KESSEL CERAMIC VASE, DESIGNED BY EDUARD STELLMACHER
 'DRAGON', CIRCA 1899-1900, MAKER'S MARKS, GLAZED AND GILDED, (RESTORATION)

13½ in. (33.5 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



154

154
ART NOUVEAU PATINATED METAL FIGURAL TABLE LAMP BY JOUANT
 CIRCA 1900, SIGNED

18½ in. (47 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



155

155
AMPHORA: RIESSNER STELLMACHER & KESSEL CERAMIC VASE DESIGNED BY EDUARD STELLMACHER
 'CALLA LILY', CIRCA 1905, MAKER'S MARKS, COLOURED AND GLAZED

23¼ in. (59.1 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



156



157



158



159



159 (detail)

156
LE VERRE FRANCAIS OVERLAID AND ACID-ETCHED
CAMEO GLASS VASE

DAHLIA; CIRCA 1925, SIGNED

19¼ in. (49 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

157
AMÉDÉE DE CARANZA ART NOUVEAU IRIDESCENT
GLASS VASE

CIRCA 1900, SIGNED, DECORATED WITH PLANTS,
BOXED

6⅝ in. (16.8 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500

158
EUGENÈ FEUILLÂTRE ENAMELLED METAL VASE WITH
PLIQUE-À-JOUR FEET

'BUTTERCUPS AND VIOLETS'; CIRCA 1900, STAMPED
FEUILLÂTRE, (HAIRLINES)

7⅝ in. (18.8 cm.) high

£1,200-1,800

\$1,800-2,700

€1,700-2,500

159
GALLE OVERLAID AND WHEEL-CARVED CAMEO GLASS
VASE

'FLOWERS AND AMMONITE', CIRCA 1900, SIGNED,
CARVED AMMONITE ON BASE

7½ in. (19 cm.) high

£1,500-2,000

\$2,300-3,000

€2,100-2,800



164

164
BAVARIAN ART NOUVEAU CARVED
OAK CASED AND COPPER WALL
CLOCK

CIRCA 1900, X. WILDENAUER,
MUNICH

Case 22½ in. (57 cm.) high;
15¾ in. (40 cm.) wide

£1,200-1,800

\$1,800-2,700
€1,700-2,500

165
GABRIEL ARGY-ROUSSEAU PÂTE-
DE-CRISTAL CENDRIER
CIRCA 1925, MOULDED SIGNATURE,
MOULDED FOLIATE FRONDS

4¼ in. (11 cm.) diameter

£1,000-1,500

\$1,500-2,200
€1,400-2,100



165



166

■ **166**
CAST IRON FLOOR LAMP WITH
GLASS SHADE PAINTED WITH
FIGURES IN A LANDSCAPE
EARLY 20TH CENTURY

61¼ in. (157 cm.) high

£1,000-1,500

\$1,500-2,200
€1,400-2,100

■167

**A PAIR OF FRENCH PATINATED
SPELTER AND SHEET-METAL
'THISTLE' TABLE LAMPS**

CIRCA 1910

Each signed 'Aug Moreau' on pink
marble bases

37 in. (94 cm.) high (2)
£1,500-2,500 \$2,300-3,700
€2,100-3,500



167

168 No Lot

VARIOUS PROPERTIES

169

**PIERRE FELIX FIX-MASSEAU ART
NOUVEAU GILT BRONZE FIGURE
'LE SECRET', CIRCA 1900, SIGNED,
FOUNDRY STAMP SIOT-PARIS U451**

11 in. (28 cm.) high

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



169



170

■170

**CHARLOTTE MONGINOT
PATINATED BRONZE**

'YOUNG FAUN', CIRCA 1920, SIGNED

16 1/2 (41 cm.) high

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



169



171

171

**JEAN-LEON GEROME ART
NOUVEAU GILT BRONZE FIGURE
'FEU FOLLET', CIRCA 1900, SIGNED
AND TITLED**

8 1/4 in. (21 cm.) high

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



172



173

■172
A MAHOGANY AND BRASS HALL
STAND

19TH CENTURY, IN THE MANNER OF
SHOOLBRED

39½ in. (100 cm.) high; 22 in. (56 cm.)
wide; 9½ in. (24 cm.) deep (8)

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

PROVENANCE:

By repute Colwinston House, South
Glamorgan

A similar stand sold Christie's London,
12-13 November 2007, Lot 1



174

■173
A JAMAICAN SPECIMEN WOOD CENTRE TABLE
BY THE UNRECORDED MAKER JOHN PAGE, CIRCA 1840

Inlaid with exotic woods; with original key listing the timbers
and signed by the maker 'A specimen of Jamaica Woods on a
Fancy Table, Made By John Page. No 3. Prince St. Falmouth,
Jamaica.'

30¼ in. (77 cm.) high; 28½ in. (72.5 cm.) diameter

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

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

■174
A LARGE ENGLISH MAHOGANY PARTNER'S PEDESTAL
DESK

FIRST HALF 19TH CENTURY

31¼ in. (79 cm.) high; 62 in. (157.5 cm.) wide;
47½ in. (120.5 cm.) deep

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

■175
A BUTTONED LEATHER CHESTERFIELD SOFA
EARLY 20TH CENTURY

29½ in. (75 cm.) high; 90 in. (228.5 cm.) wide;
41 in. (104 cm.) deep

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



175



176



177



178



179

■176
A PAIR OF ENGLISH OAK HALL STANDS
FIRST HALF 20TH CENTURY

80 in. (203.5 cm.) high

£1,200-1,800

(2)

\$1,800-2,700

€1,700-2,500

PROVENANCE:

By repute from the Dorchester Hotel

■177
AN EARLY VICTORIAN MAHOGANY FOUR-DRAWER
WRITING / LIBRARY TABLE
MID-19TH CENTURY

30 in. (76.5 cm.) high; 50 in. (127 cm.) wide;

41¾ in. (106 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■-178
A PAIR OF FRENCH SOLID ROSEWOOD 'MARQUISES' OR
LOVE-SEATS
OF LOUIS XVI STYLE, LATE 19TH CENTURY

40 in. (102 cm.) high; 35 in. (89 cm.) wide

£2,000-3,000

(2)

\$3,000-4,400

€2,800-4,200

■179
A REVOLVING MAHOGANY STUDDED-LEATHER DESK
CHAIR
EARLY 20TH CENTURY

34½ in. (88 cm.) high

£1,200-1,800

\$1,800-2,700

€1,700-2,500



180

■180
TWO COPPER FISH KETTLES AND AN OVAL STOCK POT
 LATE 19TH CENTURY

The diamond kettle inscribed 'METROPOLITAN BRIGHTON'
 Oval example 29 in. (74 cm.) long, including handles (3)

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



181

■△181
A COMPOSITE MINTON AND COPELAND-SPODE PART-DINNER-SERVICE

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

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

PROVENANCE:

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

■182
A SET OF EIGHT WILLIAM IV MAHOGANY DINING CHAIRS
 SECOND QUARTER 19TH CENTURY

The armchairs 34 in. (86.5 cm.) high; 22½ in. (57 cm.) wide; 24 in. (61 cm.) deep (8)

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



182



183



184

■183
**AN UNUSUALLY SLENDER EARLY VICTORIAN
 MAHOGANY SIX-LEG INVERTED-BREAKFRONT
 SERVING TABLE**

MID-19TH CENTURY, PROBABLY SCOTTISH

58 in. (148 cm.) high; 114 in. (290 cm.) long; 16¼ in. (41 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200

184
**A PAIR OF GEORGE III MAHOGANY, SATINWOOD AND
 BOXWOOD-STRUNG KNIFE BOXES**

LATE 18TH CENTURY

15¼ in. (39 cm.) high

(2)

£1,200-1,800

\$1,800-2,700

€1,700-2,500



185

185
A MASON'S IRONSTONE DINNER-SERVICE

CIRCA 1830-40, PRINTED BROWN FACTORY MARKS

The tureen - 13¾ in. (34 cm.) wide

£3,000-5,000

\$4,500-7,400

€4,200-6,900

■186
**A SET OF EIGHT GEORGE IV MAHOGANY DINING
 CHAIRS**

CIRCA 1825, STENCILLED 'T.JAMES MAKER'

(8)

£2,000-4,000

\$3,000-5,900

€2,800-5,500

187 No Lot



186



188

■188
A SET OF FOUR ITALIAN CARRARA MARBLE BUSTS OF THE SEASONS

BY PIETRO FRANCHI, LATE 19TH CENTURY

Signed 'P. Franchi'
 28 in. (71 cm.) high

£10,000-15,000

(4)

\$15,000-22,000

€14,000-21,000

■189
A PAIR OF ISTRIAN STONE MODELS OF SPHINX
 LATE 20TH / EARLY 21ST CENTURY

Set on pink marble plinths

Sphinx 30 in. (76 cm.) high; 52 in (132 cm.) long; plinths 16 in. (41 cm.) high, 53¼ in. (135.5 cm.) long

(2)

£6,000-10,000

\$8,900-15,000

€8,400-14,000



189





190

■ 190
**A PAIR OF GEORGE III LEAD PIER
 FINIALS**

LATE 18TH CENTURY

On later Portland stone bases
 Eagles 28½ in. (72,5 cm.) high; 29 in. (74
 cm.) wide (2)

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

PROVENANCE:

T. Crowther & Sons. These eagles
 were used as patterns in the early 20th
 Century.

■ 191
**A VICTORIAN TERRACOTTA
 FOUNTAIN**

BY DOULTON & CO, LATE 19TH
 CENTURY

With an impressed maker's stamp
 45 in. (115 cm) high; 46 in. (117 cm.)
 diameter

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



192 No Lot



193



194



195 (part)



■ 193

A LARGE ITALIAN BRECHE VIOLETTE MARBLE TAZZA
19TH CENTURY

20 in. (51 cm.); 26¾ in. (68 cm.) diameter

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■ 194

A PAIR OF INDIAN BRASS DOORS
MODERN

Each door 83 x 23 in. (211 x 59 cm.), excluding hinges

£3,000-5,000

\$4,500-7,400
€4,200-6,900

195

TEN JAPANESE WATERCOLOUR STUDIES OF BAMBOO
CIRCA 1900

With typed labels of the species, in modern silvered wood shadow-box frames

23½ x 20¼ in. (60 x 51.5 cm.), overall

£2,000-3,000

(10)
\$3,000-4,400
€2,800-4,200



196

196
A PAIR OF WROUGHT-IRON ROSE-ARCH FRAMES
 FIRST HALF 20TH CENTURY

90 in. (229 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

197
TWELVE HAND-COLOURED BOTANICAL ETCHINGS
FROM 'PHYTANTHOZA ICONOGRAPHIA'

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

19¼ in. x 15 in. (49 cm. x 38 cm.)

(12)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



197 (part)



198

198
A PAIR OF ITALIAN VERDE ANTICO PEDESTAL
COLUMNS

LATE 19TH CENTURY

Each with siena and porphyry-inlaid bases

52 in. (132 cm.) high; 19 in. (49 cm.) square at base

(2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

199
A VICTORIAN STEEL AND BRASS ROCKING CHAIR

AFTER THE ORIGINAL DESIGN BY R.W. WINFIELD, LATE 19TH CENTURY

42¼ in. (107.5 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



199



200



201



202

200

**DAUM OVERLAID, ACID-ETCHED AND VITRIFIED
CAMEO GLASS 'PAYSAGE' VASE WITH POLISHED
LEAVES**

'LE VENT DANS LES ARBRES', CIRCA 1925, SIGNED IN
CAMEO

20¼ in. (51.5 cm.) high

£3,000-5,000

\$4,500-7,400

€4,200-6,900

LITERATURE:

Noel Daum, *Daum Maitres Verriers*, Lausanne, 1980, p 82
(similar pattern illustrated)

201

**DAUM ACID-ETCHED AND ENAMELLED GLASS
PAYSAGE VASE**

'RAIN', CIRCA 1905, SIGNED IN ENAMEL

8½ in. (22 cm.) high

£3,000-5,000

\$4,500-7,400

€4,200-6,900

202

**GALLE BLUE GLASS VASE WITH DISPERSED
IRIDESCENT DECORATION**

CIRCA 1925, INTAGLIO SIGNATURE

14¾ in. (36.5 cm.) high

£6,000-9,000

\$8,900-13,000

€8,400-12,000



203



203 (detail)

-203

JOE DESCOMPS PATINATED AND COLD-PAINTED BRONZE AND IVORY FIGURE HOLDING A CLOSED FAN

'BEAUTY OF PARIS', CIRCA 1920S, SIGNED JOÉ DESCOMPS, MARBLE AND ONYX PLINTH

15 in. (38 cm.) high

£5,000-8,000

\$7,400-12,000

€7,000-11,000



204 (detail)



204 (detail)



204

-204

PAUL PHILIPPE (1870-1930) ART DECO COLD-PAINTED BRONZE AND IVORY FIGURE HOLDING AN IVORY VIOLIN AND FAUX-IVORY BOW

'SEATED VIOLIN PLAYER', CIRCA 1925, SIGNED, FOUNDRY ROSENTHAL AND MAEDER, MOUNTED AS A LAMP

Figure and base 12 in. (30.5 cm.) high; total height 26¾ in. (68 cm.)

£8,000-12,000

\$12,000-18,000

€12,000-17,000

205

GEORGES COLIN (1876-1917) LARGE PATINATED BRONZE WINGED FIGURE OF ICARUS FOR THE FARMAN COMPANY

'LA CONQUETE DE L'AIR', CIRCA 1910, SIGNED, FOUNDRY SEAL, MARBLE PLINTH

30½ in. (77.5 cm.) high; 30¾ in. (77 cm.) wide

£7,000-10,000

\$11,000-15,000

€9,700-14,000



205



206



207



208



209

206

MATCHED PAIR OF EMBOSSED SILVER AND OAK PHOTOGRAPH FRAMES

MARK OF WILLIAM NEALE, CHESTER 1903 AND 1904, RD. NO. 395075; LATER ADDED SOFT ENAMELS

13½ in. (33.3 cm.) high

(2)

£4,000-6,000

\$5,900-8,900

€5,600-8,300

207

MATCHED PAIR OF SILVER AND MAHOGANY PHOTOGRAPH FRAMES EMBOSSED WITH ROSES

MARK OF J. GLOSTER LTD, BIRMINGHAM 1914 AND 1921

12¼ in. (31 cm.) high

(2)

£2,500-3,500

\$3,700-5,200

€3,500-4,800

208

MATCHED PAIR OF SILVER AND OAK PHOTOGRAPH FRAMES EMBOSSED WITH FLOWERS

MARK OF WILLIAM NEALE, CHESTER 1902 AND 1903; LATER ADDED SOFT ENAMELS

8¾ in. (22.2 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

209

PAIR ART NOUVEAU SILVER AND OAK PHOTOGRAPH FRAMES EMBOSSED WITH 'GLASGOW' ROSES

MARK OF HORTON & ALLDAY, BIRMINGHAM, 1903; LATER ADDED SOFT ENAMELS

10¼ in. high (26.5 cm.)

(2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



214

■214
**GALLE DOUBLE OVERLAID AND
 ACID-ETCHED COME O GLASS
 THREE BRANCH CHANDELIER
 WITH WROUGHT-IRON FRAME**
 CIRCA 1910, SIGNED

17½ in. (44.5 cm.) diameter of central
 shade; 24¾ in. (63 cm.) approximate drop
 £4,000-6,000 \$5,900-8,900
 €5,600-8,300



215

215
**GALLE COME O DOUBLE OVERLAID
 AND ACID-ETCHED 'PAYSAGE'
 GLASS VASE**
 'MOUNTAIN STREAM', CIRCA 1910,
 SIGNED

13¼ in. (33.5 cm.) high
 £1,500-2,500 \$2,300-3,700
 €2,100-3,500

216
**WINTERHALDER AND HOFMEIER
 LARGE INLAID WALNUT AND
 ROSEWOOD ARCHITECTURAL
 CLOCK**

LATE 19TH CENTURY, STAMPED W &
 H, SCH., INLAID SIDES AND BASE

32¾ in. (83 cm.) high
 £2,000-4,000 \$3,000-5,900
 €2,800-5,500



216

■-217
**LOUIS MAJORELLE MARQUETRY
 TWO-TIER GUERIDON WITH
 BRONZE FLORIATE SABOTS**
 CIRCA 1900, SIGNED, INLAID WITH
 SINUOUS FOLIAGE

29½ in. (75 cm.) high;
 29½ in. (75 cm.) wide
 £3,000-5,000 \$4,500-7,400
 €4,200-6,900



217



217 (detail of top)



218

218
LEGRAS OVERLAID, ACID-ETCHED
AND VITRIFIED CAMEO GLASS
PAYSAGE VASE

'HOUNDS', CIRCA 1920, SIGNED

9 in. (23 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

219
PAIR OF GILT-BRONZE AND DAUM
GLASS WALL APPLIQUES EACH
WITH THREE BRANCHES

CIRCA 1925, GLASS SIGNED

23 in. (58.5 cm.) drop; 38 in. (96.5 cm.)

approximate projection (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



219 (part)



220

220
ERNEST WANTE (1872-1960)
PATINATED AND GILT BRONZE
'SOURCES D'OR', CIRCA 1900,
SIGNED AND TITLED

10 in. (25.5 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

221
CARLO BUGATTI (1856-1940)
WALNUT, COPPER AND PART
EBONISED SIDE CHAIR

CIRCA 1900. PAINTED VELLUM,
PEWTER INLAY, TASSELS

39 $\frac{1}{2}$ in. (101.3 cm.) high;

15 $\frac{3}{4}$ in (40 cm.) wide

£3,000-4,000

\$4,500-5,900

€4,200-5,500



221



222



223

222

A VICTORIAN BRASS ARABESQUE SKELETON TIMEPIECE

POSSIBLY BY EVANS OF HANDSWORTH, CIRCA 1870

20 in. (51 cm.) high; 15¼ in. (40 cm.) wide; 8 in. (20 cm.) deep (including dome)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

223

A VICTORIAN BRASS STRIKING SKELETON CLOCK

POSSIBLY BY J. SMITH & SONS, CLERKENWELL, LONDON, CIRCA 1860

20 in. (51 cm.) high; 13¼ in. (34 cm.) wide; 9 in. (23 cm.) deep (including dome)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

224

A VICTORIAN BRASS SKELETON TIMEPIECE WITH PASSING STRIKE

RETAILED BY GEORGE CHRISTIE, WALLINGFORD, CIRCA 1870

19½ in. (48.5 cm.) high; 13½ in. (34.5 cm.) wide; 7½ in. (19 cm.) deep (including dome)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

225

A FRENCH GILT-BRONZE AND CHAMPLEVE ENAMEL STRIKING MANTEL CLOCK

HOWELL JAMES & CO., PARIS, THIRD QUARTER 19TH CENTURY

The clock: 12¼ in. (31 cm.) high; 7½ in. (18 cm.) wide; 6 in. (15.2 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100



224



225

226

A SEVRES PORTRAIT MEDALLION OF HENRY IV AND TWO OTHERS PROBABLY OF NAPOLEON III AND EUGENIE
CIRCA 1820 AND LATER, INCISED NUMERALS

Henry IV - 3¼ in. (8.4 cm.) wide

(3)

£1,500-2,500

\$2,300-3,700

€2,100-3,500



226

227

A SEVRES TOPOGRAPHICAL BLUE-GROUND PLATE
CIRCA 1849-53, PRINTED GREEN LOZENGE S.49 AND IRON-RED S.53 DATE CODES, TITLED BEAUCHÂTEL (ARDÈCHE) IN BLACK SCRIPT, VARIOUS INCISED LETTERS AND NUMERALS

9¼ in. (23.5 cm.) wide

£1,800-2,500

\$2,700-3,700

€2,500-3,500



227

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

228

A SEVRES GREEN-GROUND PLATE (ASSIETTES A PALMES)
CIRCA 1765-80, BLUE INTERLACED LL MARK, INDISTINCT PAINTER'S MARK

9½ in. (24.4 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500



228

PROVENANCE:

The Earl of Harrington's Collection (according to the paper label applied to the reverse).

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



229

229

A MEISSEN PART DINNER-SERVICE
CIRCA 1770, BLUE CROSSED SWORDS AND DOT MARKS, INCISED LETTERS AND NUMERALS, VARIOUS PRESSNUMMERN

The tureen stand: 17½ in. (44.8 cm.) wide

£2,500-4,000

\$3,700-5,900

€3,500-5,500



230



231



230
A PAIR OF LATE VICTORIAN OR EDWARDIAN EASY
ARMCHAIRS

BY HOWARD & SONS LTD, CIRCA 1900

One stamped '10688/5945/HOWARD & SONS LTD/
 BERNERS ST', the other '3061/7311/HOWARD & SONS LTD/
 BERNERS ST', both with castors stamped 'HOWARD & SONS
 LTD/LONDON'

34¾ in. (88.5 cm.) high; 29½ in. (75 cm.) wide (2)

£5,000-8,000

\$7,400-12,000

€7,000-11,000

231
A PAIR OF WHITE-PAINTED CONSOLE TABLES
OF GEORGE II STYLE, EARLY 20TH CENTURY

33½ in. (85 cm.) high; 48½ in. (123 cm.) wide;

23½ in. (59.5 cm.) deep

(2)

£5,000-8,000

\$7,400-12,000

€7,000-11,000

232-233 No Lot

■234

A PAIR OF VICTORIAN MALACHITE,
SLATE AND PIETRA DURA OBELISKS
LATE 19TH/EARLY 20TH CENTURY

43¼ in. high (2)
£4,000-6,000 \$5,900-8,900
€5,600-8,300



234

■'235

A BUTTONED AND STUDDED BLACK-
LEATHER LONG STOOL

PART 19TH CENTURY AND ADAPTED
16 in. (41 cm.) high; 66 in. (168 cm.) long;
25 in. (64 cm.) deep

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



235

■236

A PAIR OF GILT-JAPANNED TRAY-TOP
TABLES

LATE 20TH CENTURY

18¼ in. (46.5 cm.) high;
31¼ in. (80.5 cm.) wide;
23¾ in. (60.5 cm.) deep (2)

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



236

■237

A PAIR OF FRENCH ROSEWOOD AND
BUTTONED VELVET SERPENTINE
SOFAS

LATE 19TH CENTURY

57 in. (145 cm.) wide (2)
£2,000-3,000 \$3,000-4,400
€2,800-4,200



237



238



239 (part)

238

**A COPELAND MAJOLICA MODEL OF A MONKEY
EMBLEMATIC OF 'SLOTH AND MISCHIEF'**

LATE 19TH CENTURY, IMPRESSED COPELAND, DEPOSE
AND D/77

Modelled after *L.A. Malemprè*
17 in. (43.2 cm.) high

£2,400-3,000

\$3,600-4,400

€3,400-4,200



240

239

**TWELVE CHROMOLITHOGRAPHS FROM WILLIAM
THOMAS GREENE'S 'PARROTS IN CAPTIVITY'**

AFTER ALEXANDER FRANCIS LYDON (1836-1917),
PUBLISHED BY GEORGE BELL & SONS, LONDON, CIRCA
1887

In modern mirrored glass frames
16½ x 12 in. (42 x 30.5 cm.), overall

(12)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



241

240

A SMALL VICTORIAN WALNUT DRUM TABLE
LATE 19TH CENTURY

29½ in. (75 cm.) high; 28 in. (71 cm.) diameter

£2,000-3,000

\$3,000-4,400

€2,800-4,200

241

**A MID-VICTORIAN BURR-WALNUT, TULIPWOOD-
BANDED AND GILT-METAL MOUNTED SIDE CABINET**
LATE 19TH CENTURY

41½ in. (106 cm.) high; 67½ in. (172 cm.) wide;
19½ in. (50 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200



242

242
A PAIR OF GILT-COMPOSITION NOVELTY 'ELEPHANT'
TABLE LAMPS

LATE 20TH CENTURY

The elephants 16 in. (41 cm.) high; overall 27 in. (69 cm.) (2)

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



243

243
A BRONZE MODEL OF 'LOUP MARCHANT'

ANTOINE-LOUIS BARYE (1795-1875), LATE 19TH CENTURY

Signed 'Barye'
 9¾ in. (25 cm.) high

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



244

244
AN EMPIRE MAHOGANY FAUTEUIL DE BUREAU

EARLY 19TH CENTURY

31¼ in. (79.5 cm.) high; 25 in. (63.5 cm.) wide;
 22 in. (56 cm.) deep

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



245

245
A PAIR OF FRENCH ROSEWOOD CARD TABLES

THIRD QUARTER 19TH CENTURY

29¾ in. (75.5 cm.) high; 32 in. (81 cm.) wide; 16¼ in. (41 cm.)
 deep (2)

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

246 No Lot



247

■247
A HEXAGONAL BRASS HALL
LANTERN
OF REGENCY STYLE, 19TH
CENTURY

27 in. (69 cm.) high

£1,500-2,000

\$2,300-3,000
€2,100-2,800



248

■248
A LARGE FRENCH SPINDLE-
GALLERIED AND BUTTONED
STOOL
PARTS 19TH CENTURY AND
ADAPTED

17½ in. (45 cm.) high;
53 in. (135 cm.) x 43 in. (110 cm.)

£1,000-1,500

\$1,500-2,200
€1,400-2,100



249

■249
A LARGE SOFA
MODERN

29 in. (74 cm.) high; 96 in. (244 cm.) wide;
48 in. (122 cm.) deep

£2,500-4,000

\$3,700-5,900
€3,500-5,500

■ 250

**A PAIR OF FRENCH PAINTED
ARMCHAIRS**

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

38½ in. (98 cm.) high (2)

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



250

■ 251

**A LARGE CHINESE LACQUER
AND CHINOISERIE-DECORATED
CUPBOARD**

EARLY 20TH CENTURY

77 in. (196 cm.) high; 52½ in. (133.5 cm.)
wide; 21 in. (54 cm.) deep

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



251

■ 252

AN ENGLISH BRASS CLUB FENDER

LATE 19TH / EARLY 20TH CENTURY

60 in. (152 cm.) long; 21 in. (53 cm.) deep

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



252



253



255



256



254

■ 253

ARMAND ALBERT RATEAU (1882-1938) PAIR OF CHERRY AND VELVET UPHOLSTERED CHAIRS

CIRCA 1928, CREATED FOR JEANNE LANVIN'S SHOP, RUE DU FAUBOURG, SAINT-HONORÉ, PARIS

(One with two replaced legs, one with one replaced leg)

31 $\frac{1}{8}$ in. (81 cm) high; 17 $\frac{7}{8}$ in. (45.5 cm.) wide (2)

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

■ 254

EDGAR BRANDT (1880-1960) WROUGHT-IRON AND GLASS LANTERN WITH LOVE BIRDS

CIRCA 1925, STAMPED E. BRANDT

32 $\frac{1}{4}$ in. (82 cm.) drop; 10 $\frac{1}{4}$ in. (25 cm.) square

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

255

'MONNAIE DU PAPE', NO. 897, LALIQUE CASED OPALESCENT AND BLUE STAINED GLASS VASE

DESIGNED 1914, MOULDED R. LALIQUE

9 $\frac{1}{4}$ in. (23.5 cm.) high

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

■ 256

ART DECO POLISHED STEEL AND GLASS BACKED FIRESCREEN

'LEAPING GAZELLES', CIRCA 1930

26 $\frac{3}{4}$ in. (68 cm.) wide

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



257

■257
**ARMAND ALBERT RATEAU (1882-1938) CHERRY AND
 VELVET UPHOLSTERED CHAIR**

CIRCA 1928, CREATED FOR JEANNE LANVIN'S SHOP,
 RUE DU FAUBOURG, SAINT-HONORÉ, PARIS

(One leg replaced)
 31½ in. (81 cm.) high; 17½ in. (45.5 cm.) wide

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



258

■258
**F.A.G. ART DECO WROUGHT-IRON AND ALABASTER
 SIX BRANCH UP-LIGHTER CHANDELIER**

CIRCA 1930, STAMPED

37½ in. (95.3 cm.) drop; 32 in. (81.3 cm.) across

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



259

259
**'COQS ET PLUMES' NO. 1033, LALIQUE CLEAR AND
 FROSTED AND BLUE STAINED GLASS VASE**

DESIGNED 1924, WHEEL CUT R. LALIQUE FRANCE

6½ in. (15.5 cm.) high

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

λ260
**MAURICE PROST (1894-1967) PATINATED BRONZE
 'SNARLING PANTHER', CIRCA 1940, SIGNED**

10½ in. (26.7 cm.)

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



260



261



262

■ **261**
EDGAR BRANDT (1880-1960) ART DECO WROUGHT-IRON AND ALABASTER UP-LIGHTER FLOOR LAMP
 CIRCA 1924, STAMPED E. BRANDT

71½ in. (181.5 cm.) high; shade 18⅞ in. (48 cm.) diameter

£6,000-8,000

\$8,900-12,000

€8,400-11,000



263 (part)

262
EDGAR BRANDT (1880-1960) ART DECO WROUGHT-IRON AND GLASS TABLE LAMP
 CIRCA 1925, STAMPED E. BRANDT

16¾ in. (42.5 cm.) high; 13¾ in. (34 cm.) wide

£4,000-6,000

\$5,900-8,900

€5,600-8,300

263
AUSTRIAN PATINATED AND COLD-PAINTED BRONZE EROTIC GROUP
 CIRCA 1930, STAMPED MADE IN AUSTRIA

Additional elements inside (see online and condition report for further details)

10¾ in. (27.3 cm.) high

£6,000-8,000

\$8,900-12,000

€8,400-11,000



264

264
A VIENNA, BERGMANN FOUNDRY, COLD-PAINTED
BRONZE TABLE LAMP
 'CARPET SELLER', EARLY 20TH CENTURY, FOUNDRY
 SEAL

18½ in. (47 cm.) high

£6,000-8,000

\$8,900-12,000

€8,400-11,000



265

265
BRUNO ZACH PATINATED BRONZE GROUP WITH
BRONZE AND SLATE BASE

'FOUR MAIDENS DANCING', CIRCA 1920, SIGNED

20¼ in. (51.5 cm.) high

£7,000-10,000

\$11,000-15,000

€9,700-14,000

266
PROFESSOR OTTO POERTZEL (1876-1963) COLD-
PAINTED AND PATINATED BRONZE FIGURE
 'BAT-WING GIRL', CIRCA 1920, SIGNED PROF-POERTZEL,
 MARBLE PLINTH

23¾ in. (59.5 cm.) high

£5,000-7,000

\$7,400-10,000

€7,000-9,700



266

LITERATURE:

Harold Berman, *Bronzes, Sculptors and Founders 1800-1930*,
 Abage, Chicago, 1980, volume 2, p.434, ref.1678 for illustration
 of an example of this model



267



268



269

267

JEAN VERSCHNEIDER (1872-1943) SILVERED BRONZE FIGURATIVE CAR MASCOT

'THE YOUNG MOTORIST', CIRCA 1920, SIGNED, WOOD PLINTH

8¼ in. (21 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200

268

THREE SILVERED BRONZE FIGURATIVE CAR MASCOTS

EARLY 20TH CENTURY, SIGNED WENES, H. LOEVENICH, AND AEL RESPECTIVELY, WOOD PLINTHS

Tallest 7⅞ in. (20 cm.) high

(3)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

269

HOTCHKISS SILVERED BRONZE 'COCKERAL' CAR MASCOT BY A. CAIN

CIRCA 1925, SIGNED, WITH HOTCHKISS-PARIS BADGE, SUSSE FRES EDT PARIS, 164, WOOD PLINTH

8½ in. (21.5 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200



270

***270**

FRED SPEAR

ENLIST

offset lithograph in colours, 1915, printed by Sackett & Wilhelms Corporation, New York, condition ; backed 32½ x 23 in. (83 x 58 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



271

λ271

**CAMILLE HILAIRE (1916-2004) ARCHITECTURAL
DOOR SURROUND FROM THE OCEAN LINER
SS LIBERTE**

1950, SIGNED HILAIRE

Twenty 'Dilophane' (rigid plastic laminate) panels forming a door surround, printed in colours with some hand colour, depicting figures representing music and literature (2 missing)

16 panels 38½ (98 cm.) x 23½ (59 cm.) and 4 panels
33½ in. (85 cm.) x 22¾ in. (57.8 cm.)

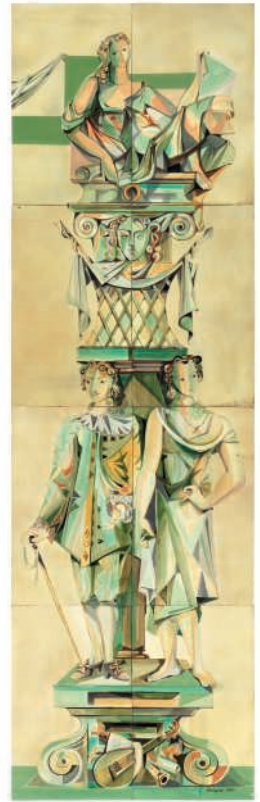
(20)

£8,000-12,000

\$12,000-18,000

€12,000-17,000

The door surround by Camille Hillaire was part of Le Salon-Bibliothèque on the SS Liberté, the interior design and furnishings were conceived by Leleu. The Salon was featured in the magazine 'Mobilier et Decoration' 1950.



272

272

W. A. LOVEGROVE PATINATED BRONZE GROUP

'LEAPING MARLINS', CIRCA 1940, SIGNED, SUSSE FRES
EDT, MARBLE PLINTH

14½ in. (36 cm.) high, 28½ in. (72.4 cm.) long

£3,000-5,000

\$4,500-7,400

€4,200-6,900

273

**MARCEL-ANDRE BOURIANE (1886-1948)
PATINATED BRONZE**

'AMAZON', CIRCA 1925, SIGNED M BOURAINE,
ETLING PARIS, DEUXIEME EPREUVE, INTEGRAL
BRONZE BASE

14¾ in. (37.2 cm.) high x 25½ in. (64.8 cm.) wide

£3,000-5,000

\$4,500-7,400

€4,200-6,900

LITERATURE:

Bryan Catley, *Art Deco and Other Figures*, Woodbridge,
2003, p. 46 (similar example illustrated)



273

73



274

274
FOUR CUT-GLASS CANDLESTICKS
 20TH CENTURY

8½ in. (21.8 cm.) high (4)
 £1,500-2,000 \$2,300-3,000
 €2,100-2,800



275

276
**A LARGE MEISSEN (OUTSIDE
 DECORATED) MODEL OF A PARROT**
 LATE 19TH CENTURY, BLUE
 CROSSED SWORDS MARK WITH
 CANCELLATION MARK, INCISED
 MODEL NO A 43B, PRESSNUMMER 16

16½ in. (42 cm.) high
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



276

275
**A SET OF THREE GILT-BRONZE AND
 GLASS LUSTRE CANDELABRA**
 POSSIBLY AMERICAN, CIRCA 1860

16 in. (41 cm.) high (3)
 £1,000-1,500 \$1,500-2,200
 €1,400-2,100

277
**A FRENCH FIVE-PIECE SUITE OF
 GILTWOOD SEAT FURNITURE**
 LATE 19TH CENTURY

The sofa 60 in. (153 cm.) wide (5)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



277

■ 278

**A PAIR OF BLACK FOREST
NATURALISTICALLY-CARVED LANDSCAPE
MIRRORS**

LATE 19TH / EARLY 20TH CENTURY

33 in. (84 cm.) high; 42½ in. (103 cm.) wide (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



278 (part)

■ 279

**A SCHIRNDING PORCELAIN 'SALVADOR
DALI' SERVICE IN A FITTED TRAVELLING
TRUNK**

CIRCA 1978, PRINTED GREEN AND BLACK
MARKS, NO. 528 FROM A LIMITED EDITION
OF 1000

21¾ in. (55.3 cm.) x 17½ in. (44.5 cm.) x

30 in. (76 cm.)

£5,000-8,000

\$7,400-12,000

€7,000-11,000

This service is from a production limited to one thousand services, of which this is number 528. The original design by Dalí is kept in the Dalí Museum in Figueras, Spain.



279

■ 280

**A PAIR OF FRENCH SILVER-PLATED BRONZE
MODELS OF HENRY IV AND ANOTHER
MONARCH**

CIRCA 1870

On brass and tortoiseshell inlaid plinths

17½ in. (44.5 cm.) high, overall (2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



280



281



282



283



284

281
A PAIR OF PORPHYRY AND ORMOLU MOUNTED EWERS
 BY MAISON MILLET OF PARIS, CIRCA 1880

Signed 'MILLET A PARIS'
 7½ in. (19 cm.) (2)
 £3,000-5,000 \$4,500-7,400
 €4,200-6,900

282
A PAIR OF LOUIS PHILIPPE ORMOLU AND PATINATED
BRONZE CANDLESTICKS
 CIRCA 1830-40, NOW MOUNTED AS LAMPS

13 in. (33 cm.) high, excluding fittings and shades (2)
 £1,500-2,500 \$2,300-3,700
 €2,100-3,500

283
A FRENCH BRONZE GROUP OF A SLEEPING BOY WITH
TWO DOGS

AFTER THOMAS CARTIER (1879-1943), CIRCA 1920
 Signed 'TH Cartier'
 16 in. (41 cm.) high; 30½ in. (77.5 cm.) long
 £1,200-1,800 \$1,800-2,700
 €1,700-2,500

■ **284**
A DIRECTOIRE MAHOGANY AND ST ANNE MARBLE-TOP
COMMODOE

EARLY 19TH CENTURY
 34 in. (86.5 cm.) high; 51½ in. (131 cm.) wide;
 23¼ in. (59 cm.) deep
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

285

**A PAIR OF FRENCH EMPIRE
ORMOLU AND PATINATED BRONZE
THREE-LIGHT WALL APPLIQUES**

EARLY 19TH CENTURY

9 in. (23 cm.) wide;

8½ in. (21.5 cm.) deep (2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



285 (part)

■286

**A FRENCH ORMOLU AND
PATINATED BRONZE CHANDELIER
OF EMPIRE STYLE, LATE 19TH
CENTURY**

26 in. (66 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100



286

287

**A PAIR OF EMPIRE ORMOLU THREE-
LIGHT WALL APPLIQUES**

EARLY 19TH CENTURY, POSSIBLY
RUSSIAN

8 in. (20 cm.) high; 8¼ in. (21 cm.) wide (2)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



287 (part)

■288

**A FRENCH GILT-METAL-MOUNTED
MAHOGANY SALON SUITE
OF EMPIRE REVIVAL STYLE, LATE
19TH CENTURY**

37 in. (94 cm.) high; 43 in. (109 cm.) wide;

24 in. (61 cm.) deep (8)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



288

289
A MEISSEN MODEL OF A COCKATOO AND A PAIR OF
MEISSEN GOLDEN ORIOLES

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

The cockatoo - 9 $\frac{7}{8}$ in. (25 cm.) high (3)

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

290
A MEISSEN FLOWER-ENCRUSTED VASE, PIERCED
COVER AND STAND

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

Modelled with putti
 28 $\frac{1}{2}$ in. (72.3 cm.) high overall

£5,000-8,000 \$7,400-12,000
 €7,000-11,000



289



290

291
A FRENCH EQUESTRIAN BRONZE GROUP OF A TURKISH
WARRIOR

CIRCA 1870

On later marble base
 16 $\frac{1}{2}$ in. (42 cm.) high overall

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



291



292

292
A FRENCH EQUESTRIAN BRONZE GROUP OF A TURKISH
WARRIOR

CIRCA 1870

With silvered details, on later marble base
 15 $\frac{1}{2}$ in. (39.5 cm.) high overall

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



293

293
A FRENCH ORMOLU AND ENAMEL STRIKING CLOCK
GARNITURE

IN THE CHINESE TASTE, LATE 19TH CENTURY

The clock: 21 in. (53.5 cm.) high; 10½ in. (26.5 cm.) wide;
 8½ in. (21 cm.) deep; The candelabra: 20 in. (51 cm.) high;
 8½ in. (21.5 cm.) diameter

(3)

£10,000-15,000

\$15,000-22,000
 €14,000-21,000

294
A FRENCH GILT-BRONZE AND IMARI PATTERN
PORCELAIN STRIKING CLOCK GARNITURE

LATE 19TH CENTURY

The clock: 30 in. (76 cm.) high; 19¾ in. (50 cm.) wide;
 13 in. (33 cm.) deep; The candelabra: 30¼ in. (77 cm.) high;
 12 in. (30 cm.) diameter

(3)

£12,000-18,000

\$18,000-27,000
 €17,000-25,000



294



295



297



298



296 (part)

PROPERTY FROM THE COLLECTION OF ANTOINE CHENEVIÈRE (LOTS 295-297)

■ 295

VENINI GLASS AND PAINTED METAL FOUR-FOLD SCREEN

CIRCA 1970, STAMPED VENINI, MADE IN ITALY

Each fold 66 $\frac{1}{2}$ in. (168 cm.) high; 16 $\frac{3}{4}$ in. (42.5 cm.) wide

£5,000-7,000

\$7,400-10,000

€7,000-9,700

■ 296

PAIR OF ITALIAN BLOWN AND CASED GLASS SIX BRANCH CHANDELIERS

20TH CENTURY

31 in. (79 cm.) approximate drop

(2)

£4,000-6,000

\$5,900-8,900

€5,600-8,300

■ 297

PAIR OF GIO PONTI (1891-1979) ASH, CANE AND BRASS BAR STOOLS

FOR THE CASINO DI SANREMO, CIRCA 1950

49 $\frac{1}{2}$ in. (126 cm.) high; 17 $\frac{3}{4}$ in. (45 cm.) wide

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■ 298

SWEDISH FLAT WEAVE KILIM

THIRD QUARTER 20TH CENTURY

112 $\frac{3}{4}$ in. (286.5 cm.) x 79 $\frac{1}{2}$ in. (201.5 cm.)

£1,200-1,600

\$1,800-2,400

€1,700-2,200



299



300



301



■ 299

PAIR OF MAISON BAGUES LARGE WALL LIGHTS AND A FLOOR LAMP WITH TWO SHADES

MID-20TH CENTURY, BRASS WITH LIGHT FITMENTS

66¼ in. (168 cm.) high (3)

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

■ 300

A SWISS BRASS AND PERSPEX 'MARINA' MANTEL CLOCK

JAEGER-LECOULTRE, SWITZERLAND, NO. 406, THIRD QUARTER 20TH CENTURY

7½ in. (19 cm.) high; 10½ in. (26.5 cm.) wide; 2½ in. (6 cm.) deep

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

■ 301

PAIR OF DAVID COLLINS STUDIO LOUNGE CHAIRS

MODERN, PAINTED WOOD, SATIN UPHOLSTERY

29 in. (74 cm.) high; 22 ½ (57 cm.) wide; 30 in. (76 cm.) deep (2)

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

■ 302

SWEDISH FLAT WEAVE KILIM

THIRD QUARTER 20TH CENTURY

91½ in. (232.5 cm.) x 66¾ in. (168.5 cm.)

£1,200-1,600 \$1,800-2,400
€1,700-2,200



302



303

■303

**A CHARLES AND RAY EAMES
SURFBOARD TABLE**

DESIGNED 1950/1951 FOR HERMAN
MILLER, OF LATER MANUFACTURE

10 in. (25.5 cm.) high; 89 in. (226 cm.)
wide; 29¼ in. (74 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200



304

■304

**PAIR OF GAROUSTE & BONETTI
'HIROHITO' OAK AND PARCEL-GILT
CHAIRS**

CIRCA 1989

39½ in. (100.5 cm.) high; 20½ in. (52 cm.)
wide; 17¼ in. (44 cm.) deep (2)

£4,000-6,000

\$5,900-8,900

€5,600-8,300



305

■305

**PAUL SMITH (B. 1949) LARGE
'SWIRL' CARPET MADE BY THE RUG
COMPANY**

CIRCA 2000-2010, HAND KNOTTED
TIBETAN WOOL

243¼ in. x 166½ in. (620 cm. x 423 cm.)

£5,000-8,000

\$7,400-12,000

€7,000-11,000

A similar example; Queen Anne's Gate:
Works from the Art Collection of Sting
& Trudie Styler, London, 24 February
2016, lot 15 (£25,000).

■ **306**
PAIR OF CHARLES EAMES BLACK LEATHER AND ALUMINIUM DESK CHAIRS

MADE BY VITRA

32½ in. (82.5 cm.) high (2)

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



■ **307**
NORMAN FOSTER 'NOMOS' DESK ON CHROMED-METAL UPRIGHTS
 DESIGNED 1986 FOR *TECHNO*

28½ in. (72.5 cm.) high; 63 in. (160 cm.) wide; 31½ in. (80 cm.) deep

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



■ **308**
'MARILYN LIPS' WOOL UPHOLSTERED SOFA ATTRIBUTED TO STUDIO 65
 DESIGNED 1972

33 in. (84 cm.) high; 81 in. (205.5 cm.) wide; 31 in. (79 cm.) deep

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



■ **309**
PETER GHYCZY PINK FIBREGLASS GARDEN EGG CHAIR
 DESIGNED 1968, MADE EARLY 1990s

39 in. high when open

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

■ **310**
PAIR OF TOM DIXON (B.1959) WELDED STEEL, WROUGHT-IRON AND RUSH UPHOLSTERED 'S' CHAIRS

DESIGNED 1991, MANUFACTURED BY CAPPELLINI

40½ in. (103 cm.) high; 19¼ in. (49 cm.) wide

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





311



312



313



314

■ **311**
A GILTWOOD OCTAGONAL MARGINAL MIRROR
 LATE 19TH CENTURY

43½ in. (110.5 cm.) high; 37 in. (94 cm.) wide

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■ **312**
A PAIR OF GILT-JAPPANED AND BRONZE ETAGERES
 MID-20TH CENTURY

22¼ in. (56.5 cm.) high; 15¾ in. (40 cm.) diameter (2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■ **313**
A CARVED GILTWOOD ASYMMETRICAL MARBLE-TOP
SERPENTINE CONSOLE TABLE
 OF ROCOCO STYLE, MID-19TH CENTURY, PROBABLY
 GERMAN

32½ in. (83 cm.) high; 35½ in. (90 cm.) wide;
 20½ in. (52 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■ **314**
A PAIR OF ORMOLU-MOUNTED IRON STOOLS
 OF EMPIRE STYLE, LATE 20TH CENTURY

Applied with silk embroidered cushions
 38 in. (97 cm.) high; 48 in. (122 cm.) long

£4,000-6,000

(2)

\$5,900-8,900

€5,600-8,300



315

315
AN ITALIAN MARBLE BUST OF A CHILD

CIRCA 1830

15¾ in. (40 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500

■ **316**

**A LARGE VENETIAN ETCHED
 RECTANGULAR MIRROR**

LATE 19TH / EARLY 20TH CENTURY

58 in. (148 cm.) x 42 in. (107 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



316



317

■ **317**

**A SPECIMEN MARBLE-TOP, PARCEL-GILT
 AND SATINWOOD-VENEERED CENTRE
 TABLE**

THE MARBLE 19TH CENTURY, THE TABLE
 MODERN

31¾ in. (81 cm.) high; 41½ in. (106 cm.) wide;

27½ in. (70 cm.) deep

£2,500-4,000

\$3,700-5,900

€3,500-5,500

■ **318**

AN ITALIAN MARBLE TABLE

20TH CENTURY

32 in. (82 cm.) high; 63¾ in. (162 cm.) wide;

34½ in. (88 cm.) deep

£5,000-8,000

\$7,400-12,000

€7,000-11,000



318



319

■ **319**
A BAKSHAISH RUNNER
 NORTH WEST PERSIA, CIRCA 1890
 approx: 13ft.2in. x 3ft.7in.
 (401cm. x 109cm.)
 £2,000-3,000



320

■ **320**
A LOUIS XV ORMOLU AND LACQUERED COROMANDEL INKSTAND
 OF CHINESE ROCOCO STYLE,
 SECOND HALF 18TH CENTURY
 17 in. (43 cm.) wide across feet
 £1,500-2,500 \$2,300-3,700
 €2,100-3,500



321

■ **321**
A FRENCH ORMOLU STRIKING CLOCK GARNITURE
 OF ROCOCO STYLE, LOPES & CIE,
 PARIS, LATE 19TH CENTURY,
 The clock: 18 in. (46 cm.) high;
 9¼ in. (23.5 cm.) wide; 6¼ in. (15.5 cm.)
 deep; The candelabra: 16½ in. (42 cm.)
 high; 5 in. (12.5 cm.) diameter
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



322

■ **322**
A SUITE OF FRENCH CARVED WALNUT WINDOW-SEATS AND STOOLS
 LATE 19TH / EARLY 20TH CENTURY
 Window seats: 33½ in. (85 cm.) high;
 44½ in. (113 cm.) wide
 Stools: 18 in. (46 cm.) high; 20 in (51 cm.)
 square (4)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



323

323
A PAIR OF SAMSON IMARI
BALUSTER JARS AND COVERS ON
GILT WOOD STANDS
 THIRD QUARTER 19TH CENTURY,
 GILT MARKS

Painted in typical colours with a with
 creatures in landscapes, the covers with
 foo dog finials

22½ in. (57.2 cm.) high overall (2)

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

■ **324**
A PAIR OF DIRECTOIRE MAHOGANY
ARMCHAIRS
 EARLY 19TH CENTURY

Each 37 in. (94 cm.) high; (2)

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

■ **325**
A PAIR OF SIMULATED IRON AND
'EGG-SHELL' CONSOLE TABLES
 21ST CENTURY

33 in. (84 cm.) high; 37½ in. (95 cm.)
 wide; 21 in. (53.5 cm.) deep (2)

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

■ **326**
A PAIR OF LOUIS PHILIPPE
MAHOGANY ARMCHAIRS
 EARLY 19TH CENTURY

37 in. (94 cm.) high (2)

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



324



325



326



328



329



330



327

327
AN ENGLISH CREAMWARE ANTI-GALLICAN PART
COFFEE-SERVICE
 CIRCA 1770

Transfer-printed in red with the Arms of the Anti-Gallican Society, comprising: a coffee-pot and cover, a milk-jug and eight saucers

The coffee-pot - 8½ in. (20.8 cm.) high

£1,500-2,500

\$2,300-3,700

€2,100-3,500

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

328
A VICTORIAN GILT-BRONZE MOUNTED BURR-
WALNUT QUARTER CHIMING TABLE CLOCK WITH TRIP
REPEAT

J. BARNARD, LONDON, THIRD QUARTER 19TH CENTURY

25½ in. (64.5 cm.) high; 16½ in. (42 cm.) wide;

11 in. (28 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500

-329
A NOVELTY GONG ADAPTED FROM BRASS SHELL
CASES

PRESENTED BY QUEEN MARY, 1950

Inscribed 'PRESENTED TO HUNTLY. H.M. QUEEN MARY.

24TH MAY 1950' on an oak base

29 in. (74 cm.) high

£1,000-1,500

\$1,500-2,200

€1,400-2,100

The recipient is presumably Douglas Charles Lindsey Gordon, 12th Marquess of Huntly (1908-1987)

■330
A FRENCH GILT-BRASS-MOUNTED MAHOGANY
OCCASIONAL TABLE

BY MAISON JANSEN, EARLY 20TH CENTURY

stamped 'JANSEN'

29½ in. (75 cm.) high; 23½ in. (60 cm.) diameter

£2,000-3,000

\$3,000-4,400

€2,800-4,200

331 No Lot

■332

A PAIR OF LARGE CONTINENTAL ARCHITECTURAL MIRRORS
18TH CENTURY AND LATER (2)

£5,000-8,000

\$7,400-12,000
€7,000-11,000

■333

AN ITALIAN BRECCIA MARBLE-TOP, PARCEL-GILT AND
CREAM-PAINTED SIDE TABLE
LATE 19TH / EARLY 20TH CENTURY

36½ in. (93 cm.) high; 79 in. (201 cm.) wide; 40½ in. (103 cm.) deep

£3,000-5,000

\$4,500-7,400
€4,200-6,900

■334

A SET OF SIX ITALIAN PARCEL-GILT AND POLYCHROME-
DECORATED CHAIRS AND A SERPENTINE CENTRE TABLE
EARLY 20TH CENTURY

Table - 33 in. (84 cm.) high; 51½ in. (131 cm.) wide;

31½ in. (80 cm.) deep

Armchairs - 41 in. (104 cm.) high; 24½ in. (62 cm.) wide;

22 in. (56 cm.) deep

(7)

£1,500-2,500

\$2,300-3,700
€2,100-3,500



332 (part)



333



334



335



337



336



338

■ **335**
A PAIR OF GREY AND GILT-JAPANED CHINOISERIE CHESTS OF DRAWERS

THE CHESTS 19TH CENTURY, THE JAPANING MODERN

Each 28 in. (71 cm.) high; 35½ in. (90 cm.) wide;
 19½ in. (49.5 cm.) deep (2)

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

■ **337**
A CONTINENTAL BEECHWOOD TABLE FOOTBALL GAME

SECOND QUARTER 20TH CENTURY

The frame with the makers name 'ODA'
 34 in. (87 cm.) high; 55½ in. (141 cm.) long

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

■ **336**
AN ITALIAN MARBLE CENTRE TABLE

CIRCA 1970'S

30¼ in. (77 cm.) high; 55¼ in. (140 cm.) diameter

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

■ **338**
A PAIR OF MEI-PING STYLE TABLE LAMPS

LATE 20TH CENTURY

15 in. (38 cm.) in. high excluding fittings and shades (2)

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



339



341



340



342

■ 339

A COPPER MODEL OF A RHINOCEROS

CIRCA 1970'S, PROBABLY BY SERGIO BUSTAMANTE

With soldered copper plates and glass eyes
25 in. (64 cm.) high; 61 in. (155 cm.) long

£2,500-4,000

\$3,700-5,900

€3,500-5,500

■ 340

A PAIR OF ENGLISH CAST-IRON GIRAFFE NOVELTY BENCHES

SECOND HALF 20TH CENTURY

36 in. (92 cm.) high; 61 in. (155 cm.) long

£2,000-3,000

(2)

\$3,000-4,400

€2,800-4,200

■ 341

A SOUTH AFRICAN TAXIDERMY MOHAIR GOAT

MID-20TH CENTURY

Wood base with a plaque inscribed 'PRESENTED BY S.A. MOHAIR ADVISORY BOARD, PORT ELIZABETH'

38 in. (97 cm.) high; 48 in. (122 cm.) long; 19 in. (48.5 cm.) deep

£3,000-5,000

\$4,500-7,400

€4,200-6,900

342

A VICTORIAN TAXIDERMY GROUP OF TWO RED SQUIRRELS

IN THE MANNER OF WALTER POTTER, LATE 19TH CENTURY

22¾ in. (58 cm.) high; 23 in. (59 cm.) wide

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Colchester Zoo, Essex



343

343
A FRENCH WHITE-GLAZED RESIN MODEL OF A
PROWLING PANTHER

BY RICHARD ORLINSKI (B. 1966), CIRCA 2014, EDITION
 NO. 49 OF 50

19 ½ in. (49.5 cm.) high; 42 in. (107 cm.) long

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Acquired directly from the artist's studio.

■ **344**
FIFTEEN NOVELTY BRASS MIRRORS MODELLED AS
POCKET-WATCHES

SECOND HALF 20TH CENTURY

Assorted sizes

26 in. (66 cm.) to 6 in. (15 cm.) overall

(15)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



344 (part lot)

345
TWO POLISHED RESIN SCULPTURES OF A BULLDOG
AND A COWBOY BOOT

ALAIN SALOMON, MODERN

The boot in perspex case with maker's plaque, the dog signed
 under base

20 in. (51 cm.) high overall; dog 16 in. (41 cm.) high

(2)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Acquired directly from the artist's studio

346 No Lot



345

■347

AN ALUMINIUM MOTOR-TORPEDO-BOAT PROPELLOR TABLE WITH THICKENED GLASS TOP

THE PROPELLOR EARLY 20TH CENTURY

31¾ in. (81 cm.) high; 59 in. (150 cm.) diameter

£4,000-6,000

\$5,900-8,900

€5,600-8,300



347

■348

FOUR PAINTED 'ORANGINA' PANELS

SIGNED VILLEMOT

Two panels 118 in. x 44¾ in. (300 cm. x 113.5 cm.);

Two panels 118 in. x 33¾ in. (300 cm. x 86 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000



348

■349

A LACQUERED BRONZE MCDONALD'S SIGN

LATE 20TH CENTURY

£1,500-2,500

\$2,300-3,700

€2,100-3,500



349

350 No Lot



351 (part)



353



352



354

■351
A GROUP OF SIXTEEN VARIOUSLY-SIZED CONVEX MIRRORS

19TH CENTURY AND 20TH CENTURY

The largest 25 in. (64 cm.) diameter

£3,000-5,000

(16)

\$4,500-7,400

€4,200-6,900

■352
A VICTORIAN MAHOGANY CHEVAL MIRROR
 LATE 19TH CENTURY

60 in. (152.5 cm.) high; 33 in. (84 cm.) wide

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■-353
A WILLIAM IV ROSEWOOD TILT-TOP CENTRE TABLE
 CIRCA 1830, IN THE MANNER OF GILLOWS

29½ in. (74.5 cm.) high; 50 in. (127 cm.) diameter

£2,000-3,000

\$3,000-4,400

€2,800-4,200

■354
A PAIR OF BURR-WALNUT FOUR-DRAWER BEDSIDE CHESTS

19TH CENTURY AND ADAPTED

Each 29½ in. (75 cm.) high; 16¼ in. (41.5 cm.) wide;

13 in. (33 cm.) deep

£2,000-3,000

(2)

\$3,000-4,400

€2,800-4,200



355



357



356



358

355
TWO FRENCH GILT-BRONZE AND ENAMEL STANDS
 ONE BY L. RAMBEAUX, 1902, THE OTHER CIRCA 1880

Now supporting mineral or glass spheres
 10½ in. (27 cm.) and 8 in. (20 cm.) high excluding spheres (2)
 £1,500-2,000 \$2,300-3,000
 €2,100-2,800

357
EIGHTEEN MINERAL SPHERES
 Including lapis lazuli, amazonite, carnelian, shattuckite, apatite
 and ocean jasper, on Chinese wood bases
 3¾ in. (8.7 cm.) to 3 in. (7.5 cm.) (18)
 £1,500-2,000 \$2,300-3,000
 €2,100-2,800

■ **356**
A LOUIS XVI CREAM-PAINTED DUCHESS BRISEE
 LATE 18TH CENTURY
 The chair 36½ in. (93 cm.) high; 26½ in. (67.5 cm.) wide; 29 in.
 (74 cm.) deep (2)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

■ **358**
A PAIR OF CHARLES X MAPLE AND SATIN-BIRCH OPEN
ARMCHAIRS
 SECOND QUARTER 19TH CENTURY, STAMPED
 'BERTAUD, RUE MESLAY 57'
 Each 34½ in. (88 cm.) high (2)
 £1,000-1,500 \$1,500-2,200
 €1,400-2,100



359

■ 359

A FRENCH KINGWOOD, TULIPWOOD AND PARQUETRY BUREAU PLAT

EARLY 20TH CENTURY

29¼ in. (74 cm.) high; 49 in. (125 cm.) wide;
27 in. (69 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500



360

360

A PAIR OF FRENCH CHAMPLEVE ENAMEL AND GILT-METAL LAMPS

IN THE MANNER OF BARBEDIENNE, LATE 19TH CENTURY

11 in. (28 cm.) high

(2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900



361

361

A BRONZE FIGURE 'FEMME NUE COUCHÉE'

JEAN-BAPTISTE CARPEAUX (1827-1875)

Signed 'JB. Carpeaux' inscribed 'Susse Fond-Edir Paris' and with foundry seal

5½ in. (14 cm.) long on purple marble base

£1,200-1,800

\$1,800-2,700

€1,700-2,500



362

■ 362

A FRENCH RED AND GILT-JAPANED BUREAU PLAT

20TH CENTURY, THE JAPANING MODERN

29¾ in. (75.5 cm.) high;
63 in. (160 cm.) wide;
31½ in. (80 cm.) deep

£1,500-2,500

\$2,300-3,700

€2,100-3,500



363

■-363
**A VICTORIAN GILT-METAL-MOUNTED ROSEWOOD,
 WALNUT AND TULIPWOOD DESK**
 THIRD QUARTER 19TH CENTURY

29½ in. (75 cm.) high; 48 in. (122 cm.) wide;
 30 in. (76 cm.) deep.

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



364

■364
**A FRENCH GILT-METAL MOUNTED FLORAL
 MARQUETRY TWO-TIER TABLE**
 LATE 19TH / EARLY 20TH CENTURY, OF LOUIS XVI
 STYLE

30¼ in. (76.5 cm.) high; 23½ in. (59.5 cm.) diameter

£1,200-1,800

\$1,800-2,700
 €1,700-2,500



365

■365
**A DIRECTOIRE MAHOGANY MARBLE-TOP THREE-
 DRAWER COMMODE**
 EARLY 19TH CENTURY

33¾ in. (86 cm.) high; 50½ in. (128 cm.) wide;
 23 in. (59 cm.) deep

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



366

■366
AN EMPIRE MAHOGANY MARBLE-TOP GUERIDON
 EARLY 19TH CENTURY

28¼ in. (72 cm.) high; 38 in. (97 cm.) diameter

£2,000-3,000

\$3,000-4,400
 €2,800-4,200



367



368



369



370

■367
A LARGE CIRCULAR SLATE-TOP TABLE
 20TH CENTURY

The slate top inset with cartouches of coloured marble and stone

30¼ in. (77 cm.) high; 70 in. (178 cm.) diameter

£1,200-1,800

\$1,800-2,700

€1,700-2,500

■369
A PAIR OF ITALIAN GLASS, CHROME AND GILT-METAL
CONSOLE TABLES
 CIRCA 1970

28 in. (71 cm.) high; 65 in. (165 cm.) long;

19¾ in. (50 cm.) deep

£5,000-8,000

\$7,400-12,000

€7,000-11,000

(2)

368
A GROUP OF WHITE METAL AND HARDSTONE
SCULPTURES OF ANIMALS, HEADS AND FANTASTICAL
CREATURES

BY AURELIO TENO, SOME STAMPED A *TENO*, LATE 20TH CENTURY

Each mounted on a hardstone stand and set with various polished and raw crystals including rock crystal, amethyst, malachite and kyanite

Tallest 11 in. (28 cm.) high

£2,000-3,000

\$3,000-4,400

€2,800-4,200

(7)

■370
A PAIR OF ITALIAN STEEL AND BRASS MIRROR-TOPPED
COFFEE TABLES

1970s

17¾ in. (45 cm.) high; 47½ in. (120.5 cm.) wide;

28 in. (71 cm.) deep

£2,000-3,000

\$3,000-4,400

€2,800-4,200

(2)



371

■371
A CARVED DRAGON MIRROR
 FIRST HALF 20TH CENTURY,
 MANNER OF GABRIEL VIARDOT

40 in. (102 cm.) high;
 30¾ in. (78 cm.) wide (to wing tips)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

■372
**A HARDWOOD TABLE MODELLED
 AS A SCOTSMAN'S LEGS**
 20TH CENTURY

34 in. (87 cm.) high; 24½ in. (62 cm.)
 wide; 16 in. (41 cm.) deep
 £1,000-1,500 \$1,500-2,200
 €1,400-2,100



372

■373
**AN AMERICAN NOVELTY 'JUNK-
 ART' ROBOT**
 BY MERRILL (SONNY) DALTON
 (1933-2011)

The robot made with assorted pistons,
 fuse boxes, print-makers frames and
 letters and assorted other reclaimed
 components playing a saxophone,
 signed and dated 1987
 70½ in. (179 cm.) high
 £3,000-5,000 \$4,500-7,400
 €4,200-6,900



373

■374
**A PAIR OF JAPANESE 15 X 80 NAVAL
 BINOCULARS ON TRIPOD**
 BY FUJII, MID-20TH CENTURY

With plaque between lenses 'Fuji /
 MEIBO / 15 x 80 4 / No. 1961'
 47½ in. (121 cm.) high, adjustable; 8¾ in.
 (22 cm.) wide;
 18½ in. (47 cm.) long (2)
 £4,000-6,000 \$5,900-8,900
 €5,600-8,300



374



375

■ **375**
A PAIR OF MALACHITE AND GILT-BRONZE
OCCASIONAL TABLES
 LATE 20TH CENTURY

26½ in. (67.5 cm.) high; 23¾ in. (60.5 cm.) diameter (2)
 £6,000-10,000 \$8,900-15,000
 €8,400-14,000



377

■ **376**
A PAIR OF MALACHITE VENEERED OBELISKS
 MODERN

39½ in. (100.5 cm.) high (2)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



376

■ **377**
A PAIR OF FRENCH BAMBOO-SIMULATED GILT-METAL
AND SMOKED GLASS ETAGERES
 FIRST HALF 20TH CENTURY

22¼ in. (56.5 cm.) high; 17¼ in. (44 cm.) square (2)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

■ **378**
A PAIR OF MEI PING STYLE VASE TABLE LAMPS
 LATE 20TH CENTURY

15 in. (38 cm.) high, excluding light fittings (2)
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200



378

■379

A GILT AND SILVERED BRASS TABLE CLOCK WITH ASTROLABIUM AND GLOBE

BY HOUR LAVIGNE OF PARIS, LATE 20TH CENTURY

Lift off glass cover
13¼ in. (34 cm.) high

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



379



380

380

A SWISS GILT-BRASS ATMOS CLOCK WITH ORIGINAL FITTED BOX

JAEGER-LECOULTRE, SWITZERLAND, ATMOS IV, CALIBRE 522, NO. 71827, THIRD QUARTER 20TH CENTURY

The clock: 9 in. (23 cm.) high; 7½ in. (18 cm.) wide; 5½ in. (13.5 cm.) deep

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



381

■381

A BLACK-LACQUER AND CHINOISERIE-DECORATED LOW TABLE

LATE 20TH CENTURY

18 in. (46 cm.) high; 59 in. (150 cm.) wide; 36 in. (92 cm.) deep

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

-382

A SHAGREEN AND IVORY DESK SET CIRCA 1930

Including a paper knife hallmarked for London 1930 and a Dunhill lighter
blotter 12 in. (30 cm.) long;
inkstand 10 in. (26 cm.) long (7)

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



382



383

■383

A PAIR OF TULIPWOOD, WALNUT AND INLAID SIDE CABINETS

LATE 20TH CENTURY, RE-USING SOME EARLIER ELEMENTS

37 in. (94.5 cm.) high; 25½ in. (65 cm.) wide;

16¼ in. (41.5 cm.) deep

(2)

£1,200-1,800

\$1,800-2,700

€1,700-2,500



■384

A NORTH EUROPEAN MAHOGANY AND BRASS MOUNTED BOOKCASE

OF DIRECTOIRE STYLE, CIRCA 1900

65½ in. (166 cm.) high; 49 in. (124 cm.) wide;

16½ in. (42 cm.) deep

£1,500-2,500

\$2,300-3,700

€2,100-3,500



384

■385

VENETIAN SCHOOL, 17TH CENTURY

Venus and Cupid

oil on canvas

44¾ x 37½ in. (113.7 x 95.3 cm.)

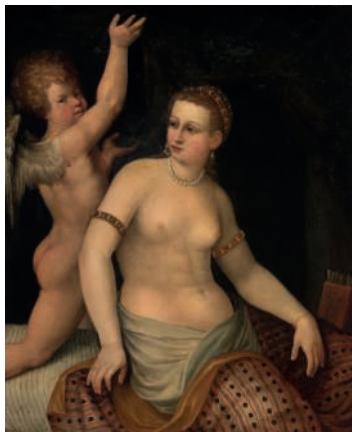
£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 29 October 2010, lot 53.



385

■386

A PAINTED IRON ART DECO CLUB FENDER

CIRCA 1930

22½ in. (57 cm.) high; 63 in. (160 cm.) wide; 13 in. (33 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100



386



387

■ 387
A LOUIS VUITTON MONOGRAM SUITCASE
 20TH CENTURY

Painted to either side with monogram 'A.M.M.'
 18½ in. (47 cm.) high; 27¾ in. (70.5 cm.) wide; 7 in. (18 cm.) deep
 £800-1,200 \$1,200-1,800
 €1,200-1,700



388

■ 388
A GEORGE II CARVED MAHOGANY CARD TABLE
 MID-18TH CENTURY AND LATER

28¾ in. (73 cm.) high; 32 in. (81 cm.) wide; 15 in. (38 cm.) deep
 £1,000-1,500 \$1,500-2,200
 €1,400-2,100

■ 389
NORTH ITALIAN SCHOOL, C.1700

An Italianate river landscape with soldiers resting on a bank, figures crossing a bridge over a waterfall beyond

oil on canvas
 40¼ x 58 ½ in. (103.5 x 148.9 cm.)
 £6,000-8,000 \$8,900-12,000
 €8,400-11,000



389

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 29 October 2010, lot 159.

■ 390
A PAIR OF SANTOS ROSEWOOD, EBONISED AND PARCEL-GILT SIDE CABINETS
 OF REGENCY STYLE, RECENT MANUFACTURE

42 in. (107 cm.) high; 39 in. (100 cm.) wide;
 15½ in. (39 cm.) deep (2)
 £1,500-2,500 \$2,300-3,700
 €2,100-3,500



390



391

■391

**HENRY KING TAYLOR
(BRITISH, 1799-1868)**

*Shipping in a heavy swell in the
Channel off Dover*

signed 'HK TAYLOR' (lower right, on a
buoy)

oil on canvas

36 x 60 in. (91.4 x 152.4 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

Anonymous sale; Christie's, South
Kensington, 24 November 2001, lot 213.



392

■392

**A NORTH ITALIAN WALNUT AND
MARQUETRY COMMODE**

CIRCA 1900

38 in. (97 cm.) high; 52½ in. (133 cm.)

wide; 25 in. (63.5 cm.) deep

£1,000-1,500

\$1,500-2,200

€1,400-2,100



393

■393

**A VICTORIAN WALNUT PARTNERS
LIBRARY TABLE**

FIRST HALF 19TH CENTURY

30 in. (76 cm.) high;

58 ½ in. (148.5 cm.) wide

£1,500-2,500

\$2,300-3,700

€2,100-3,500



394

394
AN ITALIAN GAMES COMPENDIUM
 MID-20TH CENTURY

Includes plastic tokens for various games
 30 in. (76.5 cm.) wide

£1,000-1,500

\$1,500-2,200

€1,400-2,100



395

395
A DEACTIVATED CHROME-PLATED AMERICAN .45
'1928A1' THOMPSON SUBMACHINE GUN
 AUTO-ORDNANCE CORPORATION, BRIDGEPORT,
 CONNECTICUT, USA, SERIAL NO. 324772

With chrome-plated 50-round 'Type L' drum magazine, and
 gold-coloured Cutts compensator
 34 in. (86 cm.) long

£2,000-3,000

\$3,000-4,400

€2,800-4,200



396

396
A REGENCY MAHOGANY LIBRARY BERGERE
 EARLY 19TH CENTURY

39 in. (99 cm.) high; 25¼ in. (64 cm.) wide; 28 in. (71 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500

397
A MAHOGANY GILT-METAL MOUNTED BIBLIOTHEQUE
 OF DIRECTOIRE STYLE, LATE 19TH CENTURY

70 in. (178 cm.) high; 40 in. (101.5 cm.) wide;
 16 in. (40.5 cm.) deep

£1,200-1,800

\$1,800-2,700

€1,700-2,500



397



398 (part)



399

398

A SET OF THIRTEEN LINOCUTS ENTITLED 'ANNABEL'S'
BY CARTOONIST NICHOLAS GARLAND, PUBLISHED BY
MARK BIRLEY, LONDON

Also including two larger prints by Garland (15)

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

399

WILLIAM ETTY, R.A. (YORK 1787-1849)

Study of a female nude

oil on board
9½ x 11¼ in. (23.3 x 28.6 cm.)

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

PROVENANCE:

The Collection of the Late John Appleby; Christie's, London,
4 November 2010, lot 331.



400

400

MARIO TESTINO (LIMA B. 1954)

Kate Moss, London, 2006

signed and numbered 'AP 1' in ink, titled, dated and with
copyright credit (on a label attached to the reverse)

chromogenic print, unframed
image: 16¼ x 21 in. (41.2 x 53.4 cm.)
sheet: 20 x 24 in. (50.8 x 61 cm.)

This print is number 'AP 1' from the edition of 175 + 25 Artist's
Proofs and is sold with a certificate of authenticity dated 9 July
2014.

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

■401

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

PROBABLY RUSSIAN, LATE 19TH CENTURY, THE TOP
LATER

52½ in. (133 cm.) high; 46½ in. (118 cm.) wide;
13½ in. (34 cm.) deep

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



401

402**MATHER BROWN
(BOSTON 1761-1831 LONDON)**

Portrait of George Fermor, 3rd Earl of Pomfret (1768-1830), half-length, wearing the uniform of a Captain in the Northamptonshire Militia

signed 'M. Brown' (lower right)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

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

PROVENANCE:

By descent through the sitter's family, Hesketh sale; Sotheby's, Easton Neston, 17th May 2005, lot 159.
Anonymous sale; Christie's, South Kensington, 29 October 2010, lot 127.

LITERATURE:

H. Avray Tipping, 'Easton Neston, Northamptonshire, The Seat of Sir Thomas Fermor-Hesketh Bt', *Country Life*, Vol. XXIV, 14th November 1908, p. 673, illustrated.



402



403

403**JEAN HUGO
(PARIS 1894-1984 LUNEL)**

Portrait of Fosca Munster

signed 'Jean Hugo' (lower right)
tempera on board
16½ x 12¾ in. (41 x 32.6 cm.)

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

PROVENANCE:

Collection Hugo; Victor, Georges, Jean, Christie's; Paris, 4 April 2012, lot 393.



404

404**A NICKEL-PLATED ENGINE
TURBINE LOW TABLE**

20TH CENTURY

Most of the rotating blades inscribed
'BR23728 / RRR6V / CHR8T/L'
18 in. (46 cm.) high; 55 in. (139.5 cm.)
wide; 45 in. (114 cm.) deep

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

405**A DEACTIVATED CHROME-PLATED
BRITISH .303 VICKERS MACHINE
GUN**

SERIAL NO. V4747, CIRCA 1943

With tripod, a water canister, and canvas
belt with some inert .303 cartridges
(The gun) 43½ in. (110.5 cm.) long (4)

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



405



406

■406

AFTER SIR PETER PAUL RUBENS

Marie de' Medici, Queen of France (1573-1642), in a black dress and lace ruff and cuffs, with pearl earrings and necklace

oil on canvas

57 x 42¼ in. (144.8 x 107.5 cm.); in a George III giltwood leaf-wrapped reeded frame

After the painting in Museo del Prado, Madrid.

£4,000-6,000

\$5,900-8,900

€5,600-8,300

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



407

407

MANNER OF HANSEWORTH

Richard Bertie (ca. 1517-1582), bust-length, in an embroidered doublet and plumed hat

with identifying inscriptions (upper left and right), the sitter's coat-of-arms and motto (upper left)

oil on canvas

27½ x 24¼ in. (69 x 61.6 cm.); in a late 17th century carved and gilded 'bunched fruit' frame

After the painting at Grimthorpe Castle, Lincolnshire.

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE FOR LOTS 407-417:

By descent in the sitter's family to Montague Peregrine Albemarle Bertie, 12th Earl of Lindsey (1861-1938), of Uffington House, Lincolnshire, and by descent to his daughter, Lady Muriel Felicia Vere Barclay-Harvey (1893-1980), Ayton Castle, Berwickshire.



408

408

ENGLISH SCHOOL, 17TH CENTURY

Peregrine Bertie, 13th Baron Willoughby de Eresby (1555-1601), in damascened armour, wearing an earring with an eye and two arrows, in a sculpted oval

with identifying inscription (on the reverse)

oil on canvas, laid down on panel

25½ x 30½ in. (64 x 76.5 cm.), with later additions of 2½ in. (7.2 cm.) to all edges; in a George II carved and gilded frame surmounted by a coronet

After the painting at Rockingham Castle, Leicestershire.

£2,000-4,000

\$3,000-5,900

€2,800-5,500

PROVENANCE:

See lot 407

■409

ENGLISH SCHOOL, 17TH CENTURY

Posthumous portrait of Peregrine Bertie, 13th Baron Willoughby de Eresby (1555-1601), in damascened armour with richly embroidered collar and cuffs, the battle at Bergen op Zoom beyond

with identifying inscription and coat-of-arms (centre right)
oil on canvas

36¾ x 29½ in. (93.3 x 74 cm.), in a Mannerist style gilt and composition frame

Another version of this portrait is at Grimsthorpe Castle, Lincolnshire.

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

See lot 407



409

■410

**AFTER JOHN CLOSTERMAN
(OSNABRÜCK 1660-1711 LONDON)**

Elizabeth, Lady Fitzwalter (1675-1738), three-quarter-length, as Diana

with identifying inscription and sitter's coat-of-arms (lower right)

oil on canvas

49½ x 40½ in. (126.5 x 103 cm.); in an 18th Century English carved giltwood frame

A variant after the painting at Grimsthorpe Castle, Lincolnshire.

£5,000-8,000

\$7,400-12,000

€7,000-11,000

PROVENANCE:

See lot 407



410

■411

FOLLOWER OF SIR PETER LELY

Montague Bertie (1608-1666), 2nd Earl of Lindsey, 15th Lord Willoughby of Eresby, Lord Great Chamberlain, in Garter robes, with the chain of the Order of St. George, a baton in his right hand

with identifying inscription, the sitter's coat-of-arms and the motto of the Order of the Garter (upper right)

oil on canvas

50 x 40 in. (127.1 x 101.6 cm.)

£4,000-6,000

\$5,900-8,900

€5,600-8,300

PROVENANCE:

See lot 407



411



412

■412

FRANCIS HAYMAN (?EXETER ?1708-1776 LONDON)

Peregrine Bertie (1709-1777), bust-length, in a green coat and embroidered waistcoat

the sitter's coat-of-arms and motto (upper left), identifying inscription (on the reverse)
oil on canvas, unlined, in a late 17th Century carved and gilded frame

30 x 25 in. (46.7 x 63.5 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

See lot 407

We are grateful to Brian Allen for confirming the attribution of this lot, after inspection of the original.



413

■413

ENGLISH SCHOOL, 18TH CENTURY

Charles Bertie (d. 1754), of Uffington, aged 19, bust-length

with identifying inscription and sitter's coat-of-arms (upper left)
oil on canvas, oval
30 $\frac{3}{8}$ x 26 $\frac{1}{2}$ in. (78 x 67.1 cm.); in a George III carved and gilded
gadrooned frame

Sold together with a portrait of the Marquis of Lindsey (1686-1742) in a red coat by Charles D'Agar (1669-1723) (2)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

See lot 407



414

■414

JOHN HAMILTON MORTIMER (EASTBOURNE 1741-1779 LONDON)

Peregrine Bertie (1709-1779), of Lincoln's Inn, second son of Charles Bertie (1678-1730), aged 60, bust-length

with identifying inscription 'Peregrine Bertie Aetat 60./J'.
Mortimer Pinxt.1769' (upper right), sitter's coat-of-arms (upper left)

oil on canvas, oval
28 x 25 in. (78 x 67.3 cm.); with later additions of 1 $\frac{1}{2}$ in. (3.8 cm.)
to all edges

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

See lot 407

415

**ATTRIBUTED TO JOHN HAYLS
(ACTIVE C. 1645-1679 LONDON)**

Charles Bertie (1678-1730), Rector of Uffington, bust-length, in a black slashed coat and lawn collar

oil on canvas

30 x 25 in. (76.1 x 63.4 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

See lot 407



415

416

ENGLISH SCHOOL, EARLY 18TH CENTURY

Miss Bertie, of Low Leyton, Lincolnshire, as a young girl, half-length

with identifying inscription (on the reverse)

oil on canvas, oval

26 x 22 in. (66 x 55.8 cm.); in a George III carved and gilded

frame

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

See lot 407



416

417

**ATTRIBUTED TO SIMON PEETERZ VERELST
(THE HAGUE 1644-1710 OR 1721 LONDON)**

Mary Bertie (d. 1679), wife of the Hon. Charles Bertie (1635-1711) née Tryon, half-length, as Flora

with identifying inscription and sitter's coat-of-arms (upper left)

oil on canvas

29¼ x 25 in. (75.5 x 63.5 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

See lot 407



417



418



419



420



420

418
CIRCLE OF JOHN CLOSTERMAN
(OSNABRÜCK 1660-1711 LONDON)

Portrait of a gentleman, half-length, in an ochre coat, with a red mantle and stock; and Portrait of a lady, half-length, in a blue dress with gold lining and a red wrap

oil on canvas, oval
29¼ x 24½ in. (74.3 x 60.9 cm.)

£3,000-5,000

(2) a pair

\$4,500-7,400

€4,200-6,900

419
CIRCLE OF CORNELIS JONSON VAN CEULEN I
(LONDON 1593-1661 UTRECHT)

Portrait of a lady, traditionally identified as Lucy Russell, Countess of Bedford (1580-1627), in a pink bodice

oil on oak panel
24¾ x 20½ in. (63.4 x 52.7 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

Anonymous sale [C. van Koert, Sussex]; Christie's, London, 25 March 1927, lot 28 (50 gns. to Leggatt).

420
FOLLOWER OF NICOLAS LANCRET

A courting couple, with other figures in a wooded landscape; and A piper playing to milkmaids in a wooded landscape - en bleu

oil on canvas, laid down on panel, oval
31½ x 40¼ in. (80 x 102.4 cm.)

£2,000-3,000

(2) a pair

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Mallett, London.

The first canvas is based on a composition by Nicolas Lancret sold in these Rooms 7 July 1987, lot 162.



421



421

■ 421

FOLLOWER OF PAOLO DE MATTEIS

Flora; and Ceres

oil on canvas

39¼ x 49¾ in. (99.6 x 126.2 cm.)

£6,000-8,000

(2) a pair

\$8,900-12,000

€8,400-11,000

422

LEIDEN SCHOOL, C. 1630-1650

Portrait of an old woman, traditionally identified as Rembrandt's mother

with signature 'G. Dou' (lower left)

oil on panel

10¼ x 8¼ in. (26 x 21 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



422

PROVENANCE:

Anonymous Sale; Christie's, London, 5 December 1941, lot 126, as 'Rembrandt' (190 gns to Smith).

We are grateful to Fred Meijer and Ellis Dullaart of the RKD, The Hague, for their assistance in cataloguing this lot.

422A

BENJAMIN BARKER OF BATH (PONTYPOOL 1776-1838 TOTNES)

An extensive wooded landscape with herdsmen and cattle

oil on canvas

15 x 19¼ in. (38.1 x 49 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

We are grateful to Dr Susan Sloman for confirming the attribution of the present lot.



422A



423



425



426



424

423
AFTER SIR PETER PAUL RUBENS

Four Studies of the Head of a Moor, a detail

oil on canvas
14 x 11 in. (35.5 x 27.9 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

After the painting in the Musées Royaux des Beaux-Arts, Brussels.

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION (LOTS 54,425,426,428,430,438,440,443)

***425**

CIRCLE OF BARTOLOMEO RAMENGI, CALLED BAGNACAVALLO (BAGNACAVALLO 1484-1542 BOLOGNA)

The Madonna and Child, holding an orb

oil on panel
24 $\frac{3}{8}$ x 18 in. (61.8 x 46.2 cm.), with later additions of circa $\frac{3}{8}$ in. (0.8 cm.) on all sides

£4,000-6,000

\$5,900-8,900

€5,600-8,300

424
ATTRIBUTED TO PETER HARDIMÉ (ANTWERP 1677-1758)

Roses, tulips and carnations in a porcelain vase, on a stone ledge

oil on canvas
25 $\frac{1}{4}$ x 30 $\frac{3}{8}$ in. (64.1 x 77.2 cm.)

£2,500-3,500

\$3,700-5,200

€3,500-4,800

For more information on this lot please see www.christies.com.

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION (LOTS 54,425,426,428,430,438,440,443)

***426**

JACOPO AMIGONI (VENICE 1675-1752 MADRID)

Hercules outside the gates of Mycenae, with the skin of the Nemean Lion

oil on canvas
37 x 31 $\frac{1}{8}$ in. (94 x 80.7 cm.)

£6,000-8,000

\$8,900-12,000

€8,400-11,000

PROVENANCE:

Anonymous sale [The Property of a Lady]; Christie's, London, 9 February 1979, lot 45, as 'Francesco Zuccarelli'.



427

■427

**ATTRIBUTED TO JERONYMUS VAN DIEST
(THE HAGUE 1631-1677)**

A Dutch Kaag tied up to a quay, a Man-of-war weighing anchor beyond

oil on panel
33¼ x 46¼ in. (84.5 x 117.5 cm.)

£2,000-4,000

\$3,000-5,900
€2,800-5,500

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION
(LOTS 54,425,426,428,430,438,440,443)

*428

VENETIAN SCHOOL, C. 1750

The Piazza San Marco, Venice, looking South, with the Campanile

oil on canvas
20¾ x 28½ in. (52.5 x 71.4 cm.)

£4,000-6,000

\$5,900-8,900
€5,600-8,300



428



429

429

MANNER OF FRANCESCO GUARDI

A view of San Giorgio Maggiore, Venice

oil on canvas, unframed
18½ x 25 in. (47 x 63.5 cm.)

£3,000-5,000

\$4,500-7,400
€4,200-6,900

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION
(LOTS 54,425,426,428,430,438,440,443)

*430

MANNER OF GIACOMO GUARDI

The Island of San Cristoforo, near Murano, Venice

oil on canvas
13 x 16⅞ in. (32.8 x 42.8 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



430



431

■431
NORTH ITALIAN SCHOOL, CIRCA 1790
Hercules and Omphale

oil on canvas
 34¾ x 48½ in. (87.2 x 123 cm.)
 in a Piedmontese frame, late 18th Century, in the manner of
 Giuseppe Maria Bonzanigo, carved with grotesque motifs
 £3,000-5,000 \$4,500-7,400
 €4,200-6,900



432

■432
AFTER PAOLO CALIARI, IL VERONESE
The Choice between Virtue and Vice

oil on canvas, unlined
 42¾ x 57½ in. (107.6 x 147 cm.), in a late 17th Century English
 running pattern frame
 £2,000-3,000 \$3,000-4,400
 €2,800-4,200

After the picture in the Museo del Prado, Madrid.



433

■433
VENETIAN SCHOOL, 17TH CENTURY
The Triumph of Aurora

oil on canvas
 38 x 57½ in. (96.5 x 146 cm.)
 £4,000-6,000 \$5,900-8,900
 €5,600-8,300



434

434
CIRCLE OF FRANCESCO FIDANZA
(ROME 1747-1819 MILAN)

A Mediterranean harbour, fisher folk pulling nets, shipping moored in a calm beyond

oil on canvas
 30 x 49 in. (76 x 124.5 cm.)

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

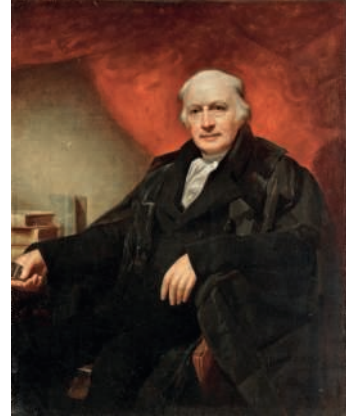
436
STUDIO OF SIR JOSHUA REYNOLDS,
P.R.A. (DEVON 1723-1792 LONDON)

Venus and Cupid or 'The Wanton Bacchante'

oil on canvas
 50¼ x 40 in. (127.4 x 101.5 cm.)

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

For more information on this lot please see www.christies.com.



435



436

435
FOLLOWER OF SIR HENRY
RAEBURN

Portrait of Professor John Hunter (1745-1837), half-length, seated

oil on canvas
 50 x 40½ in. (127 x 102 cm.)

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

This work relates to a bust-length portrait of John Hunter, attributed to Samuel MacKenzie (1785-1847), in the collection at St. Andrews University, Scotland.

437
CIRCLE OF JOHN HAMILTON
MORTIMER (EASTBOURNE 170-1799
LONDON)

Portrait of a gentleman, small full-length, in a grey coat with a brown trim and matching waistcoat

oil on canvas
 30¼ x 22¼ in. (76.6 x 56.6 cm.)

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



437



438

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION
(LOTS 54,425,426,428,430,438,440,443)

***438**

VENETIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in oriental costume, with a portrait miniature of his wife; and Portrait of a lady, half-length, in oriental costume, with a portrait miniature of her husband

oil on canvas

28¼ x 28¾ in. (71.7 x 55.3 cm.)

(2) a pair

£10,000-20,000

\$15,000-30,000

€14,000-28,000

■439

MANNER OF BARTOLOMEO BIMBI

Citri et Aurea: A still life of lemons; and A still life of oranges

the first inscribed 'CITRI'; the second 'ET AUREA'
oil on canvas, circular, unframed
each 39 in. (99 cm.) diam.

£3,000-5,000

(2) a pair

\$4,500-7,400

€4,200-6,900



439



440

PROPERTY FROM A DISTINGUISHED SWISS
COLLECTION (LOTS 54,425,426,428,430,438,440,443)

***440**

**JAN PEETER VERDUSSEN
(ANTWERP C. 1700-1763 AVIGNON)**

*Cows, sheep, and other animals in a
barn interior, with peasants resting in
the foreground*

signed 'P. verdussen' (lower left)

oil on canvas

24½ x 30¾ in. (62.2 x 78 cm.)

£2,500-3,500

\$3,700-5,200

€3,500-4,800



441

442

**CIRCLE OF JACQUES LAURENT
AGASSE (GENEVA 1767-1849
LONDON)**

*Portrait of Calmady Hamlyn (1775-
1846), small full-length, in a black
coat and breeches, with his horse, a
view of Yes Tor in Dartmoor beyond*

oil on panel

24¼ x 18½ in. (61.6 x 47 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

For more information on this lot please
see www.christies.com.



442

441

**ATTRIBUTED TO JEAN-BAPTISTE
PILLEMENT (LYON 1728-1808)**

Women bathing at a rocky pool

oil on canvas

15¼ x 18¼ in. (38.6 x 46.3 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROPERTY FROM A DISTINGUISHED SWISS
COLLECTION (LOTS 54,425,426,428,430,438,440,443)

***443**

**JOSEF THOMA (AUSTRIAN, 1828-
1899)**

Fishing boats moored

signed 'J. Thoma' (lower right)

oil on canvas

37¾ x 29 in. (95.9 x 73.7 cm.)

£2,000-4,000

\$3,000-5,900

€2,800-5,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 15
April 1999, lot 112.



443



444



444

444
EDWARD REGINALD FRAMPTON, R.O.I., R.B.A.
(THORNTON HEATH 1872-1923 PARIS)

A maiden enthroned; and A maiden in her bedchamber

the first signed with initials and dated 'E.R.F 1901' (lower right)
 pencil and watercolour on paper, unframed
 11 x 7¼ in. (27.9 x 18.4 cm.); and 12¼ x 6 in. (31.2 x 15.3 cm.) (2)

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



445

445
EDWARD REGINALD FRAMPTON, R.O.I., R.B.A.
(THORNTON HEATH 1872-1923 PARIS)

The forest at night

inscribed and dated 'BK 1919' (lower centre)
 pen and black ink, watercolour and metallic paint on vellum laid
 down on board, unframed
 9½ x 6¾ in. (24.2 x 17.2 cm.)

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



446

446
WILLIAM LEIGHTON LEITCH, R.I.
(GLASGOW 1804-1883 ST. JOHN'S WOOD)

Rialto bridge, Venice

signed, inscribed and dated 'W. L. Leitch Venice/1854'
 (lower right)
 pencil and watercolour heightened with touches of white on
 paper
 5¼ x 8 in. (13.3 x 20.3 cm.)

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

447

**SIR HERBERT PELHAM EDWIN HUGHES-STANTON
(LONDON 1870-1937)**

Corfu, Greece

signed and dated 'HUGHES-STANTON 1910' (lower left)

oil on canvas

15¼ x 19¼ in. (38.6 x 48.8 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

Anonymous Sale; Christie's, London, 12 November 1971, lot 148.



447

λ448

MARCEL DYF (PARIS 1899-1985 BOIS D'ARCY)

Blé et village de Provence

signed 'Dyf' (lower right)

oil on canvas

15 x 18 in. (38.1 x 46 cm.)

This work is registered in the Marcel Dyf archive under no. 3915.

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Falle Fine Art, Jersey.



448

449

JOSEPH MISRAKI (AL-MAHALLA AL-KUBRA 1895-?)

La guinguette au bord de l'eau

signed and dated 'Misraki 20' (lower left)

oil on canvas

29 x 36½ in. (72.7 x 92.8 cm.)

£2,000-4,000

\$3,000-5,900

€2,800-5,500

PROVENANCE:

Anonymous sale; Christie's, London, 21 October 1988, lot 513.

Anonymous sale; Phillips, London, 7 December 1999, lot 20.

with Hollywood Road Gallery, London.



449

450 No Lot



451

λ451

YVES BRAYER (VERSAILLES 1907-1990 PARIS)

Provence landscape with figures on a path

signed 'YVES BRAYER' (lower left)

watercolour on paper

17 x 23 in. (43.2 x 58.4 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200



452

λ452

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

From Amet Haveli, Udaipur 2

signed 'Ken Howard' (lower right)

oil on canvas-board

10 x 12¼ in. (25.3 x 31.1 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100



453

λ453

CHARLES MOZLEY (SHEFFIELD 1914-1991 KEW)

The railway bridge, Kew

signed 'Mozley' (lower right)

oil on canvas-board

19½ x 23¾ in. (49.8 x 60.3 cm.)

£1,000-2,000

\$1,500-3,000

€1,400-2,800

454

**JULES PASCIN (VIDIN 1885-1930
PARIS)**

Au café

signed 'pascin' (lower left), with atelier
stamp (on the reverse)
pen and black ink and coloured wash
on paper
9½ x 13¾ in. (24 x 33.6 cm.)

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

PROVENANCE:

with Whitford Fine Art, London.



454

455

**JULES PASCIN (VIDIN 1885-1930
PARIS)**

Au théâtre

signed 'Pascin' (lower right), with atelier
stamp (on the reverse)
pen, ink and watercolour on paper
9¾ x 8 in. (24.8 x 22 cm.)

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

PROVENANCE:

with Waddington Fine Art, London.

PROPERTY OF A PRIVATE NEW JERSEY COLLECTOR

***456**

**ALEXANDRE IACOVLEFF
(ST PETERSBURG 1887-1938 PARIS)**

Portrait of a man wearing a telpek

with artist's stamp (lower right)
sanguine and charcoal on paper
30 x 24 in. (76.2 x 61 cm.)

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



455



456

For more information on this lot please
see www.christies.com.

457

**JOSEPH EDWARD SOUTHALL,
R.W.S., R.B.S.A., N.E.A.C.
(NOTTINGHAM 1861-1944)**

Grazing sheep, Watchet, Somerset

signed with monogram and dated '24.
IX.1915' (lower right)
pencil and pastel on buff paper
8 x 11½ in. (20.2 x 29.2 cm.)

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



457

For more information on this lot please
see www.christies.com.



458



459

458
ALBERT GOODWIN, R.W.S.
(MAIDSTONE 1845-1932 LONDON)

Lake Lucerne, Switzerland

signed with monogram and dated '91' (lower right) and inscribed 'Lucerne.' (lower left)
 watercolour with scratching out on paper
 17½ x 11 in. (44.2 x 35 cm.)

£3,000-5,000

\$4,500-7,400
 €4,200-6,900

PROVENANCE:
 with Chris Beetles, Ltd., London.

459
ALBERT GOODWIN, R.W.S.
(MAIDSTONE 1845-1932 LONDON)

Cloud-capped Pilatus, Lucerne

signed and dated 'Albert Goodwin 1907' (lower right) and inscribed 'Cloudcapped Pilatus/ Lucerne.' (lower left)
 pencil, watercolour and bodycolour on paper
 10¼ x 14¼ in. (25.8 x 36 cm.)

£1,500-2,500

\$2,300-3,700
 €2,100-3,500

460
ALBERT GOODWIN, R.W.S.
(MAIDSTONE 1845-1932 LONDON)

The Burgenstock from Stens

signed 'Albert Goodwin' (lower right) and inscribed 'The Burgenstock fm Stens' (lower left)
 pen and brown ink, watercolour and bodycolour on paper
 6½ x 9 in. (16.5 x 22.9 cm.)

£1,000-1,500

\$1,500-2,200
 €1,400-2,100

PROVENANCE:
 Anonymous sale; Sotheby's, London, 4 March 1992, lot 246.

461
ALBERT GOODWIN, R.W.S.
(MAIDSTONE 1845-1932 LONDON)

Antibes

signed with monogram (lower right) and inscribed 'Antibes' (lower left)
 pencil and watercolour on paper
 8¼ x 10½ in. (21 x 26.5 cm.)

£1,200-1,800

\$1,800-2,700
 €1,700-2,500



460



461



462 (part)



462 (part)

462

ALBERT GOODWIN, R.W.S.
(MAIDSTONE 1845-1932 LONDON)

Martigny; and Thun, Switzerland

the first signed 'A. Goodwin' (lower left); the second signed 'Albert Goodwin' (lower right) and inscribed 'Thun.' (lower left) pencil, pen and brown ink and watercolour on paper 9 x 11 in. (22.8 x 28 cm.); and 8 x 11¼ in. (20.3 x 28.5 cm.) (2)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

the first with J.S. Maas & Son, Ltd., London.

463

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

Carenabia, Lake Como

signed with initials 'H B B' (lower left) pencil, watercolour and bodycolour, on grey paper 6½ x 9¾ in. (16.5 x 24.5 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

PROVENANCE:

with Chris Beetles, Ltd., London.

464

ALBERT GOODWIN, R.W.S.
(MAIDSTONE 1845-1932 LONDON)

Meiringen, Switzerland

signed and dated 'Albert Goodwin '96' (lower right) and inscribed 'Meiringen' (lower left) pencil and watercolour with scratching out on paper 7 x 9¾ in. (17.8 x 24.7 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500



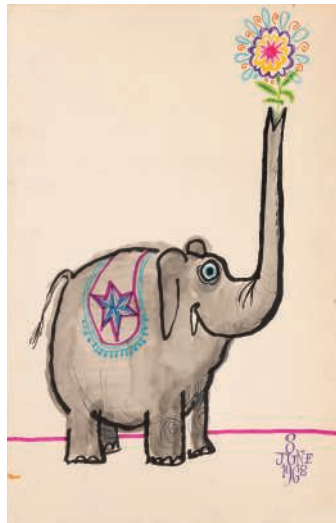
463



464



465



466



467



468

λ465

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

The Americanisation of Europe: Credit Cards

signed, inscribed and dated 'Ronald Searle/-For Effie & Valerios /with love from Ronald.1970/' (lower right), inscribed again '[Venture magazine 1966]' (lower left)

pencil, pen and black ink and coloured wash on paper

17¼ x 12½ in. (31.7 x 45 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

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

λ466

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

Elephant Birthday card

dated '8/JUNE/1968' (lower right), signed and inscribed 'Happy/Birthday/ELEFAS!!!/Enormous Elefant [sic] love/& millions of kisses/from/Mo/&/Ronald' (on the inside of the card)

pen and black ink, coloured pens and grey wash on paper, unframed

19¼ x 12¾ in. (50.3 x 32.5 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

λ467

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

A man smoking

signed, inscribed and dated 'For Valerios/Ronald Searle/June 1962' (lower right)

brown ink on paper, unframed

18 x 15¼ in. (45.6 x 38.7 cm.)

£1,000-1,500

\$1,500-2,200

€1,400-2,100

λ468

JOAN GONZÁLEZ (BARCELONA 1868-1908)

Femme en noir

signed 'J GONZALEZ' (lower right)

charcoal on paper

13 x 10 in. (33 x 25.4 cm.)

£1,000-2,000

\$1,500-3,000

€1,400-2,800

469

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

Le Narcisse

signed 'Erté' (lower right) with studio stamp (on the reverse)
bodycolour on paper
14¼ x 10½ in. (36.2 x 26.7 cm.)
Executed in 1958.

£1,200-1,800

\$1,800-2,700
€1,700-2,500



469



470

470

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

Deux Chanteuses

signed 'Erté' (lower right), with studio stamp (on the reverse)
pencil and bodycolour on paper
14 x 10¾ in. (35.6 x 27 cm.)
For *Le Narcisse*, 1956.

£1,200-1,800

\$1,800-2,700
€1,700-2,500

471

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

Danseuse pour le spectacle Africain

signed 'Erté' (lower right), with studio stamp (on the reverse)
pencil and bodycolour on paper
14¾ x 10¾ in. (37.5 x 27.4 cm.)
Executed in 1959.

£1,200-1,800

\$1,800-2,700
€1,700-2,500



471



472

472

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

L'Epouventail

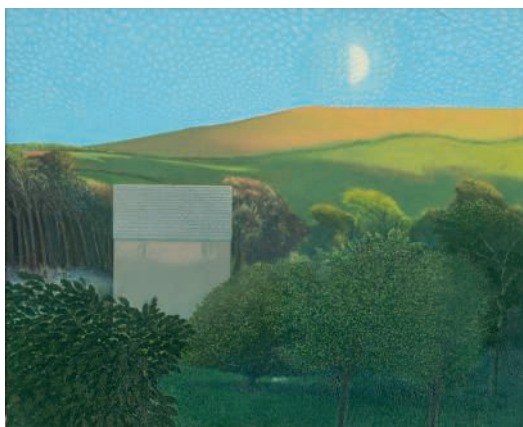
signed 'Erté' (lower right), with studio stamp (on the reverse)
pencil and bodycolour on paper
14¾ x 10¾ in. (37.5 x 27.4 cm.)
For *Folies Pigalle*, June 1959.

£1,200-1,800

\$1,800-2,700
€1,700-2,500



473



474

λ473

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

Dickie Platt Stimulus IV

signed 'J BRATBY' (on the canvas overlap)

oil on canvas

22 x 17¼ in. (55.8 x 45.2 cm.)

£1,500-2,500

\$2,300-3,700

€2,100-3,500

50 YEARS OF CONNOISSEURSHIP: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 54, 474, 477-481, 489)

λ474

DAVID INSHAW (WEDNESFIELD B. 1943)

Landscape

oil on canvas

13 x 16½ in. (33 x 40.6 cm.)

£2,000-3,000

\$3,000-4,400

€2,800-4,200

PROVENANCE:

with Waddington Galleries, London.

475 No Lot

476

GUSTAVO NOVOA (VALPARISO, B. 1939)

Emerald pond

signed 'G.Novoa' (lower right)

acrylic on canvas

20 x 24 in. (50.8 x 61 cm.)

£3,000-5,000

\$4,500-7,400

€4,200-6,900

PROVENANCE:

with Wally Findlay Galleries, Palm Beach.



476



477



478



479



480



481

λ477
DAVID INSHAW
 (WEDNESFIELD B. 1943)
Juliet

oil on card
 9 7/8 x 5 7/8 in. (23 x 15 cm.)
 Painted in 1980.

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

PROVENANCE:
 with Waddington Galleries, London.

λ479
DAVID INSHAW
 (WEDNESFIELD B. 1943)
Robin

oil on canvas
 14 1/8 x 14 in. (36 x 35.5 cm.)
 Painted in 1977.

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

PROVENANCE:
 with Waddington Galleries, London.

λ481
NICHOLAS HELY-HUTCHINSON
 (BRITISH B. 1955)
Achill Landscape

signed with initials 'NHH' (lower right)
 oil on canvas-board
 6 x 16 in. (15 x 40.5 cm.)

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

PROVENANCE:
 with Montpelier Studio, London.

λ478
NICHOLAS HELY-HUTCHINSON
 (BRITISH B. 1955)
Fishing Boat in Newlyn Harbour

signed with initials 'NHH' (lower right)
 pen and black ink and bodycolour on
 paper
 11 x 18 1/2 in. (28 x 47 cm.)
 Painted in 1992.

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

PROVENANCE:
 with Montpelier Studio, London.

λ480
EILEEN AGAR, R.A.
 (BUENOS AIRES 1899-1991 LONDON)
Oval object

signed 'AGAR' (lower right)
 pencil, pastel and felt-tip pen on paper
 8 3/4 x 11 1/4 in. (21 x 28.5 cm.)
 Executed circa 1969/70.

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

PROVENANCE:
 with Contemporary Art Society Market,
 London.



482



484



485



483

■ λ.482

AFTER PABLO PICASSO

Femme au chapeau a pompons et au corsage imprimé

embroidered with signature (lower right)

wool tapestry in colours

47 x 36 in. (120 x 91 cm.)

published by Desso, Netherlands, under the license of
succession Picasso-Paris, no. '188/500'

£1,000-1,500

\$1,500-2,200

€1,400-2,100

■ λ.483

AFTER PABLO PICASSO

Le Visage de la paix, vert

with embroidered signature 'Picasso' (lower left)

wool tapestry in colours

35½ x 59 in. (90 x 150 cm.)

published by Desso, Netherlands, under the license of
succession Picasso-Paris, no. '31/500'

£1,000-1,500

\$1,500-2,200

€1,400-2,100

λ.484

PABLO PICASSO (MÁLAGA 1881-1973 MOUGINS)

Picador (A.R. 160)

stamped and marked 'Edition Picasso / Madoura Plein Feu /
Edition Picasso' (underneath)

white earthenware ceramic plate with black oxide and white
glaze

Diameter: 7½ in. (19 cm.)

Conceived in 1952 and executed in an edition of 500.

£1,000-1,500

\$1,500-2,200

€1,400-2,100

λ.485

ROBERT MARC (AUXERRE 1943-1999 PARIS)

Cubist work

oil on canvas

11½ x 15½ in. (29.3 x 39.3 cm.)

Painted between 1975-80.

£1,500-2,500

\$2,300-3,700

€2,100-3,500

PROVENANCE:

The artist's personal collection and thence by descent.

Annie Fromentin-Sangier has confirmed the authenticity of
this work and it will be included in the forthcoming Robert
Marc *catalogue raisonné* under number H1510.



486



487

■ **λ486**
DAVID BREUER-WEIL (LONDON B. 1965)
Untitled

oil on canvas
 34 x 46¼ in. (86.4 x 117.4 cm.)
 Painted *circa* 2000.

£3,000-5,000

\$4,500-7,400
 €4,200-6,900

■ **λ487**
DAVID BREUER-WEIL (LONDON B. 1965)
Modern Painter

signed 'Breuer/lieW' (upper left), inscribed 'Modern Painter - an absurd and tragic figure' (on the reverse)
 oil on canvas
 50¼ x 38 in. (127.5 x 96.5 cm.)
 Painted *circa* 2000.

£3,000-5,000

\$4,500-7,400
 €4,200-6,900



488



489

λ**488**
JULIUS BISSIER (FREIBURG IM BREISGAU 1893-1965)
ASCONA)
 A9.6.57

signed and titled 'Jules Bissier/A9.6.57' (upper left)
 tempera on canvas
 7 x 8¼ in. (17.8 x 22.8 cm.)

£8,000-12,000

\$12,000-18,000
 €12,000-17,000

PROVENANCE:
 Anonymous Sale; Christie's South Kensington, 1 April 2004, lot 208.

50 YEARS OF CONNOISSEURSHIP: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 54, 474, 477-481, 489)

■ ***489**
JACK LEMBECK (ST. LOUIS B. 1942)
Maple Magic IV

acrylic on canvas, unframed
 60¼ x 51 in. (153 x 129.5 cm.)
 Executed in 1963.

£1,500-2,500

\$2,300-3,700
 €2,100-3,500

PROVENANCE:
 with Hokin Gallery, Palm Beach.

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CONDITIONS OF SALE - BUYING AT CHRISTIE'S

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1 BEFORE THE SALE

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3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find 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 documents) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to 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 may 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

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 **x** 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 B1); 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** or 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 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 to bid 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 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 consumption tax or equivalent tax and whether 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 Art Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com; fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale royalty' when any lot created by the artist is sold. We identify these lots with the symbol 'R' 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 1,000,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**), if, within five years of the date of the auction, you satisfy us that your lot is **not authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale.

The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's catalogue description or by a 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 Practices'. 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 '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 opinion which is 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) if Christie's opinion, 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 to your address or to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(iv) Only your 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:

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

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties, goods used under section D3 above; and

(iv) any other amounts, 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 21,

72 Lombard Street, London EC3P 3BT.

Account number: 00172710, sort code: 30-00-02

Swift code: LOYDGB22LT.VX

IBAN (international bank account number): GB81 2000 0200 1727 10.

(ii) Credit Card

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

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashiers' 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.

(vi) 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.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay 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 interest 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 you or our company in the **Christie's Group** may owe us 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 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 another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot

within seven days of the date of the auction.

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

(b) If you have paid for the lot in full but you do not collect the lot within 30 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

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

2 STORAGE

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

(i) change your storage fees while the lot is still at our saleroom; or

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so.

We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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 the receipt 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 to.

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


(b) **Lots made of protected species**
Lots made of or including (irrespective of the percentage) endangered and other protected species of wildlife are marked with the symbol 'R' in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrus ivory, 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. (b) **Lot containing 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  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 buy 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 these countries as 'gold'.

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

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

(h) **Watches**

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

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a . This will not affect your responsibility to pay for the lot. For further information please contact our specialists in charge of the sale. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

1 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 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 if the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

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

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

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

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

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

provenance: the ownership history of a lot.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† Ø	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. 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 reinvoicing 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 Guarantee**
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.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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.

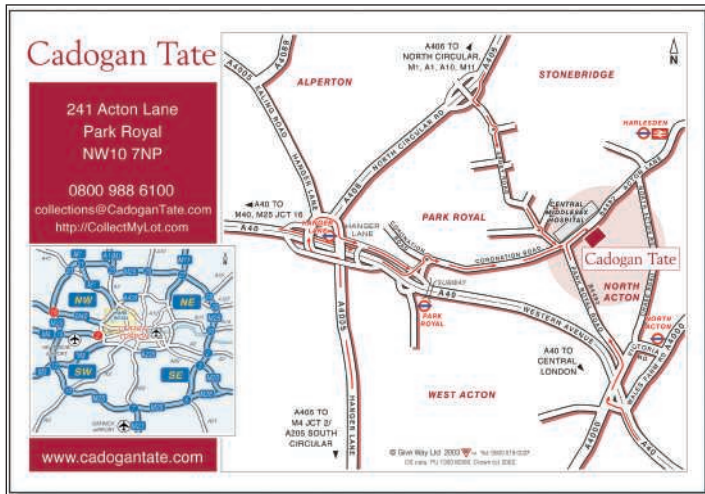
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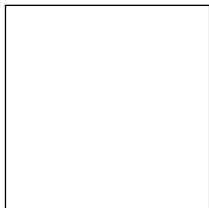
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