



Out of
THE ORDINARY

THE 250TH ANNIVERSARY EDITION

*South Kensington
14 September 2016*

CHRISTIE'S



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Out of THE ORDINARY



THE 250TH ANNIVERSARY EDITION

INCLUDING PROPERTY FROM THE COLLECTION OF DAVID
GAINSBOROUGH ROBERTS

AUCTION

Wednesday 14 September 2016
at 6.30 pm Lots 501-600
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **ROBERTS-14139**

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[25]

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Front and back covers: Lot 524 (detail)

Frontispiece: Lot 571 (detail)



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DAVID GAINSBOROUGH ROBERTS

I've met many larger than life characters in my time here at Christie's, but none that come anywhere close to David Gainsborough Roberts. My first recollection of David was of him walking into the Hangar Saleroom here at Christie's South Kensington, where I was dutifully stationed as porter for a sale preview. David was adorned in a very broad rimmed black fedora hat, floor-length fur-trimmed overcoat, a pair of cowboy boots peeping out below. The overcoat was open at the front revealing the lapels of a denim jacket encrusted with a sea of pin badges. These flanked a kipper tie printed with a psychedelic image of David's lifelong heroine Marilyn Monroe posing over the New York subway grating from the film 'The Seven Year Itch'.

David wandered onto my view and picked up a Malacca cane, its ivory knop fashioned in the form of a human skull and inset with semi-precious gemstone eyes. He turned to me modelling the cane with a swagger and said... 'wa-da-ya think?', I told him.. 'it suits your threads well sir'. He went on to buy the cane in the auction. I later realised his get-up that day had in fact been very muted in comparison to outfits he would later appear in.

David was born in Brixton in 1943, one of two sons brought up by self-made working class parents. The family moved to Margate shortly after where he and his brother grew up. His father Hardy Roberts became a highly successful banker, eventually forming his own merchant bank Hardy Roberts & Son, where David would later join him.

David hated his public schooling which he describes as a 'brutal experience', but the one subject he excelled in was history. He recalls the pivotal moment in his life when as a nine year old an elderly aunt presented him with a wood fragment from Nelson's flagship Victory...

"I thought it was the greatest treasure in the world. My appetite was whetted. From then on every time I visited a museum or antique shop I could see my heroes Nelson, Wellington, Drake and Marlborough. I could lose myself in those places for hours with my imagination in overdrive."

Finding himself at odds with the public school system and his often overbearing father, David's early aspirations to become an actor gave way to several years as a promoter in the no-less brutal world of professional wrestling. He also worked as a music promoter, at one point briefly looking after The Kinks. David would like to think their 1966 hit single 'Dedicated Follower of Fashion' was inspired by his outrageous outfits, he often refers to a canary yellow three piece suit he wore in the 1960's.

David has had one of the most unusual and varied careers of anyone I know, and has always lived life to the full. The one constant is his life has been his fascination in history, the famous and the infamous, and his insatiable appetite in acquiring the memorabilia and ephemera that provided him with that tangible link to the individuals and events that so fascinate him...

"And so I must come to the end of my life of madness, or call it collecting whichever you prefer. I can only say I have enjoyed every moment of it, and although it meant I couldn't always afford continental holidays or steak dinners I wouldn't have changed it for anything."

David has always been a huge friend of Christie's, and we are very honoured that he has chosen us to re-offer many of the items he originally acquired from our auctions. It is David's hope that this sale will inspire a new generation of collectors to be the custodians of these extraordinary items.

Nic McElhatton
Chairman
CHRISTIE'S SOUTH KENSINGTON

All lots from the collection will be highlighted in [blue](#) throughout the catalogue



When it was built in 1912, the RMS *Titanic* was the largest passenger ship on the seas. Four days into its maiden voyage on 14 April 1912, the *Titanic* struck an iceberg and slowly sank into the icy waters of the Atlantic. Of its 2,224, more than 1,500 souls were lost, making it one of the deadliest commercial peacetime disasters in history.



Samuel Ernest Hemming
© Mary Evans Picture Library



Newspaper boy with news of the Titanic Disaster,
14 April 1912 © Alamy



(detail)

This set of keys belonged to Samuel Ernest Hemming, the lamp trimmer on board RMS TITANIC. Aged 43 at the time of the sinking, he had been at sea since the age of 15, and with White Star Line for five years. His duties were 'to mix the paint, and all that kind of thing for the ship, and to look after all the decks, trim all the lamps, and get them in proper order, and to put the lights in at night-time and take them off at daybreak' (taken from evidence Hemming gave to the US Senatorial Titanic Inquiry).

Lightoller came up and said, "Why haven't you gone Hemming?". He replied, "Oh, plenty of time yet, Sir."

On the night of the disaster, Hemming was woken by the impact and discovered that the hissing noise he could hear was coming from air escaping from the exhaust tank. He reported this to Chief Officer Wilde, but after seeing no real reason for concern, went back to his bunk. A few minutes later the ship's joiner came in, followed by the Boatswain who exclaimed, "Turn out you fellows. You haven't half an hour to live. That is from Mr. Andrews, but keep it to yourselves and let no-one know."

However, this was not the case. Sixth Officer Moody said that the boat was not needed and therefore with very little time until the Titanic finally sank, Hemming left the boat and was picked up from the icy cold water by lifeboat number 4.

This lot is sold with copies of letters from the Titanic Historical Society and the Southampton Maritime Museum. Also included are copies of Hemming's account of the disaster and a letter from Hemming's son to his friend, the previous vendor, together with copies of photographs including the group of crew and officers at Washington after the American Enquiry and Hemming on board ship.

*501

R.M.S. TITANIC (1912)

A SET OF FOUR KEYS ON BRASS FOB
CIRCA 1912

The keys of various sizes, the brass fob stamped 'TITANIC' to one side and 'LAMPS' to the other
The longest key: 2 1/8 in. (5.3 cm.) long

(7)

£7,000-10,000

\$9,200-13,000

€8,400-12,000

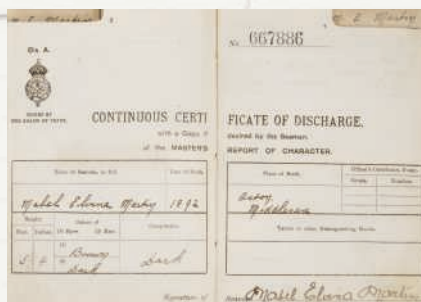
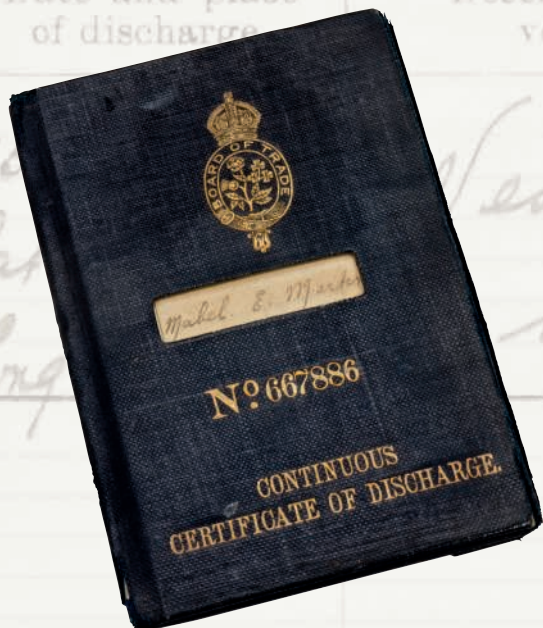
PROVENANCE:

Samuel Ernest Hemming.
Thence by descent to his son.
Gifted to his best friend, the previous vendor.
Onslow's Auctioneers, London, R.M.S. 'TITANIC'
80th Anniversary Exhibition and Auction, 14 April
1992, lot 252.

Date and place of discharge

Description of voyage.

Signature of Master.



Miss Martin in later life

***502**

R.M.S. TITANIC (1912)

A CONTINUOUS CERTIFICATE OF DISCHARGE BOOK

EARLY 20TH CENTURY

Numbered 'No. 667886', belonging to Miss Mabel Elvina Martin, 2nd Cashier of the Titanic, issued to her at Southampton 10th April 1912 and showing her 'date and place of discharge/ 15.4.1912/ Lat 41° 15'n/ Long 50° 14' w', 'Description of voyage/ Vessel lost', 'Signature of Master/ White Star Line s/s Co/ per J. A. Shepherd'
6½ in. (16.5 cm.) high; 4½ in. (11.5 cm.) wide

(2)

£2,000-3,000

\$2,700-3,900
€2,400-3,600



PROVENANCE:

Miss Mabel Elvina Martin (1892-1960)
Thence by descent
Christie's, South Kensington, 5 May 1994, lot 595.

Miss Mabel Elvina Martin was born 18 March 1892 and therefore was just twenty years old when Titanic foundered. She was the 2nd Cashier in the exclusive Ritz restaurant. She was rescued on lifeboat 6.

The lot is also sold with a photograph of Miss Martin in later life.



Titanic stewardesses, 1912. Mabel Bennett sixth from left, wearing Lot 503
© Southampton City Council Seacity Museum

***503**

R.M.S. TITANIC (1912)

A BEAVER LAMB COAT

EARLY 20TH CENTURY

This coat belonged to Mabel Bennett, a stewardess aboard the Titanic. At the time of her rescue, she was in her nightdress with just this coat for warmth. She died in 1974. The coat was given to her great niece in the 1960s and was restyled around the same time by Mays of Southampton.

(2)

£2,000-3,000

\$2,700-3,900
€2,400-3,600

PROVENANCE:

Mabel Bennett
Given to her great niece in the 1960s
Henry Aldridge & Son Auctions, Wiltshire, 26 July 2000, lot 385.

Sold with a letter of provenance from Ms. Bennett's great niece.



R.M.S. Lusitania was launched on 7 June 1907, just ahead of her sister ship *R.M.S. Mauretania*. The ship was the fastest on record and completed 202 trans-Atlantic crossings between 1907 and 1915. She was also the first large passenger ship in the history of sea warfare to be sunk by a submarine without warning in an underwater attack.

When war was declared in August 1914, the *Lusitania* continued her regular service between Liverpool and New York, as if immune to the international situation. On 4 February 1915, the German Government had declared the waters around Great Britain and Ireland to be a war-zone within which all enemy shipping was liable to be sunk. The *Lusitania* embarked on her last voyage from New York to Liverpool on 1 May 1915 with 1,962 people on-board, including 189 Americans. On 7 May, the ship's Captain Turner guided the ship parallel to the south coast of Ireland, unknowingly crossing the path of a German submarine *U-20*, under the command of Walther Schwieger. Just past 2pm, the U-boat fired a single G-type torpedo, hitting the *Lusitania* on her starboard side. The initial explosion was followed a few moments later by another from within the ship's hull, and over the course of 18 short minutes, the *Lusitania* slid beneath the waves, claiming 1,198 lives in its wake.

Although a flotilla of small local craft rescued 764 survivors, the loss of the unarmed passenger ship along with almost two-thirds of those aboard provoked bitter condemnation of Germany and its policy of unrestricted submarine warfare. Apart from the brutality of her sinking, which shocked the civilised world, her loss hastened the United States' entry into World War I and remains, to this day, one of the greatest maritime tragedies of all time.



***504**

R.M.S. LUSITANIA (1915)

A CANVAS AND CORK LIFEBELT

Stencilled to front 'LUSITANIA', white painted, with remains of canvas straps
11 in. (28 cm.) high; 50½ in. (128 cm.) long

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

PROVENANCE:

Christie's, South Kensington, 11 May 2000, lot 13.

This lifebelt was found washed up on a beach near Swansea approximately two weeks after the tragedy and remained in a garden shed for the next eighty-five years.



***505**

R.M.S. LUSITANIA (1915)

AN OAK AND CANE CUNARD DECK CHAIR
EARLY 20TH CENTURY

The headboard with brass plaque engraved *From R.M.S.S. Lusitania Torpedoed 7th May, 1915, (loss to seat)*

34 in. (86.5 cm.) high; 23 in. (58.5 cm.) wide;
50 in. (127 cm.) long

£2,000-3,000	\$2,700-3,900
	€2,400-3,600

PROVENANCE:

Christie's, South Kensington, 17 November 2004, lot 73.



VALERY FRERES & FILS.

***506**

**THE GENERAL ABBATUCCI
A GOLD WATCH CHAIN RECOVERED
FROM THE WRECK OF THE GENERAL
ABBATUCCI**

CIRCA 1860

Of basic belcher-link form incorporating revolving overlap design discs within reeded oval and circular links to a cross-bar terminal
12¾ in. (32 cm.) long

£1,000-1,500

\$1,400-2,000

€1,200-1,800

PROVENANCE:

Christie's, South Kensington, The Abbatucci Cargo, 7 October 1997, lot 123.

The General Abbatucci was a Corsican cargo ship of 282 tons and on 13 May 1869 was sailing from France to Corsica carrying a cargo of treasure comprising jewellery watches and gold coins destined for the Vatican, when it was hit by a Norwegian barquentine and sank within two hours with the loss of 54 lives. The wreck was located in 1996 by the salvage company Blue Water Recoveries and much of it's original cargo was recovered.



***507**

**SIR HENRY MORTON STANLEY GCB
(1841-1904)**

**A SILVER-GILT CARDIFF FREEDOM
CASKET**

BY EDGAR FINLEY AND HUGH TAYLOR,
LONDON, 1890

Containing a leather ended scroll recording Stanley's admission as an Honorary Freeman of Cardiff, together with a miniature leather bound calendar for 1891, retailed by J. T. Barry and Sons, 8 & 9 Duke Street Cardiff, on velvet base with engraved plaque 'PRESENTED TO HENRY MORETON STANLEY ESQUIRE/ WITH THE HONORARY FREEDOM OF THE COUNTY BOROUGH OF CARDIFF,/ IN RECOGNITION OF THE GREAT AND IMPORTANT SERVICES RENDERED TO CIVILIZATION AND COMMERCE THROUGH HIS EXPLORATIONS/ AND TRAVELS RESULTING IN THE OPENING OF THE RESOURCES OF THE/ VAST CONTINENT OF AFRICA. 1890./ ALDERMAN WILLIAM SANDERS J.P. MAYOR J.L. WHEATLEY TOWN CLERK.'

11½ in. (29.5 cm.) high; 17½ in. (44.5 cm.) wide;
11½ in. (29.5 cm.) deep

(2)

£5,000-8,000

\$6,600-10,000

€6,000-9,500



PROVENANCE:

Sir Henry Morton Stanley.

Thence by descent.

Christie's, London, 13 May 1992, lot 62.

"Dr. Livingstone, I presume?" - the now famous question reputedly asked by Stanley upon finding the missionary and explorer, David Livingstone.

Born in Wales in 1841, as John Rowlands, he went to the United States, aged 18. In New Orleans he became friendly with a trader named Stanley, whose name he later adopted. He fought on both sides in the American Civil War and was later retained as a correspondent by James Gordon Bennett, founder of the *New York Herald*. He became an overseas correspondent and found

fame when he discovered the missionary David Livingstone who had disappeared in East Africa. He later became MP for Lambeth North (1895-1900) and was made Knight Grand Cross of the Order of the Bath in 1899 in recognition of his services to the British Empire. He died in 1904.

For further information visit www.christies.com



Back row: Captain Lawrence Oates, Captain Robert Falcon Scott, Petty Officer Edgar Evans. Front row: Lt. Henry Robertson Bowers, Dr. Edward Wilson. Photo taken by Henry Bowers, 7 January 1912. © Alamy

***508**

BRITISH ANTARCTIC EXPEDITION (1910-1913) - ROBERT FALCON SCOTT (1868-1912)

A BROWN CALF LEATHER CASE

MARK OF JAMES DIXON & SONS, EARLY 20TH CENTURY

With straps for belt mounting, enclosing a silver-plate mounted glass spirit bottle, with maker's mark, and an aluminium spirit stove case
The leather case: 5½ in. (13.3 cm.) high; 6¼ in. (15.9 cm.) wide

£700-1,000

\$920-1,300
€840-1,200

PROVENANCE:

Robert Falcon Scott.
Thence by descent.
Christie's, London, 17 September 1999, lot 207.

Robert Falcon Scott led the British Antarctic Expedition, also known as the Terra Nova Expedition, which took place between 1910 and 1913. Intending to secure the South Pole for the British Government, he and his party raced against a Norwegian team, led by Roald Amundsen. On 17 January 1912, Scott reached the South Pole only to find Amundsen's marker flags and tent. Over the course of their return journey, Scott and all of his polar party perished.

***509**

CAPTAIN LAWRENCE EDWARD GRACE "TITUS" OATES (1880-1912)

A CIRCULAR CANVAS BOER WAR CAMPAIGN BATH

CIRCA 1897

With rope rim and wooden inserts for support, painted with the initials 'L.E.G.O.' to one side panel
9½ in. (24 cm.) high; 24 in. (61 cm.) diameter

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

Lawrence Oates.
Christie's, London, 17 September 1998, lot 204.

This bath recalls Oates' army service overseas prior to him taking part in Scott's ill-fated expedition. The story of Oates' death is the best known in the annals of polar exploration. Captain Scott documents this in his sledging journal. "He was a brave soul. This was the end. He slept through the night before last, hoping not to wake; but he woke in the morning = yesterday. It was blowing a blizzard. He said, "I am just going outside and may be some time." He went out into the blizzard and we have not seen him since." Captain Oates' body was never found.

***510**

THE NATIONAL ANTARCTIC EXPEDITION (1901-1904) - ROBERT FALCON SCOTT (1868-1912)

A SEA-GOING OAK CHEST

EARLY 20TH CENTURY

Reinforced with iron strapwork and iron carrying handles, with brass plaque engraved 'CAPTAIN SCOTT'
23 in. (58.5 cm.) high; 38 in. (97 cm.) wide;

£800-1,200

\$1,100-1,600
€950-1,400

PROVENANCE:

Christie's, London, 29 April 1999, lot 151.

The National Antarctic Expedition of 1901-1904 was the first British Antarctic expedition since Sir James Clark Ross' voyage in 1840, led by the young naval lieutenant Robert Falcon Scott. Scott and his expedition sailed in the *Discovery* on 1 August 1901, reaching the Antarctic circle on 2 January 1902.

For further information visit www.christies.com



***511**

BRITISH ANTARCTIC EXPEDITION (1910-1913) - APSLEY GEORGE BENET CHERRY-GARRARD (1886-1959)

A WHITE WOOLLEN BOBBLE HAT

£600-800

\$790-1,000
€720-950

PROVENANCE:

Apsley Cherry-Garrard.
Thence by descent.
Garrod, Turner & Son, Ipswich, 17 October 1969, part lot 327.
Christie's, London, 18 April 2000, lot 180.

Cherry-Garrard describes the conditions in the Antarctic, 'The temperature was -66°, and in such temperatures the effect of even the lightest airs is blighting, and immediately freezes any exposed part.' (A.G.B. Cherry-Garrard, *The Worst Journey in the World*, London, 1994 edition, pp.242-248).

For further information visit www.christies.com



***512**

BRITISH ANTARCTIC EXPEDITION (1910-1913) - GEORGE P. ABBOTT (1887-1923)

A WOLSEY KNITTED WOOL BALACLAVA CIRCA 1910

The interior with additional black woollen patches sewn in as extra protection for the ears, with face aperture and two side flaps, with cotton label 'THE WOLSEY UNSHRINKABLE'

£800-1,200

\$1,100-1,600
€950-1,400

PROVENANCE:

George P. Abbott (B.A.E Shore party, member of the 'Northern Party').
Thence by descent.
Christie's, London, 18 April 2000, lot 187.

Petty Officer George Abbott was the senior seaman in Scott's Northern Party.

For further information visit www.christies.com



***514**

BRITISH ANTARCTIC EXPEDITION (1910-1913) - EDWARD ADRIAN WILSON (1872-1912)

A MINIATURE MANUSCRIPT COMMONPLACE BOOK

1897-1899

Consisting of twenty-three pages of entries in ink by Wilson, with quotes from Ruskin, Whittier, Knox Little, Archbishop Temple, Hinton and with one entry from Wilson himself, original dark purple roan cover
2 in. (5 cm.) square

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

Edward Adrian Wilson.
Passed to his sister, Lilian Rendall
Thence by descent.
Christie's, London, 25 September 2001, lot 161.

Edward Adrian Wilson was part of two British expeditions to Antarctica, the *Discovery* Expedition (1901-1904) and the *Terra Nova* Expedition (1910-1913), both led by Robert Falcon Scott.

For further information visit www.christies.com

***513**

BRITISH ANTARCTIC EXPEDITION (1910-1913) - ROBERT FALCON SCOTT (1868-1912)

DOCUMENT SIGNED BY R. SCOTT, THE TEXT IN THE HAND OF L.E.G. OATES EARLY NOVEMBER 1911

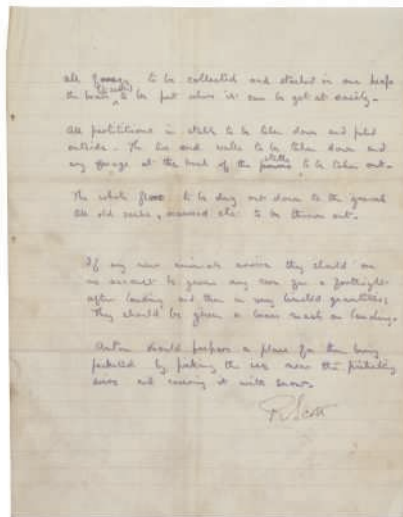
Signed 'R. Scott', Instructions for the dismantling of the stables at Hut Point after the departure of the ponies on the southern journey, one page, 4to, on lined paper

£1,500-2,500

\$2,000-3,300
€1,800-3,000

PROVENANCE:

Robert Falcon Scott.
Charles Seymour ('Silas') Wright Collection.
Christie's, London, 22 September 2010, lot 123.



***515**

**SIR ERNEST HENRY SHACKLETON CVO, OBE,
FRGS (1874-1922)**

A GLASS THERMOMETER

EARLY 20TH CENTURY

With chrome fittings and graded from 30 to 170 degrees Fahrenheit, in original wooden case, contains mercury 9¼ in. (23.5 cm.) long

£300-500

\$400-660
€360-590

PROVENANCE:

Sir Ernest Shackleton.
Thence by descent.
Christie's, London, 29 April 1999, lot 159.

Shackleton led three British expeditions to the Antarctic. He had been third officer on Scott's *Discovery* Expedition, then between 1907-1909 on the *Nimrod* Expedition, he established a new record for venturing the farthest South. He led the ill-fated Imperial Trans-Atlantic (*Endurance*) Expedition of 1914-1917 when the ship was crushed by ice, eventually sinking in 1915. His final expedition (The Shackleton-Rowett Expedition), sadly ended in tragedy when Shackleton died of a heart attack in South Georgia in 1922.



***516**

BRITISH ANTARCTIC EXPEDITION (1910-1913)

AN ICE AXE

EARLY 20TH CENTURY

With cast steel head by Manskey & Co., Stourbridge, the handle with original twine grip; together with an electroplated serving spoon, engraved with the emblem of a penguin standing on the southern hemisphere encircled by the legend, 'BRITISH ANTARCTIC EXPEDITION TERRA NOVA RYS' with maker's mark for Walker & Hall

The axe: 19¾ in. (50 cm.) long

The spoon: 8½ in. (21.5 cm.) long

(2)

£400-600

\$530-790
€480-710

PROVENANCE:

William Richard Timothy.
Thence by descent.
Christie's, London, 29 April 1999, lot 163.

For further information visit www.christies.com

***517**

BRITISH ANTARCTIC EXPEDITION (1910-1913)

A PEWTER MUSTARD POT AND PEPPER POT
MARK OF WALKER & HALL, EARLY 20TH CENTURY

Both impressed with the emblem of a penguin standing on the southern hemisphere encircled by the legend 'BRITISH ANTARCTIC EXPEDITION TERRA NOVA R.Y.S.', both with maker's mark

The mustard pot: 3 in. (7.5 cm.) high

The pepper pot: 4½ in. (11.5 cm.) high

(2)

£600-800

\$790-1,000
€720-950

PROVENANCE:

Christie's, London, 29 April 1999, lot 161.



***518**

**BRITISH ANTARCTIC EXPEDITION
(1910-1913)**

**A PINE PANEL FROM A COLMAN'S FLOUR
PACKING CASE**

EARLY 20TH CENTURY

The pine board stencilled 'No. 1852/ B.A.E./
SHORE/ PARTY' and 'COLMAN'S FLOUR', the
reverse with later paper label, later frame
10 in. (25.5 cm.) high; 22 in. (56 cm.) wide

£1,000-1,500

\$1,400-2,000

€1,200-1,800

PROVENANCE:

Christie's, London, 10 April 1997, lot 108.

A later note on the verso explains that, having served its original purpose, this short plank formed part of Henry Robertson 'Bertie' Bowers' annex to the Cape Evans hut. Bowers was the storekeeper for the expedition and his shore list (in the Scott Polar Research Institute, Cambridge) records 5 tons of Colman's wholemeal and plain flour amongst the food supplies for the *Terra Nova* Expedition store party. Packing cases were used both for the construction of furniture in the hut and formed Bowers' annex: 'On the south wall of the hut, Bowers, who was responsible for all stores, built an annex. This comprised a wall of cases extending around to the porch, each of which could be opened from the inside and filled with gravel when emptied.' (D.L. Harrowfield, *Sledging into History*, Auckland, 1981, p. 45).

***519**

**IMPERIAL TRANS-ANTARCTIC
EXPEDITION (1914-1917) - DR.
ALEXANDER HEPBURNE MACKLIN OBE,
MC, TD (1889-1967)**

**TWELVE STONES FROM ELEPHANT
ISLAND**

COLLECTED IN 1916

In a cardboard container, inscribed 'Stones from
Elephant Island', with label numbered '362'
The largest: 1¼ in. (3.2 cm.) long

£800-1,200

\$1,100-1,600

€950-1,400

PROVENANCE:

Alexander Hepburne Macklin.

Thence by descent.

Christie's, London, 25 September 2001, lot 205.

*'Monday Aug. 14th... This morning I went along
the shore and collected a few small stones which I
intend to take home'* (Macklin, *Endurance* journal
entry).

Dr. Macklin was one of two surgeons on Ernest
Shackleton's Imperial Trans-Atlantic Expedition
(or *Endurance* Expedition). He also joined
Shackleton in 1921-22 on his last expedition on
the *Quest*.

520 No Lot



The Hut at Cape Evans, British Antarctic Expedition, 1912. Photographed by Herbert George Ponting





Robert Hunter was an American amateur golfer and was awarded this gold medal as part of the winning team at the 1904 Summer Olympics.

The 1904 St. Louis games was the last time that golf was played in the Olympic Games. In 2016, the sport returns to the Olympics for the first time in 112 years. Robert Hunter, a 17-year-old from Illinois, was one of seventy-four amateur golfers competing at Glen Echo Country Club, on the outskirts of St. Louis. He qualified for the knockout stages in the individual event before being knocked out in the round of 16.

Hunter's team was one of three teams representing the United States. The team event pitted three teams of ten players each in a thirty six-hole strokeplay competition. The medal was designed by Colonel George McGrew, founder and president of Glen Echo Country Club. Only two other team gold medals are known to date.

The 1904 St. Louis games was the first to award gold, silver and bronze medals, and one of only two Olympics in which the winners were presented with solid gold medals — when the Olympics returned from an eight-year hiatus in 1920, the European economies were so decimated the era of 'true' Olympic gold ended.

Robert Hunter represented Yale University, and was the Intercollegiate United States Amateur Champion on three occasions, twice winning the team medal and once the individual title (1910). The Intercollegiate Championship was renamed the NCAA Division 1 Amateur Golf Championship in 1939, and is the top annual competition in U.S. men's college golf. Other individual winners include Jack Nicklaus, Hale Irwin, Ben Crenshaw, Tom Kite, Phil Mickelson and Tiger Woods.

Hunter also won the coveted Chicago Cup twice, in 1903 and 1905, and competed in six U.S. Amateur Championships and four Western Championships. He remained an amateur and made his living from banking.

THE ROBERT E. HUNTER 1904 OLYMPIC GOLD MEDAL



***521**

ROBERT E. HUNTER (1886-1971), AMERICAN AMATEUR GOLFER
A 1904 OLYMPIC GOLD MEDAL

Gold, the obverse cast in relief with a golf-bag, thistles and a banner inscribed 'GOLF', the bar inscribed '1904 UNIVERSAL EXPOSITION / OLYMPIC GAMES / ST. LOUIS', the reverse inscribed 'GLEN ECHO COUNTRY CLUB / *Olympic team / Golf Champion / Robert E. Hunter*' and impressed by the maker 'MERMOD & JACCARD. JEWELRY CO. ST. LOUIS'
1¼ in. (3.3 cm.) diameter

£20,000-30,000

\$27,000-39,000
€24,000-36,000

Illustration not to scale

PROVENANCE:

Skip Domingos Auctions, Petaluma, California, Robert Hunter Estate Sale, 18 July 2015.



***522**

ROBERT E. HUNTER (1876-1971), AMERICAN AMATEUR GOLFER
 A COLLECTION OF GOLF MEDALS AND TROPHIES

Comprising two gold and enamel trophy pins for The Chicago Cup, 1903 and 1905; The Midlothian Junior Championship medal, 1903, white and yellow gold; The Southern California Open Championship medal, 1904, gold; Two Midlothian C.C. Thorne Trophy medals, 1904 and 1905, gold; The Coronado C.C. Golf Championship medal, Best Medal score 1908, gold; The Annandale G.C. Championship medal, 1908, Brook & Feagans of Los Angeles, gold; The Midlothian Championship Goodman trophy medal 1908, gold; The Westward Ho runner-up medal, 1908, gold; The Intercollegiate Association Championship team medal, 1909; The Intercollegiate Championship Individual medal for 1910 and the team medal for 1910, all gold; The Lake Geneva Country Club Invitational medal, 'The Loramoor medal', 1916, gold on original leather fob; The silver and plated trophy cups comprising — The Pasadena Country club 1907; The Lake Geneva C.C. Hobart Lodge cup, Best score for 18 holes, 1906; The Father and son cup, Midlothian CC. 1903; The Midlothian Junior Champion, runner-up cup, 1902; The Wykagyl Country Club Runner-up cup, 1910 and the Lake Geneva C.C. Invitation. Arrowglade cup 1912; together with a signed published diary by Robert Hunter 'The Royal and Ancient game of Golf, 1907' signed and dated 'Never up, never in, Dad'

(21)

£6,000-10,000

\$7,900-13,000
 €7,200-12,000

PROVENANCE:

Skip Domingos Auctions, Petaluma, California, Robert Hunter Estate Sale, 18 July 2015.



523

523

1948 OLYMPIC GAMES, LONDON

AN ALUMINIUM RELAY TORCH

The head with Olympic pierced ring motif and cast inscription 'XIV th OLYMPIAD, 1948: OLYMPIA TO LONDON \ WITH THANKS TO THE BEARER'

16 in. (41 cm.) high

£2,000-3,000

\$2,700-3,900

€2,400-3,600

PROVENANCE:

By tradition, private collection, Switzerland.

Acquired from the above and thence gifted to the present owner.

The route from Olympia to London is a distance of 3365 km. and was completed in twelve days by 1,416 runners. One of the torch holders walked through Vevey in Switzerland.

524

2012 PARALYMPICS GAMES, LONDON

AN ALUMINIUM RELAY TORCH

With an official certificate presented to Mark Jackson, and protective soft case; together with an official Paralympics uniform

The torch 31½ in. (80 cm.) high

(3)

£1,000-1,500

\$1,400-2,000

€1,200-1,800

Mark Jackson, one of the official torchbearer's, sculpted the life-sized cast-bronze statue of Ludwig 'Poppa' Guttman, who organised a wheelchair archery competition at Stoke Mandeville hospital for World War II soldiers with spinal cord injuries. Four years later more sports were added and the international Paralympic Movement was born.



524



*525

WILLIAM HARRISON 'JACK' DEMPSEY (1895-1983)

A GOLD, DIAMOND AND ENAMEL WORLD HEAVYWEIGHT TITLE BELT

1919

The central buckle designed as a rectangular panel with two boxers in raised relief around a central circular-cut collet-set diamond, flanked by diamond-set gloves, also with diamond stylised canopy and border, the polychrome enamel legend inscribed 'TEX RICKARD/ BELT/ HEAVY WEIGHT/ WORLD'S CHAMPION', on red, white and blue silk and leather belt; together with an autographed menu from Jack Dempsey's Broadway Bar and Cocktail Lounge, New York, inscribed 'Good Luck Pal/ Jack Dempsey'

The badge: 2¾ in. (7 cm.) wide

(4)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

William Harrison 'Jack' Dempsey.

Gifted to previous owner.

Sotheby's, New York, 22 June 1990, lot 248.

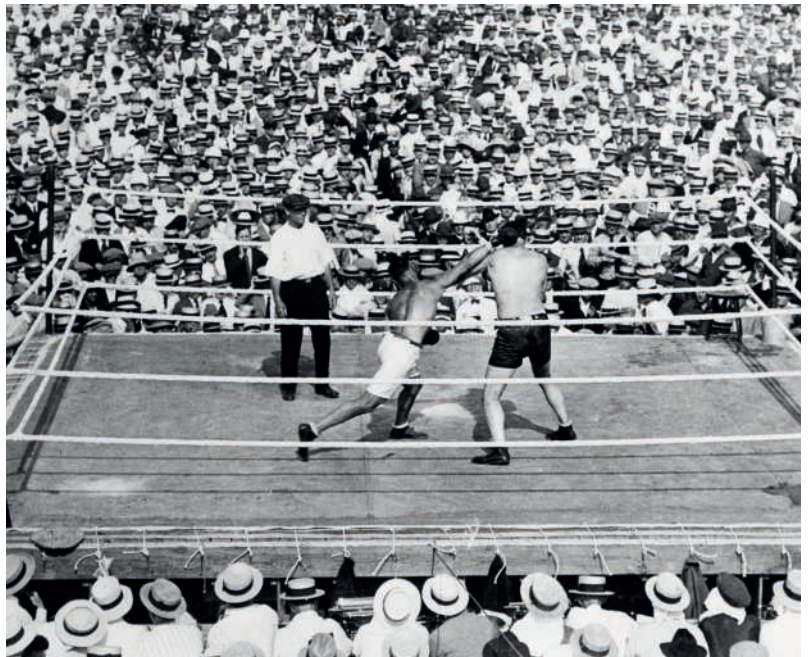
Also known as 'The Manassa Mauler', Dempsey was a boxing icon of the 1920s, becoming one of the most popular boxers of all time.

This belt was awarded to him by Rickard (The promoter of Madison Square Garden at the time) after Dempsey's three round knockout of Jess Willard ('The Pottawatamie Giant') on 4 July 1919.

Dempsey went on to defend his heavyweight crown a further five times, only losing it in 1926 in a fight against Gene Tunney.

He was elected to the *The Ring Boxing Hall of Fame* in 1954.

This lot is sold with a letter of provenance and an excerpt from *The Ring Record Book and Encyclopedia*.



Jack Dempsey (left) and Jess Willard during their 4 July 1919 World Heavyweight title fight. © Getty Images

526 No Lot



***527**

**ARCHIE MOORE (1916-1998)
FIGHT GLOVES, TRUNKS AND ROBE
MID-20TH CENTURY**

The leather gloves with stitched label 'SEYER/PROFESSIONAL', both signed by Moore and inscribed '1957 VS tony anthony', the silk trunks signed to waistband, the embroidered robe with gold brocade and signed to one sleeve

(7)

£3,000-5,000

\$4,000-6,600

€3,600-5,900

PROVENANCE:

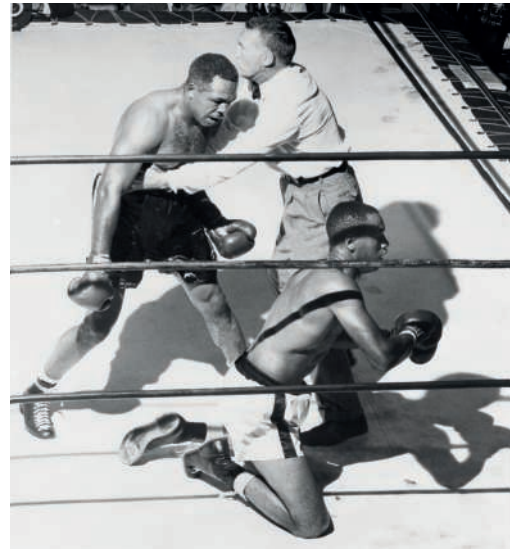
Archie Moore.
Christie's, New York, 2 October 1993, lot 161.

Archie Moore was the longest reigning Light Heavyweight World Champion of all time. He also holds the record for the most career knockouts in boxing history (131 in total).

The lot is sold with a letter of provenance and two statements signed by Archie Moore.

In 1957 he fought Tony Anthony in a seven round knockout to retain the Light Heavyweight title. According to the letter from a previous owner, the gloves in this lot were worn during this fight.

According to the statements signed by Archie Moore, the robe was used in several of his championship fights. In one statement, he says it was used in several championship fights including Tony Antony, Yolande Pompey etc., in the other he states it was used in Moore vs. Joey Maxim.



Archie Moore (left) vs. Tony Anthony, World Light Heavyweight title fight, 20 September 1957
© Getty Images



***528**

**ARCHIE MOORE (1916-1998)
FIFTH ANNUAL VICTOR AWARDS
TROPHY**

1971

Gilt-metal statuette on *Portoro* marble plinth with engraved brass plaque, 'ARCHIE MOORE/BOXING/ FIFTH ANNUAL VICTOR AWARDS/ 1971'

19½ in. (49.5 cm.) high;

£1,500-2,500

\$2,000-3,300

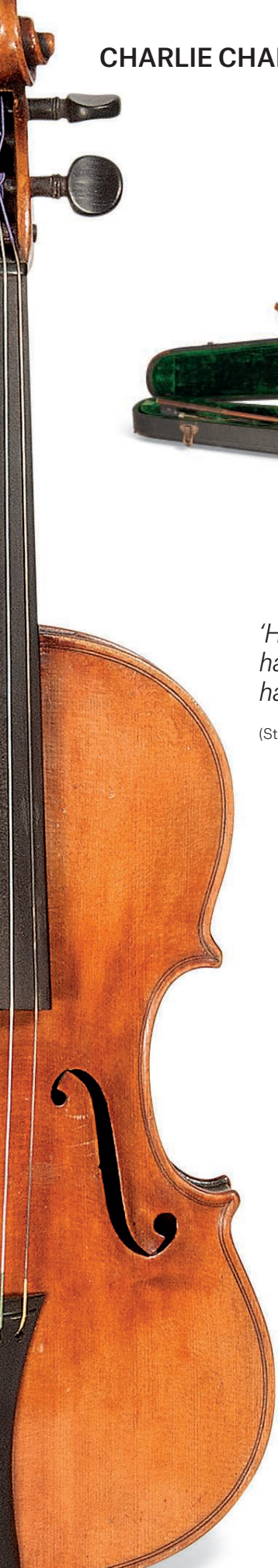
€1,800-3,000

PROVENANCE:

Archie Moore.
Christie's, New York, 26 March 1994, lot 162.

The Victor Awards are held annually by The Academy of American Sports.

CHARLIE CHAPLIN'S VIOLIN



'He carried his violin wherever he could. He had the strings reversed so he could play left-handed, and would practise for hours'

(Stan Laurel)



***529**

SIR CHARLES SPENCER "CHARLIE" CHAPLIN, KBE (1889-1977)

A VIOLIN OWNED BY CHARLIE CHAPLIN AND PROBABLY PLAYED IN THE FILM 'THE VAGABOND'

GERMAN, LATE 19TH CENTURY

The interior with a hand written label inscribed 'To My Dear Friend Charlie Chaplin / (Who by much suffering attained to great wisdom and feeling) from your admirer Cecil. E. Reynolds. Los Angeles. 7 Fby. 1917' and a printed and hand written label inscribed 'Repaired by Panos Sambrakos. Los Angeles. CA. 1914.', in a case with a bow 24 in. (61 cm.) long

£70,000-100,000

(6)
\$92,500-132,200
€83,800-119,700



The violin was given to Charlie Chaplin by his friend Dr. Cecil Reynolds in 1917. Chaplin had apparently borrowed the violin previously for the filming of 'The Vagabond', in July 1916.

The violin is sold with a copy of a letter from Claude Lebet, 'Luthier', dated 1937 who states that the violin is Chaplin's and that Panos Sambrakos, 'Luthier', whose label is inside the violin, was working in Los Angeles from 1907-1926 and adapted the violin to be played left handed.

After Chaplin died, some personal items were given by Oona Chapman to the house-keeper Mirella Canese (and presumably other staff including the driver Luigi 'Sandro' Tagliaferri) from the Manoir de Bain, Lake Geneva. The violin was then sold to the present vendor by Luigi Tagliaferri, also known as Sandro. The lot includes a copy of the statement of sale from Luigi Tagliaferri of Corsier-sur-Vevey dated 2015 and a copy of a recent letter dated 2015 stating that Mme Oona Chaplin 'left' the violin to Monsieur Luigi Tagliaferri.

The violin has been authenticated by The Chaplin Foundation.



530

EDWARD TER GHAZARIAN (ARMENIAN, 1923-2012)

A statuette of Charlie Chaplin inside the eye of a needle signed 'Ed II/K' (on the needle below the eye) needle, cob web in a box on a hardstone base box: 1¼ in. (3.2 cm.) high; and 1¾ in. (4.4 cm.) deep overall including base: 8½ in. (21.6 cm.) high

£4,000-6,000

\$5,300-7,900
€4,800-7,100



531

MINISTRY OF INFORMATION

KEEP CALM AND CARRY ON

lithograph in colours, 1939, published by the Ministry of Information, not backed

29½ x 20 in. (75 x 51 cm.)

£6,000-8,000

\$7,900-10,000
€7,200-9,500



532

FIELD MARSHAL DOUGLAS HAIG, 1ST EARL HAIG, K.T., G.C.B., O.M., G.C.V.O., K.C.I.E., A.D.C., COMMANDER IN CHIEF OF THE BRITISH ARMIES IN FRANCE 1915-1918 (1861-1928).

A PAIR OF FIELD OFFICER'S RIDING BOOTS
EARLY 20TH CENTURY

Of traditional brown-black leather, with spurs, and with brass-mounted wooden boot-trees each named 'GENERAL D. HAIG'
The boots (not including trees) 18 in. (46 cm.) high

£1,500-2,000

(4)
\$2,000-2,600
€1,800-2,400

PROVENANCE:

By tradition, acquired from the studio of Alfred Hardiman.
For further information visit www.christies.com.



Charlie Chaplin in 'Limelight', 1952
© Snap/Rex/Shutterstock

***533**

SIR CHARLES SPENCER 'CHARLIE' CHAPLIN, KBE (1889-1977)

A WOOLLEN CRAVAT FROM 'LIMELIGHT' CIRCA 1952

With hook fastenings, a label 'WESTERN COSTUME CO./ NAME CHARLEE CHAPLIN/ NO. 13-2419-1' to inside collar.

(2)

£1,000-1,500

\$1,400-2,000

€1,200-1,800

PROVENANCE:

Charlie Chaplin, worn in the United Artists film *Limelight*, 1952.
Picture Show and Film Pictorial magazine.
Won in a competition by Mr. Holbrook.
Sotheby's, London, 20 September 1988, lot 419.

This cravat was worn by Chaplin in the 1952 United Artists film, *Limelight*. It is sold with a letter from the editor of *Picture Show and Film Pictorial* magazine congratulating Mr. Holbrook on his win.

An image of Chaplin wearing the cravat can be found in J. Epstein, G. Brown, O. Chaplin, *Remembering Charlie*, 1988, p. 86.



***534**

ERROL FLYNN (1909-1959)

A FULL LENGTH WOOL CAPE FROM 'THE ADVENTURES OF DON JUAN'

BY LEAH RHODES, WILLIAM TRAVILLA AND MARJORIE BEST, CIRCA 1947

With Warner Bros. label, 'DATE: 10.3.47', PROD. 691/ NAME: ERROL FLYNN/ 2365, SIZE:/ DOUBLE #3'; together with a sage green cotton wrap-over jerkin, similarly labelled.

(2)

£1,000-1,500

\$1,400-2,000

€1,200-1,800

PROVENANCE:

John Kobal Collection.
Christie's, South Kensington, 17 December 1992, lot 116.

The Adventures of Don Juan won the second Academy Award ever to be given for best costume design in a colour film. Errol Flynn was well known as a real-life Don Juan and his role in the film contained elements of self-spoofery. (See Thomas (Tony), Behlmer (Rudy) and McCarty (Clifford): *Classic Film Scores for Errol Flynn*).

The word Double inscribed on the label indicates that this costume was duplicated for the film, however the additional inscription of the star's name means that this was Errol Flynn's costume.



***535**

'JOHN WAYNE', MARION MITCHELL MORRISON (1907-1979)

A CREAM STETSON MID-20TH CENTURY

Stamped in gilt to hat band 'SPECIALLY DESIGNED FOR-/ REPUBLIC PICTURES CORP' (3)

£2,000-3,000

\$2,700-3,900

€2,400-3,600

PROVENANCE:

John Wayne gifted to the previous vendor.
Christie's, South Kensington, 16 December 1988, lot 301.

This stetson was given by John Wayne to the previous vendor during a reception at Republic Pictures, Soho Square, London in February 1951. The lot is sold with two accompanying letters, one from the previous vendor detailing his introduction to John Wayne "... and during the course of conversation I remarked that I liked his stetson, which he was carrying, without hesitation he placed it on my head and said.. "you like it, you can have it..."; and a further letter from Gerald, A. Fernback, then Director of Publicity at Republic Pictures International Ltd.. verifying the occasion.



LAWRENCE OF ARABIA



T. E. Lawrence, c. 1918 © Getty Images

Born in North Wales in 1888, T.E. Lawrence was a British scholar, writer and soldier. Soon after World War One started, he joined the British Army and was stationed in Egypt. In 1916 he was sent to Arabia where he mobilised the Arab Revolt and became liaison officer to the son of the Revolt's leader. He became internationally known as 'Lawrence of Arabia'. After the war, he served a brief spell as a diplomat before serving in both the RAF and The Tanks Corps in the 1920s and 1930s. Lawrence was killed in a fatal motorcycle accident after leaving the RAF in 1935.

***536**

THOMAS EDWARD LAWRENCE - LAWRENCE OF ARABIA (1888-1935)

AN IVORY SILK DESERT ROBE

CIRCA 1916

With buttoned neck opening, one sleeve apparently later

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

By tradition: T. E. Lawrence.
Given to his close friend, Arthur Russell's mother.
Thence by descent.
Sotheby's, London, 2 November 1995, lot 186.

EXHIBITED:

Imperial War Museum, London, 'Lawrence of Arabia: The Life, The Legend', 14 October 2005 - 17 April 2006

Arthur Russell met Lawrence when both enrolled in the Tanks Corps in 1923 and shared a barracks hut in Bovington Camp, Dorset. This robe was one of two given to Arthur Russell's mother. Lawrence told her to cut them up and make dresses out of them. Luckily, Arthur Russell managed to save this one from her scissors, but not before a sleeve had been removed. This appears, now, to have been replaced.

***537**

**THOMAS EDWARD LAWRENCE - LAWRENCE OF ARABIA
(1888-1935)**

A SILK HEADRESS (KAFFIYAH)

CIRCA 1920

55 x 47¼ in. (140 x 120 cm.)

(2)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

T.E. Lawrence.
Cosmo Clark, C.B.E., M.C., R.A., R.W.S., N.E.A.C, 1922.
Thence by descent.
Sotheby's, London, 27 March 1996, lot 481.

This scarf was given to the artist, Cosmo Clark by Lawrence after he had sat for a portrait in 1922. Clark was one of the illustrators for Lawrence's books 'The Seven Pillars of Wisdom' and 'Revolt in the Desert'.



537



538

***538**

**THOMAS EDWARD LAWRENCE - LAWRENCE OF ARABIA
(1888-1935)**

**A PURPLE SILK AND COPPER AGAL (HEAD CIRCLET USED TO
SECURE A KEFFIYEH OR HEAD COVERING)**

EARLY 20TH CENTURY

29 in. (74 cm.) in length

£10,000-15,000

\$14,000-20,000
€12,000-18,000

PROVENANCE:

T. E. Lawrence.
Given to Mrs. Clare Sydney-Smith.
Thence by descent to her daughter, Maureen Hews.
Given as a gift to Lionel Dakers in 1986.
Christie's, London, 15 November 2006, lot 217.

EXHIBITED:

National Portrait Gallery, London, *T.E. Lawrence Centenary Exhibition*, 1988, no. 114.

This agal was given to by Lawrence to his friend, Clare Sydney-Smith, wife of his commanding officer at RAF Cattewater, Plymouth Sound and author of a memoir of Lawrence. In March 1929, Lawrence was posted to RAF Cattewater (later renamed RAF Mount Batten, at his instigation), where his commanding officer was Wing Commander Sydney Smith, whom Lawrence had first met at the Paris Peace Conference and who had later organised the covert disembarkation of Lawrence from the *Rajputana*, upon his return from India. Lawrence became firm friends with his commanding officer and his family, particularly Mrs Clare Sydney Smith, and he described this period at Cattewater as 'The Golden Reign' — a phrase Clare Sydney Smith later used as the title of her memoir of Lawrence.

***539**

THOMAS EDWARD LAWRENCE - LAWRENCE OF ARABIA (1888-1935)

A RED SILK AND GOLD THREAD HEAD SCARF

EARLY 20TH CENTURY

38 in. (96.5 cm.) square

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

T. E. Lawrence.
Ms. Janet Laurie.
Thence by descent.
Christie's, South Kensington, 30 October 1992, lot 47.

EXHIBITED:

Imperial War Museum, London, 'Lawrence of Arabia: The Life, The Legend', 14 October 2005 - 17 April 2006.

This head scarf was given to Janet Laurie by Lawrence, probably in 1913. The Laurie and Lawrence families were neighbours at Langley Lodge between 1894 and 1896.



539



***540**

**FIELD MARSHAL BERNARD LAW MONTGOMERY, 1ST
VISCOUNT MONTGOMERY OF ALAMEIN, KG, GCB, DSO, PC
(1887-1976)**

A PAIR OF PINK FLANNEL PYJAMAS

BY JOS. BOUSSO, CIRCA 1940

With shirt and draw-strung bottoms, both with name tape 'B.L. MONTGOMERY', and maker's label to shirt; together with a pair of Macassar ebony book-ends presented to Field Marshal Lord Montgomery of Alamein, one inscribed to reverse 'M of A/ from MMI + MS,' the other inscribed '17th November 1947/ FLAGSTAFF HOUSE, ACCRA, Gold Coast'

(3)

£600-800

\$790-1,000
€720-950

PROVENANCE:

The pyjamas: Field Marshal Bernard Law Montgomery.
Brigadier Hugh Mainwaring.
May Campbell.

Sotheby's, Sussex, 27 September 1994, lot 452.

The book-ends: Field Marshal Bernard Law Montgomery.
Thence by descent.

Spink, London, 23 September 2001, lot 5.



These pyjamas were loaned to Brigadier Hugh Mainwaring, a member of Montgomery's staff who escaped German capture and subsequently arrived at Montgomery's headquarters in Rome, as recorded in Mainwaring's book *Three Score Years and Ten with Never a Dull Moment*. 'After dinner Monty got up and said, "I'm going to bed now. You'll have more fun here without me. I will lend you some pyjamas for the night; someone else will fit you up with some bedding". Mainwaring took them back home to Wales with him. His wife then gave them as a prize in a WRVS (Women's Royal Voluntary Service) raffle in 1943 where they were won by May Campbell, age 10, who was the previous vendor.

***541**

**MAJOR GENERAL SIR HECTOR ARCHIBALD MACDONALD ('FIGHTING MAC'), K.C.B., D.S.O., A.D.C., LL.D
(1853 - 1903)**

A BRITISH OFFICER'S SWORD

BY HENRY WILKINSON, PALL MALL, LONDON, SERIAL NO. 28048 FOR 1887

With straight spear-point blade, nickel-plated hilt of Pattern 1821 type, the grip-strap engraved with a dedication 'PRESENTED BY LADY MACDONALD AND HER SON HECTOR AS A MEMENTO OF THEIR LATE HUSBAND AND FATHER TO MR. WILLIAM MACDONALD J.P., ROOTFIELD. APRIL 1904'; with leather outer 40½ in. (103 cm.) overall

(2)

£500-700

\$660-920
€600-830

PROVENANCE:

Christie's, South Kensington, 1 February 1991, lot 26 (part).

Major General Sir Hector MacDonald rose from the ranks to become one of the most famous military figures of the day.

The dedication on the present lot is from Lady MacDonald and her son Hector gifting the sword to MacDonald's favourite brother William.

For further information visit www.christies.com



(detail)



***542**

**FIELD MARSHAL BERNARD LAW
MONTGOMERY, 1ST VISCOUNT
MONTGOMERY OF ALAMEIN, KG, GCB,
DSO, PC (1887-1976)**

A BERET

BRITISH BERET BASQUE LTD., 1942

Bearing his General's and Royal Tank regiment
badges, with worn maker's inscription to interior

£3,000-5,000

\$4,000-6,600

€3,600-5,900

PROVENANCE:

Field Marshal Bernard Law Montgomery.

Dennis Castle.

Victor Croxford Collection.

Neales, Nottingham, 22/23 September 1988, lot
1551.

Field Marshal Montgomery, commander of the
first major allied victory at El Alamein in 1942 and
architect of the Normandy invasion.

This beret was given to a Military club whose
collection was disbanded upon moving premises
and subsequently given by the proprietor, Dennis
Castle, to Victor Croxford, a former Prisoner of
War and a collector of wartime souvenirs.

The beret was featured on BBC's *Blue Peter* on 21
November 1968.



General Montgomery meeting with Sir Winston Churchill, 21 July 1944 © Getty Images

WINSTON CHURCHILL



***543**

**SIR WINSTON SPENCER CHURCHILL
(1874-1965)**

**A SET OF FOUR EDWARDIAN SILVER
SALTS**

MARK OF GOLDSMITHS AND
SILVERSMITHS COMPANY LTD., LONDON,
1905

Each engraved with a double crest for Spencer Churchill, with detachable blue glass liners; together with a silver flower vase with mark for Deakin & Francis Ltd., Birmingham, 1918, the filled base engraved, 'W S C/ 30th November 1918'
The salts: 1½ in. (4 cm.) high; 2½ in. (5.5 cm.) diameter

The vase: 7¼ in. (18.5 cm.) high; 4 in. (10 cm.) wide (5)

£2,000-3,000

\$2,700-3,900
€2,400-3,600

PROVENANCE:

The salts: Sotheby's, London, 11 December 2003, lot 18 (part lot).

The vase: By tradition, gifted to Sir Winston Spencer Churchill.

Thence by descent to Clementine Churchill. Bristol Auction Rooms.

Mullock's, Shropshire, 19 April 2007, lot 314.

The salts bear the crests of Spencer Churchill, borne by Sir Winston.

According to the previous vendor, the vase was given to Sir Winston Churchill by one of the Conservative Constituencies and then sold at a charity auction by Clementine Churchill after Sir Winston's death. The previous vendor acquired it at Bristol Auction rooms. 30 November was Sir Winston's birthday.



***544**

**SIR WINSTON SPENCER CHURCHILL
(1874-1965)**

AN IMITATION LEOPARD SKIN MUFF
CIRCA 1940

With elasticated ends, lined in orange silk
15 in. (38 cm.) long

(2)

£500-800

\$660-1,000
€600-950

PROVENANCE:

By repute, Sir Winston Spencer Churchill.

Mrs Wilson, the seamstress at Chartwell.

Kerry Taylor Auctions, London, 26 June 2006, lot 375.

This lot is sold with a letter signed by Lady Soames, Sir Winston's daughter, who confirms that her father 'in his later years did use a hand muff in the car as his hands used to get so cold.'



***545**

**SIR WINSTON SPENCER CHURCHILL
(1874-1965)**

A STETSON

BY BILTMORE ('CARIBOO TRAIL'), FIRST
HALF 20TH CENTURY

Stamped in gilt to inside band with the arms of
Calgary, 'PRESENTED BY/ CITY OF CALGARY',
'CHURCHILL' and 'BILTMORE/ CARIBOO TRAIL'
(3)

£4,000-6,000

\$5,300-7,900

€4,800-7,100

PROVENANCE:

Presented to Sir Winston Spencer Churchill by the
City of Calgary.

Presented by Sir Solly (later Lord) Zuckerman to
Sir Edward Hallstrom of Willoughby, New South
Wales, Australia.

Jerry Vitek, 1972 (bought at auction in rooms of
F.R. Strange Pty Ltd, Sydney, August 1972).

Barry and Elza Briegel (sold to them by widow of
Vitek); offered by them at auction, 1996.

Christie's, South Kensington, 3 June 2003, lot 12.

Churchill is known to have visited Calgary
in August 1929, and this may have been the
occasion for the presentation of the hat; he
was photographed apparently wearing this hat
whilst painting at Roquebrune in 1957 (see,
for example, Martin Gilbert, *Churchill. A Life*,
Heinemann (1991), illustration 142, facing p.875).
There is no indication of how Sir Solly Zuckerman
acquired the hat: during World War II he was



scientific adviser to the RAF Chief of Combined
Operations, and to the Mediterranean Allied Air
Forces, and advised on the selective bombing of
coastal defences preparatory to D-Day; in 1965
he was chief scientific advisor to the Secretary of
State for Defence, and an advisor to the Cabinet
Office.

This lot is sold with a copy letter from Hallstrom
to Zuckerman asking for Sir Winston's hat, and a
signed letter from Zuckerman to Hallstrom saying
the hat had been sent by airmail to Australia.



***546**

**SIR WINSTON SPENCER CHURCHILL
(1874-1965)**

A MALACCA WALKING CANE

FIRST HALF 20TH CENTURY

With horn knob and tip, the knob inlaid with studs,
the collar with French assay marks
32 in. (82.5 cm.) long

£1,000-1,500

\$1,400-2,000

€1,200-1,800

PROVENANCE:

Sir Winston Spencer Churchill.

Countess Clary gave this to the previous vendor
in 1953.

Christie's, South Kensington, 13 May 1994, lot 92.

This walking stick was given by Churchill to the
Countess Clary when he was visiting a Paris
hospital after the Second World War. She was
at the hospital to have a leg amputated, hence
Churchill's reason for giving her his stick. In 1953
the Countess gave it to her friend, the previous
vendor, whilst staying with her in Rome.







547

MARGARET HILDA THATCHER, BARONESS THATCHER, LG, OM, PC, FRS, FRIC (1925-2013)

A JAGUAR XJ8 ARMoured SALOON

MY 2006, VIN: SAJAC91P76SH11143, RIGHT HAND DRIVE, LONG WHEEL BASE

Ivory leather/charcoal trim, multimedia system including audio system, DVD player with video display screens in the rear of each front head rest, in-car telephone, 4196cc V8 petrol engine, 6 speed automatic transmission, liquid silver exterior, and armoured enhancement including titanium roof, ballistic steel armouring, under-floor *Kevlar* protection, bullet-resistant borosilicate glazing, tyres with run flat capability and six-piston *Alcon* mono-block brake callipers to the front and four-piston *Alcon* mono-block brake callipers to the rear, high-performance friction material brake pads, ventilated brake discs, passive suspension using specially strengthened and tuned *Bilstein* B46 dampers and bespoke ultra-high strength silicon alloy *Eibach* springs; together with a certificate of authenticity signed by the Secretary of State, Patrick McLoughlin and a Jaguar XJ Armoured brochure and user manuals

Kerb weight: 2780 kg

Gross vehicle weight: 3200 kg

£15,000-25,000

\$20,000-33,000

€18,000-30,000



This Jaguar saloon is the last official car allocated to the late Baroness Thatcher by The Government Car Service (a division of the Department for Transport). There were other official cars used during her time in office both as Prime Minister and as an ex-Prime Minister but this is the only official car used by her that can be substantiated. This car was loaned to David Cameron during the 2010 General Election and was used by him en route to Downing Street after his first meeting with the Queen at Buckingham Palace.

The vehicle is not sold as a means of transport and no promise is made that the vehicle is of satisfactory quality, fit for purpose or roadworthy. Christie's makes no representation as to the accuracy of "mileage" or odometer readings. If the successful buyer subsequently decides to use the vehicle as a means of transport, he/she is responsible for all tests and repairs and any other legally required formalities that are necessary to convert this vehicle from a collector's item to a roadworthy vehicle.

Interested buyers are advised to contact Christie's staff to obtain the Condition Report for this lot. While any description of the vehicle or its condition is given honestly and with appropriate care, Christie's staff are not vehicle specialists and it is the responsibility of the buyer to carry out such inspection as the buyer thinks necessary before bidding. Please contact Christie's staff to arrange an appointment to visually inspect the car.

Please contact the department regarding post-sale arrangements for this lot.



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***548**

QUEEN VICTORIA (1819-1901)

A SLICE OF WEDDING CAKE

1840

In presentation box, inscribed 'The Queen's Bridal Cake/ BUCKINGHAM PALACE, FEB.Y 10/ 1840, beneath a Royal crown; together with Queen Victoria's signature on paper with Royal cypher
The box: 3¾ in. (9.5 cm.) wide; 2¾ in. (6 cm.) deep

(3)

£800-1,200

\$1,100-1,600
€950-1,400

PROVENANCE:

Sotheby's, London, 9th October 1997, lot 138.

This lot is also sold with a letter from the Royal Archives at Windsor Castle relating to the cake.

***549**

QUEEN VICTORIA (1819-1901)

A LAWN COTTON NIGHTGOWN

MID-19TH CENTURY

Embroidered 'V R' beneath a crown and numbered '2', edged with Valenciennes lace

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

Christie's, South Kensington, 16 April 1998, lot 204.





(detail)

***550**

QUEEN VICTORIA (1819-1901)

A PAIR OF SPLIT DRAWERS

LATE 19TH CENTURY

The fine linen drawers with draw-string waist, embroidered 'VR 36' beneath a crown

£2,000-3,000

\$2,700-3,900
€2,400-3,600

PROVENANCE:

Sotheby's, London, 7/8 November 1996, lot 141.



***551**

QUEEN VICTORIA (1819-1901)

A VELVET AND GOLD THREAD-EMBROIDERED SEWING BAG

LATE 19TH CENTURY

Gilt-embroidered to centre 'VRI' for Victoria Regina et Imperatrix beneath a Queenly crown, within a thistle and floral garland, with pink satin interior and draw-strung opening

16½ in. (42 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

\$2,700-3,900
€2,400-3,600

PROVENANCE:

By tradition, Queen Victoria.

Thence by descent.

Given by King Edward VII to a previous owner.

With Paul Longmire Limited, London, 1987.



Queen Victoria, 1897 © Alamy



552 No Lot



553

***553**

**QUEEN VICTORIA (1819-1901) AND PRINCE ALBERT (1819-1861)
A TURQUOISE AND DIAMOND RING PRESENTED BY QUEEN
VICTORIA AND PRINCE ALBERT TO WILLIAM HOFFMEISTER,
APOTHECARY TO THE QUEEN**

The gold hoop set with an oval cabochon turquoise between two old-brilliant-cut diamonds, the engraved 'A souvenir from the Queen & Prince to Dr. Hoffmeister Aug. 15 1855', finger size N

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

Christie's, South Kensington, 20 May 2003, lot 284.

Osborne House on the Isle of Wight was a favourite retreat of Queen Victoria and whilst there she called upon the services of Dr. William Hoffmeister FRCS, LRCP (1817-1890) who had his practice at Cowes, close to Osborne. He was appointed as Apothecary in Ordinary to Her Majesty and the Royal Family in the Isle of Wight, an appointment subsequently held by his son and grandson, and was knighted at Windsor in 1884.

***554**

**QUEEN VICTORIA (1819-1901)
A GOLD, ENAMEL AND GEM SET ROYAL PRESENTATION
BROOCH**

LATE 19TH CENTURY

Designed as the cypher of Queen Victoria, 'VRI', set with turquoise and pearls surmounted by a crown with translucent red and green enamel decoration, the reverse engraved 'From Victoria RI to Lily Hanbury', original fitted red leather case by Collingwood & Co., the lid stamped 'To Lily Hanbury from Victoria R.I. Balmoral September 24th 1894.', the interior containing a handwritten note pinned to the lid 'Miss Lily Hanbury from The Queen' 1½ in. (3.8 cm.) high

(2)

£1,000-1,500

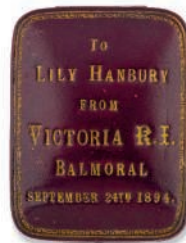
\$1,400-2,000
€1,200-1,800

PROVENANCE:

Christie's, South Kensington, 7 November 2006, lot 51.

Lily Hanbury (1874-1908), made her first appearance on the stage with her cousin, Julia Neilson, as Myrine, in 'Pygmalion and Galatea' at the Savoy Theatre in 1888. Later in the same year she was to play Neodie in 'This Wicked World' and attracted more favourable reviews. Under the management of George Alexander she premiered the part of Lady Windermere in Oscar Wilde's 'Lady Windermere's Fan' - a contemporary authority commented that she had "acted with striking power and sincerity". Among other important characters played by Lily Hanbury were Lady Carlotta Deepdale in 'The Charlatan'; Lady Marchant, in 'A Bunch of Violets'; Madame De Mauban in 'The Prisoner of Zenda'; she was also noted for her Shakespearean characters including Ophelia, Portia and Calphurnia. In 1905 she married Herbert Guedalla, but tragically she was to die three years later due to medical complications following the birth of a still-born child. She was interred at the Jewish Cemetery at Willesden, London.

Lily Hanbury was presented with this brooch when she appeared before Queen Victoria in a private performance of 'The Red Lamp' at Balmoral on 24 September 1894.



554

***555**

**QUEEN VICTORIA (1819-1901)
MARY HUGHES' MAID OF HONOUR BADGE/BROOCH**

With a central oval portrait of Queen Victoria after F. X. Winterhalter's portrait of the Queen in Garter Robes, bordered by old-brilliant-cut diamonds with diamond points mounted in silver and gold, the gold reverse engraved with the 'VRI' cypher and 'M.F.H. 1891' in the original blue velvet case, the lining gilt stamped 'R. & S. Garrard & Co., Goldsmiths and Jewellers to the Crown, 25 Haymarket London' 1 in. (2.5 cm.) high

(2)

£2,000-3,000

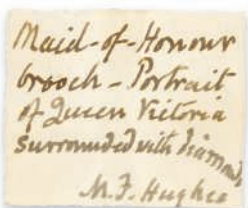
\$2,700-3,900
€2,400-3,600

PROVENANCE:

Christie's, South Kensington, 20 May 2003, lot 283.

The Hon. Mary Florentia Hughes (1855-1928) was the second daughter of Hugh Robert Hughes, of Kimmel, by Lady Florentia, daughter of the first Earl of Ravensworth. She was appointed Maid of Honour to the Queen in July 1891 until Queen Victoria's death in January 1901. Mary Hughes was then appointed Lady-in-waiting to Princess Marie Louise of Schleswig-Holstein, Queen Victoria's Grand Daughter in March 1902. She died in 1928

Worn on a red ribbon bow these brooches indicated the position of the wearer as Maid of Honour in waiting.



555

***556**

**QUEEN VICTORIA (1819-1901) AND PRINCE ALBERT (1819-1861)
AN UNUSUAL NOVELTY GOLD AND ENAMEL MINIATURE
COMPASS PENDANT**

CIRCA 1905

For the Royal Yacht 'Victoria & Albert', designed in the form of a Royal Naval ratings straw hat, the blue enamel band with yacht's name 'Victoria & Albert' tied in a bow to a suspension loop, the hinged crown with glazed lock of hair the underside containing a compass with blued steel needle and bevelled glass guard

1 in. (2.5 cm.) diameter

£800-1,200

\$1,100-1,600

€950-1,400



PROVENANCE:

Christie's, South Kensington, 21 May 2003, lot 60.

***557**

**QUEEN VICTORIA (1819-1901)
A ROYAL PRESENTATION ROSE CUT DIAMOND
BADGE BROOCH**

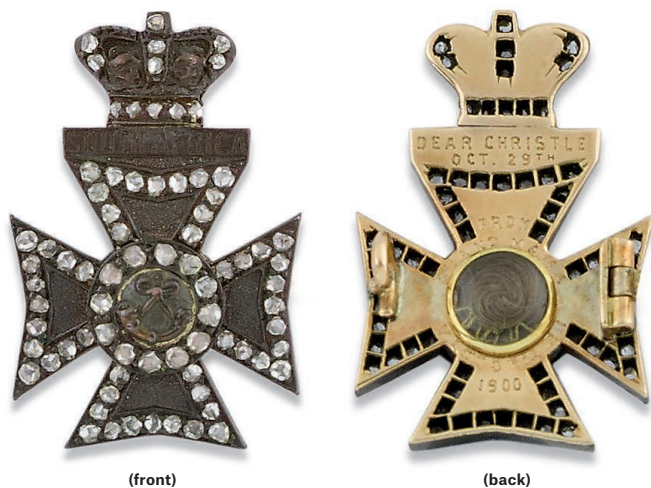
The Kings Royal Rifle Corps., the hair set locket back reverse engraved 'DEAR CHRISTLE OCT. 29TH FROM GRANDMAMA VICTORIA R.I 1900', presumably a gift from Her Majesty Queen Victoria to Princess Helena, in memory of her grandson (the eldest son of Princess Helena), who died in South Africa

1 in. (2.7 cm.) high

£800-1,200

\$1,100-1,600

€950-1,400



PROVENANCE:

Christie's, South Kensington, 7 October 1997, lot 405.

This brooch was presumably a gift from Her Majesty Queen Victoria to her daughter Princess Helena, in memory of her grandson Prince Christian Victor of Schleswig-Holstein (the eldest son of Princess Helena), affectionately known as 'Christle'. He was educated at Lambrook, Wellington College, Magdalen College, Oxford. He then attended the Royal Military College Sandhurst and was commissioned into the 60th Kings Royal Rifles in 1888 and later served in the 4th Kings Royal Rifle Corps. He served at Hazara and Mirzanai in 1891, Ashanti 1895 and the Nile in 1898. During the Boer War he served as a staff officer and took part in the relief of Ladysmith under General Redvers Buller later Lord Roberts. In October 1900, while in Pretoria he contracted malaria and on 29th October at the age of 33 he died and was interred at Pretoria Cemetery.

***558**

**PRINCE ALBERT (1819-1861)
A VICTORIAN GOLD AND ENAMEL MEMORIAL PENDANT AND
LOCKET**

The pendant of oval locket form, enclosing a photographic portrait of Prince Albert with blue enamel border, scroll mount with ribbon detail bearing the blue enamel legend ALBERT, and pierced crown surmount, the reverse engraved 'To Lady Macdonald, in remembrance to the best and greatest of Princes from his broken hearted widow VICTORIA R DEC 1861.', suspending a pearl drop, the gold cusp with pique enamel decoration, 4.5cm; and a gold oval locket enamelled in black on one side with a crowned initial A and on the other with the inscription Dec, 11 1861, please note that the pearl has not been tested for natural origin

Pendant 2 in. (5 cm.) high; Locket ¾ in. (2 cm.) high

(2)

£600-800

\$790-1,000

€720-950



PROVENANCE:

Christie's, South Kensington, 7 October 2008, lot 2.

Lady Bosville Macdonald held the office of Lady of the Bedchamber between 1855 -1863.



***559**

**EMPEROR ALEXANDER II OF RUSSIA (1818-1881)
A COMMEMORATIVE LEATHER DESK PORTFOLIO AND
CIGARETTE CASE**

CIRCA 1880

The portfolio inscribed in silver script '11 Juillet/ 1866' to '6 Juillet/ 1880' and 'Merci pour tout', with paper label to inside inscribed in Russian 'Belonging to the Emperor Alexander II', the cigarette case inscribed in Russian script 'Love Mama / 6 July 1880', with similar paper label further inscribed in hand 'Presented by his Son, 6 July 1880, Princess E. Yourievsky'

The portfolio: 10¼ x 8½ in. (27.3 x 21.6 cm.); the cigarette case: 4½ x 3½ in. (11.4 x 8.9 cm.)

£1,500-2,500

(3)
\$2,000-3,300
€1,800-3,000

PROVENANCE:

Alexander II.
Princess Yourievsky.
Prince Galitzin.
Hammer Galleries, New York, 1949.
Christie's, New York, 12 April 1988, lot 31 from The India Early Minshall Collection sold on behalf of The Western Reserve Historical Society.

For further information visit www.christies.com



***560**

**EMPEROR NAPOLEON I (1769-1821)
A BROWN LEATHER WALLET**

EARLY 19TH CENTURY

Double-sided with embossed Imperial crowned N's in gilt overall
7¾ in. (19.7 cm.) wide

£2,000-3,000

\$2,700-3,900
€2,400-3,600

PROVENANCE:

Thomas F. Madigan, New York.
Christie's, London, 8 May 1985, lot 18.
Forman Piccadilly, London.
William J. Stocker Collection.
Leslie Hindman Auctioneers, Chicago, 14 October 1989, lot 26.



(front)

(back)

***561**

**ARTHUR WELLESLEY, 1ST DUKE OF WELLINGTON, (1769-1852)
A VICTORIAN GOLD REVERSE CRYSTAL INTAGLIO LOCKET
PENDANT**

CIRCA 1850

The oval crystal engraved and painted with the monogram 'A.W.' beneath a ducal coronet (possibly for Arthur Wellesley Duke of Wellington), the gold frame with collect-set cabochon lapis lazuli decoration, the reverse enclosing a lock of hair
1½ in. (3.8 cm.) high

£500-800

\$660-1,000
€600-950

PROVENANCE:

Christie's, South Kensington, 29 November 2002, lot 5.



***562**

**ARTHUR WELLESLEY, 1ST DUKE OF WELLINGTON, (1769-1852)
A PAIR OF BLUED STEEL SPECTACLES**

FIRST HALF 19TH CENTURY

With round lenses and thin folding wire sides with arrow-shaped ends (one arm broken), with dark red leather, gilt-tooled label to interior, 'JONES/ 62/ CHARING CROSS', an 'X' to each side, with manuscript memorandum in ink 'These spectacles belonged to the Duke of Wellington. They were given to me on leaving Strathfield Saye to return to India on the 31st December 1841. I bequeath these to my dear Child Louisa Michal [?] June 14th 1843 Simlah C.H. Churchill'

£1,000-1,500

(3)
\$1,400-2,000
€1,200-1,800

PROVENANCE:

By tradition, Arthur Wellesley, 1st Duke of Wellington (1769-1852).
Simlah C.H. Churchill.
Louisa Michal [?].
Christie's, South Kensington, 19 August 1993, lot 69.



(front)

(back)

***563**

CHARLES I (1600-1649)

A GOLD MOUNTED MOURNING PENDANT

17TH CENTURY

For Charles I of locket form enclosing a painted oval portrait depicting the head of Charles I facing to the front against a blue ground within black dot decoration, beneath faceted rock crystal, the reverse with sepia crown and cypher 'C.R.' above the date 'Jan 30 1648/9' and an image of a skull and crossed bones upon a plinth, under crystal, circa 1700, with later pendant loop 1 in. (2.5 cm.) high

£1,500-2,500

\$2,000-3,300
€1,800-3,000

PROVENANCE:

Christie's, South Kensington, 1 June 2006, lot 76.

King Charles I was born in Dunfirmline Palace, Scotland on 19 November 1600. The son of King James I and Anne daughter of King Frederick II of Denmark and succeeded to the throne in 1625 claiming rule by divine right. He defied parliament and after seizing five dissident MPs he triggered the English Civil War. Charles and his Royalist army was defeated at the battle of Naseby in 1645. After being convicted of treason he was sentenced to death by the Protectorate and beheaded in London. He went to his execution wearing two wool shirts as it was a bitterly cold day and according to an eyewitness account he did not want his shivering to be mistaken for fear.

For further information visit www.christies.com



(front)



(back)

***564**

SPENCER PERCIVAL (1762-1812)

A GOLD AND PEARL MOURNING BROOCH FOR SPENCER PERCIVAL

EARLY 19TH CENTURY

The rectangular locket brooch with central glazed section for a lock of hair, since lost, within two rows of graduated half-pearls, the reverse with inscription 'Rt. Hon'ble Spencer Perceval, obt. 11 May 1812 AEt. 49. Died by the hand of an Assassin.', pin damaged 1½ in. (3 cm.) wide

£400-600

\$530-790
€480-710

Spencer Perceval was born in London on 1 November, 1762. The second son of the second Earl of Egmont he was educated at Harrow and Trinity Cambridge. He was called to the bar in 1786 and soon became a prominent lawyer. In 1796 he entered parliament for Northampton, and became a strong supporter of Pitt. In 1807 he became Chancellor of the Exchequer being trusted by George III and in 1809 was elected Prime Minister. He remained in office for only a brief three years as on 11 May 1812 as he entered the lobby of the House of Commons, he was shot dead by a bankrupt Liverpool broker, John Bellingham, who was hanged for the murder on 18 May.



(front)

(back)

***565**

CHARLES I (1600-1649)

A GOLD MOURNING RING

17TH CENTURY

For Charles I with painted enamel portrait of the King against a lilac ground, the reverse painted with a skull motif against a black ground with the inscription 'Jn. 30 1648', the shank and bezel with black enamel decoration (distressed), the interior engraved 'Martye populi' (people's martyr), finger size K

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

Christie's, South Kensington, 25 February 1997, lot 414.

Cf. M. Dalton, *op.cit.* p.195-197 nos. 1359-1365, also C. Oman, *op.cit.* pls 79,80, also D. Scarisbrick *op.cit.* p.102-103, see also Christie's, Rings from Antiquity to the Present Day, 5 October 1988, lot 369, and Christie's, 9 October 2012, including the Jurgen Abeler collection of rings, lot 343, for similar rings.



***566**

GEORGE WASHINGTON (1732-1799)

A GOLD AND ENAMEL MOURNING RING FOR GEORGE WASHINGTON

CIRCA 1800

The oval glazed bezel enclosing an engraved portrait of George Washington in profile facing right, within black and black and white champlevé enamel inscription 'GEO: WASHINGTON OB: 14 DECR 1799, AE 68, ring size O 1 in. (2.5 cm.) high

£4,000-6,000

\$5,300-7,900
€4,800-7,100

The tiny profile portrait of Washington was produced by Charles Balthazar Julien Fevret de Saint- Mémin (1770-1852) and was specifically made for Washington mourning rings. The engraving was based on a sketch by Saint- Mémin in late 1798 and it is thought to be the last portrait of Washington drawn from life. In order to produce the miniature portrait the artist used an instrument known as a physiognotrace.



λ567

ELLIOTT ERWITT (PARIS, B. 1928)

Cohiba Cigar with Smoking Fish

signed 'andré S. Soldior' (lower right)

chromogenic print

25¾ x 34½ in. (65.4 x 87.6 cm.)

Executed in 2009.

£3,000-5,000

\$4,000-6,600

€3,600-5,900

LITERATURE:

E. Erwitt, *The art of André S. Solidor a.k.a. Elliott Erwitt*, London 2009, pp. 32-33.



***568**

**HIROSHI FURUYOSHI
(JAPANESE, B. 1959)**

Adelaide

signed and dated 'HFuruyoshi 2016' (lower left)

oil on canvas laid down on board, in artist's own
tabernacle frame

14 x 11 in. (35.5 x 27.9 cm.)

£7,000-10,000

\$9,200-13,000

€8,400-12,000



~569

AN INDIAN IVORY AND BONE-INLAID FOLDING OVERSIZED KNIFE

HOSHIAPUR, LATE 19TH CENTURY

Decorated with ivory and bone inlay into a black lacquer ground on a wood carcase, with steel blade
34¼ in. (87 cm.) long

£1,000-2,000

\$1,400-2,600
€1,200-2,400

■*570

A NOVELTY 'DRAGON' CLOCK

BY ALEXANDER MUSHKIN, MODERN

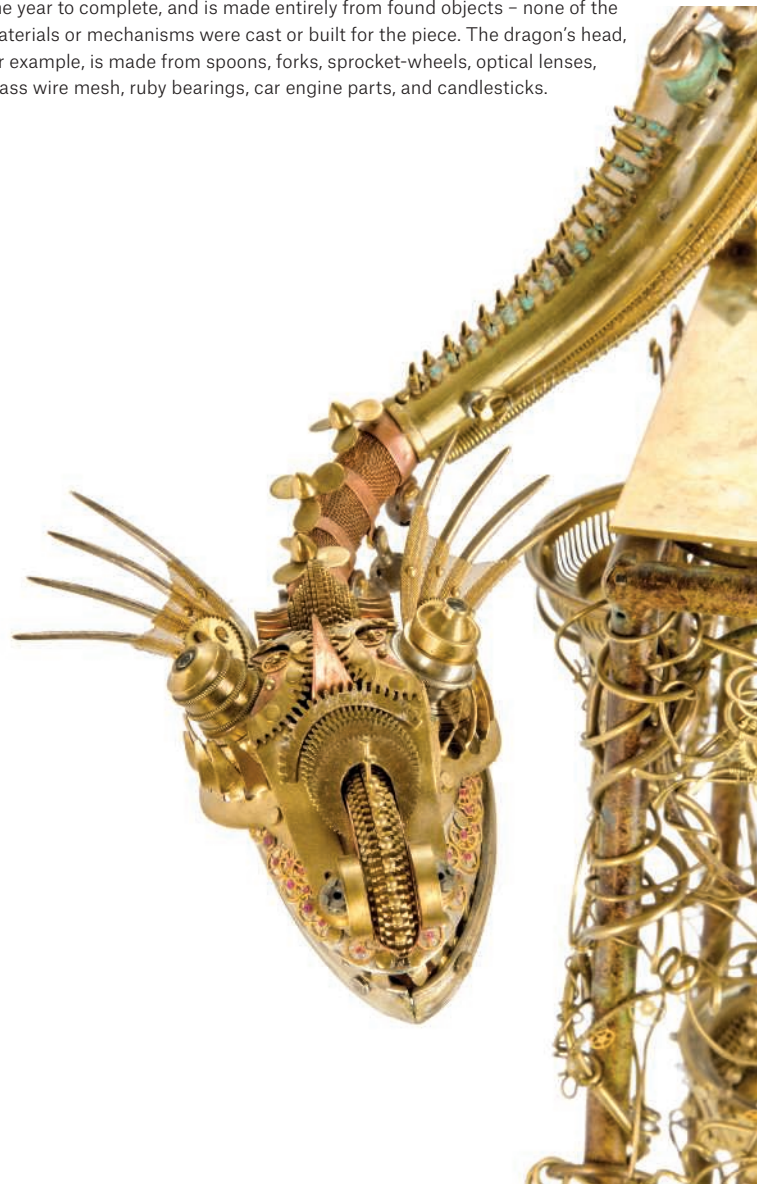
Brass and metal, assembled using over 1,000 individual elements including spoons, forks, sprocket-wheels, optical lenses, brass wire mesh, ruby bearings, car engine parts, and candlesticks, the dial with enamel numerals, the timepiece movement with passing strike to bell
49 in. (125 cm.) high

£6,000-8,000

\$7,900-10,000
€7,200-9,500



Artist Aleksandr Mushkin crafts sculptures and *objets d'art* in a steampunk-inflected style, using scrap art techniques. His work incorporates vintage wares and working parts alike. *'The Clock Dragon'*, a working clock, is constructed from over 1,000 individual elements. The *Dragon* took around one year to complete, and is made entirely from found objects - none of the materials or mechanisms were cast or built for the piece. The dragon's head, for example, is made from spoons, forks, sprocket-wheels, optical lenses, brass wire mesh, ruby bearings, car engine parts, and candlesticks.



THE LEICA CAMERA FAMILY TREE

571

LEICA CAMERA FAMILY TREE

LEITZ/LEICA, GERMANY, 20TH CENTURY

A history of the Leica camera comprising 107 of the principal models, showing the history of the marque from pre-production models, the screw-fit Leica series, M-series, R-series, to digital models, from c1923 to 2006, mounted as a family tree by model and date of production, on a custom-built display unit, formerly part of the Leica Sölms factory museum

For a full listing of the cameras and additional notes please visit christies.com or see the index on page 64.

Approx. 118 in. (300 cm.) high; 87.5 in. (222 cm.) wide

(107)

£350,000-450,000

\$460,000-590,000

€420,000-530,000

LITERATURE:

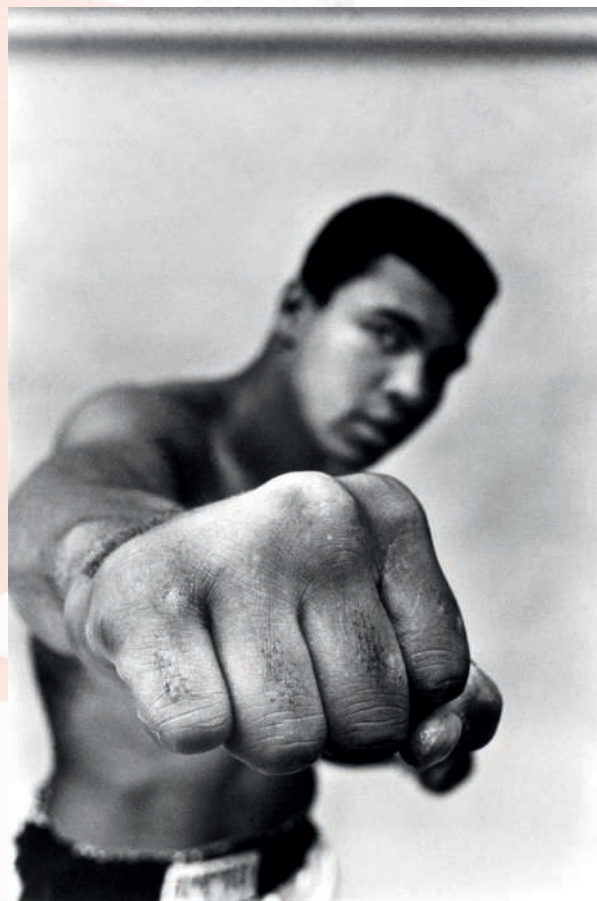
Paul-Henry van Hasbroeck, *Leica. A history illustrating every model and accessory*, Sotheby Publications, 1998.

James L. Lager. *Leica. An Illustrated History, vols I-III*, Lager Limited Editions, 1993-1998.

Hans-Michael Koetzle, *Eyes Wide Open! 100 Years of Leica Photography*, Kehrer Verlag, 2015.

Alessandro Passi, *Leica, Witness to a Century*, W. W. Norton & Company, 2012.

Michael Pritchard, *A history of photography in 50 Cameras*, Bloomsbury, 2014.



USA. Chicago. Muhammad ALI, boxing world heavy weight champion showing off his right fist. 1966. Taken with a Leica camera
©Thomas Hoepker/Magnum Photos

The Leica camera was not the first 35mm camera but it was the first to be a commercial success. The camera was designed by Oscar Barnack and, after a series of prototypes, the Leica I was introduced in 1925. It quickly achieved a reputation for the reliability of its mechanics and quality of its lenses, which continues today. The Leitz company, based in Wetzlar, initiated a process of continual innovation, from interchangeable lenses to a vast range of accessories that allowed the camera to be used for everything from copying and macro work to photographing wild life on long focus lenses. Each new model built on the previous, but the company always ensured backwards compatibility ensuring that nothing was obsolete.

The onset of war in 1939 saw both sides make use of the camera during the war. The British requisitioned Leica cameras and lenses to take advantage of their superior quality; in Germany the company was contracted to the German military, although it also established a surreptitious network to spirit Jewish workers to safe countries.

In 1954 the Leitz company introduced the Leica M3 which was the first significant departure from Barnack's original design. A new body shape and size, and quick-fitting bayonet-mounting lenses further enhanced the Leica's reputation and it was adopted by a new generation of photojournalists in the wars of South East Asia.

The single lens reflex Leicaflex of 1964 and its successors was intended to compete with the dominant Japanese SLR camera, but the Leica's cost, and surprisingly clunky design meant that the M-series remained the preferred camera for the serious photographer and Leica aficionado.

Leica embraced digital photography seriously with the Leica M8 in 2006. It recognised that the classic M design was what the market wanted and the reflex Leica (including digital models was discontinued) allowing the Leica M series to, rightly, dominate the Leica company's production.

The introduction of the Leica heralded a new type of photographer: the photojournalist, who made use of the camera's small size, with an ability to work unobtrusively in low-light or fast-moving conditions with previously difficult subjects. During the Second World War and then during the 1950s and 1960s in the Korea and Vietnam conflicts the Leica was used to produce some of the greatest photographs of the century. Leica users such as Robert Capa, Alfred Eisenstaedt, Nick Ut, André Kertész, Andreas Feininger, Aleksander Rodchenko, Leni Reifenstahl, Robert Doisneau, Bert Hardy, George Rodger, Thomas Hoepker and, of course, the great Henri Cartier-Bresson were amongst the many photographers who used the Leica to create some of the world's best known images.

Today, the Leica continues to appeal to the photojournalist, the professional and to the amateur and the Leica company, now back in its home town of Wetzlar continues to innovate and introduce new products, while retaining the original ethos of Ernst Leitz.

Christie's would like to thank Dr. Michael Pritchard, FRPS, for his assistance with this catalogue entry.

Stammbaum



■572

A GIANT STAINLESS STEEL FORK

BY MARK REED, EDITION 6/20, MODERN

With etched signature to the rear 'Mark Reed VI', also 'Catherine de' Medici 1564' and 'STAINLESS STEEL', set into a weighted base 104 in. (264 cm.) high, excluding base

£4,000-6,000

\$5,300-7,900
€4,800-7,100

The 'Catherine de Medici 1564' inscription is a unique feature to this fork. Catherine de Medici was very important to the introduction of the fork to French High Society, making it a socially acceptable part of dining etiquette. In 1564 on her 'Grand Tour de France' she spent two years travelling across France with the aim of unifying her Kingdom and thus spreading the use of the fork across the land.

This fork is made of 316 marine grade solid stainless steel.



572



573

573

A VICTORIAN TAXIDERMY MODEL OF A MINIATURE DOG, PROBABLY A PUG

CIRCA 1880

With brass mounted collar set on an ebonised oval base
The dog 5 7/8 in. (14.6 cm.) high excluding base

£2,000-3,000

\$2,700-3,900
€2,400-3,600

The Horniman Museum possesses similar examples of miniature dogs.

In the Victorian era, many of the dog breeds that we know today were developed or refined through selective breeding.

The largest, the smallest, and dogs with unusual attributes were of considerable interest to the Victorian collectors of taxidermy. Miniature or dwarf dogs, highly popular with collectors (also sometimes referred to as 'Roman' dogs) purporting to be adults, were usually stillborn puppies given a more adult stance by the taxidermist.

X-rays of these dogs reveal that no bones are present, only the mounting wires. This is a good indication that miniature dogs were often the result of the taxidermist's skill. After removing the body, bones and all, a skilful taxidermist could cut and stretch the skin over a carefully modelled manikin to make what looks like a tiny adult dog.

574

A VICTORIAN TAXIDERMY MINIATURE DOG, POSSIBLY THE EXTINCT ENGLISH WHITE TERRIER

CIRCA 1860

With a brass mounted collar in original bow-front glazed display case
Case 9 in. (23 cm.) high; dog 3 in. (7.5 cm.) high approximately

£2,000-3,000

\$2,700-3,900
€2,400-3,600



574

λ575

**ALEISTER CROWLEY
(ROYAL LEAMINGTON SPA 1875-1947 HASTINGS)**

Landscape with volcano and a saint

signed with monogram (lower left)
pencil and watercolour on paper
13¾ x 19½ in. (34.3 x 49.5 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

with Cecil Williamson.

EXHIBITED:

London, The October Gallery, *An old master: the art of Aleister Crowley*, April 1998, no. 14.

LITERATURE:

Exhibition catalogue, *An old master: the art of Aleister Crowley*, London, The October Gallery, illustrated, catalogue not traced.

This work was previously owned by Cecil Williamson (1909-1999) a Neopagan Witch and founder of both the Witchcraft Research Centre (which was a part of MI6's war against Nazi Germany) and the Museum of Witchcraft in Boscastle, Cornwall. Williamson was a friend of Crowley's and presumably the present lot was a gift from the artist.



575



576

576

**A PINK-CASED GLASS PHALLIC GOBLET
LATE 19TH CENTURY OR POSSIBLY EARLY 20TH CENTURY**

Supported on a clear socle and spreading foot
8¼ in. (20.8 cm.) high

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

Purchased by the owner's father from the London Trade in circa 1930 when he was assured that it had links to the Hellfire Club formed originally by Sir Francis Dashwood.

For further discussion on the history of this vessel see www.christies.com



577

577

**A CERAMIC MOSAIC FLOOR-STANDING BIRDCAGE
FIRST HALF 20TH CENTURY**

Of architectural form and sectional construction, with wire doors, a feeder drawer, cage base slide, and supported on a plinth decorated with a pink ceramic rose
88 in. (223.5 cm.) high; 26 in. (66 cm.) wide; 15 in. (38 cm.) deep

£4,000-6,000

\$5,300-7,900
€4,800-7,100



The Beatles on the Ed Sullivan Show, 9 February 1964. © Getty Images

***578**

**JOHN WINSTON ONO LENNON, M.B.E.
(1940-1980)**

A PAIR OF AMERICAN CUFFLINKS

CIRCA 1964

The circular panels set with onyx of stylised eye design, with hinged bar fittings, one engraved 'J.W.L./ 2-9-64'

(2)

£8,000-12,000

\$11,000-16,000

€9,600-14,000

PROVENANCE:

By tradition, John Winston Ono Lennon.

Christie's, South Kensington, 4 September 1997, lot 275.

According to the previous vendor, a pair of these cufflinks was given to each member of the Beatle's to commemorate their first live appearance on *The Ed Sullivan Show* on Sunday 9th February 1964. This pair was obtained by the previous vendor at a charity auction at the *WFIL Helping Hand Marathon*, Philadelphia, 16-18 May, 1975, at which John Lennon made a guest appearance. The Beatle's first and most famous appearance on *The Ed Sullivan Show* generated a then record U.S. TV audience of 73 million people and was reported, during its screening, to have resulted in the lowest crime figures in America for fifty years.

578



***579**

**JOHN WINSTON ONO LENNON, M.B.E.
(1940-1980)**

A PAIR OF ITALIAN CUFFLINKS

MID-20TH CENTURY

The rectangular plates of Egyptian style, with single-link connection

(2)

£2,000-3,000

\$2,700-3,900

€2,400-3,600

PROVENANCE:

John Winston Ono Lennon.

Lennon's cousin, C.S. Parkes.

Christie's, South Kensington, 26 August 1992, lot 346.

According to the previous vendor (John Lennon's cousin, C.S. Parkes) these were originally given to John Lennon by Brian Epstein. Lennon then gave them to him.

579



***580**

HUMPHREY BOGART (1899-1957)

A SILVER CIGARETTE CASE

CIRCA 1938

In the form of a parcel wrapped in silver-gilt twisted ribbon, with enamel postage stamp and engraved post mark within a circle 'HOLLYWOOD/ 12-25-38/ CALIF', addressed to 'Mayo Bogart/ Hollywood, Cal', with red enamel 'wax' seal to the reverse centred by the initials 'HB', the silver-gilt interior engraved 'and I love you/ Bogie', stamped STERLING 14K, in original suede case marked 'GERSHORN AND CO. INC./ Suite... CALIFORNIA.../ BEVERLY HILLS/ CALIFORNIA'

3 in. (7.6 cm.) high; 3½ in. (9 cm.) wide

(2)

£1,500-2,000

\$2,000-2,600

€1,800-2,400

PROVENANCE:

Christie's, New York, 20 June 1990, lot 411.



***581**

DR HAWLEY HARVEY CRIPPEN (1862-1910)

A GOLD FILLED HUNTER CASE KEYLESS LEVER POCKET WATCH

BY WALTHAM WATCH CO.

The white enamel dial with Roman numerals and subsidiary seconds, signed *American Waltham Watch Co.*, outer Arabic five minutes, subsidiary seconds, frosted gilt movement signed *A.W.W. Co., Waltham Mass*, compensated balance, numbered 5818686, engine turned case with milled band, accompanied by a group of letters dating from the 1950's and 60's from Ethel Le Neve to her friend Rex Manning, the novelist Ursula Bloom to Ethel Le Neve and Rex Manning to Ursula Bloom, a typed and hand written history of the watch by Rex Manning, various newspaper cuttings, two photographs of Ethel Le Neve with Rex Manning, a framed Palace Theatre poster featuring Belle Ellmore (wife of Dr. Crippen), dated 10 November 1902; and other ephemera, Watch 2 in. (5.2 cm.) diameter

(2)

£3,000-5,000

\$4,000-6,600

€3,600-5,900



Dr. Crippen was hanged at Pentonville Prison on 23 November 1910, under the terms of his will completed in the condemned cell at Pentonville on the eve of execution, this watch along with other effects passed to his mistress Ethel Le Neve. Ethel, who married and became Mrs. Stanley Smith kept the watch until 1962 when, in old age she gave it to her close friend and confidant Rex Manning, thence by descent.

For further information visit www.christies.com



Lord Lucan, 1973. © The National Portrait Gallery

***582**

RICHARD JOHN BINGHAM, 7TH EARL OF LUCAN (B. 1934)

A PEER'S PARLIAMENTARY ROBE

MID-20TH CENTURY

Of crimson facecloth, trimmed in ermine and gold braid, with its carrying bag, labelled 'EDE & RAVENSCROFT' and inscribed 'Earl of Lucan'

£2,000-3,000

\$2,700-3,900
€2,400-3,600

PROVENANCE:

By descent.

Christie's, South Kensington, 14 November 2000, lot 88.

Lord Lucan was a British peer who has become famous for his disappearance following suspicions that he murdered his children's nanny. He was born into Anglo-Irish aristocracy and after serving in the army, became a keen gambler, leaving his job as a merchant banker. He became known for his lavish lifestyle, driving an Aston Martin and racing power boats.

In 1972, Lucan had moved out of the family home due to a breakdown in his marriage. In 1974, the children's nanny was found murdered in the basement of the Lucan family home. A warrant for Lucan's arrest was issued however, he had, by this time, vanished.

Lucan has never been found. A death certificate was issued in 2016.

The Earl of Lucan was painted wearing this robe by Dominic Elwes.

***583**

ROBERT FRANKLIN STROUD - 'THE BIRDMAN OF ALCATRAZ' (1890-1963)

A CHESS SET AND HAND-DRAWN BOARD

CIRCA 1945

The plastic pieces coloured red and cream of Staunton pattern; together with a copy of 'Atlas of Avian Anatomy' by Frank Wilbert Chamberlain, Michigan, 1943, with hand drawn chequered games board to rear end-papers, inscribed to inside cover 'Property of Robert Stroud' and stamped 'R.R.B/ SEP 6 1945' The Kings: 2¾ in. (7 cm.) high

(33)

£3,000-5,000

\$4,000-6,600
€3,600-5,900

PROVENANCE:

Robert Stroud.

His Personal Counsel.

Pacific Book Auction Galleries, San Francisco, 13 June 1996, lot 172.

Stroud was imprisoned for 54 years, 42 of which he spent in solitary confinement. He was in Alcatraz from 1942-1959. Stroud's research papers on birds were sent to scientific journals and formed the basis for his most famous work, 'Stroud's Digest of the Diseases of Birds'.





■584

A CARVED GILTWOOD, GESSO AND POLYCHROME PAINTED TROIKA SLEIGH
PROBABLY AUSTRIAN, CIRCA 1900

Painted with floral garlands and figures in snowy landscapes and signed indistinctly 'A. Floquet' (?), the projecting leather seat supported by a large giltwood cherub, an iron step to each side, the buttoned seat worn

93 in. (237 cm.) long; 38 in. (97 cm.) wide

£15,000-25,000

\$20,000-33,000

€18,000-30,000

PROVENANCE:

By repute, commissioned by Tsar Nicolas II but never delivered.

Bought instead by Issac Nussinoff (d. 1912), a Russian émigré living at 57 Avenue Kleber, Paris.

By descent to Madame Nussinoff (d. 1924) and their daughter Nadine Nussinoff, living at 6 rue Bassano.

By circa 1930 with the ébéniste François Linke and exhibited at his workshops at 170 rue du Faubourg Saint-Antoine (see photograph).

Probably by descent in the Linke family.

Sold at Osenat, Fontainebleau, in 1978 to Edgar Faure (1908 -1988).

A letter which accompanied this sale of this remarkable sleigh in 1978 alludes to a fascinating provenance. Although the letter has since been lost it has been possible to corroborate the provenance with the discovery of a photograph showing the sleigh in the workshops of the ébéniste François Linke at 170 rue du Faubourg Saint-Antoine, Paris (courtesy of Christopher Payne / Linke Archive). Mr. Nussinoff was a wealthy Russian banker from Kharkov in modern day Ukraine. He bought furniture from François Linke as early as 1904 but by 1930 the family had clearly fallen on hard times, when his daughter Nadine offered to sell to Linke a tapestry in their collection which had been presented to the Empress of Russia (see C. Payne, François Linke: The Belle Epoque of French Furniture, Woodbridge, 2003, p. 238). It is logical to assume therefore that the sleigh was offered to Linke by the same route and a similarly noble provenance alluded to.

585 No Lot

The sleigh shown in François Linke's workshop, Paris, circa 1930 (courtesy of Christopher Payne / Linke Archive)



PROPERTY FROM THE COLLECTION OF THE LATE SIR JASPER & LADY MORE, LINLEY HALL, SHROPSHIRE

586

A DECONSTRUCTED COURT MANTUA (FORMAL GOWN)

MID-18TH CENTURY, THE SILK PROBABLY LYON

In white cannelé brocade woven with a gilt meander and flowers, with double sleeve ruffles, one sleeve, petticoat and three fragments, elements lacking, including one sleeve, the bodice lacking some skirt panels

The long single panel: 38 in. (97 cm.) long; width selvedge to selvedge: 19½ in. (49.5 cm.) wide

£7,000-10,000

\$9,200-13,000
€8,400-12,000

PROVENANCE:

Almost certainly, Anne Harley (daughter of Edward Bangham MP), wife of The Hon. Thomas Harley, (1730-1804) Lord Mayor of London, and by descent to their daughter, Anne Harley (d. 1840), wife of George, 3rd Lord Rodney of Berrington Hall, Herefordshire, by descent at Berrington Hall, Herefordshire until contents sold in 1901 where probably purchased by Lady Norah More (d. 1948) (*née* Browne – daughter of the 5th Marquess of Sligo) of Linley Hall, Shropshire and by descent at Linley hall to the present owner.



This dress, was almost certainly made for Anne Harley, wife of The Hon. Thomas Harley (MP for London and then Herefordshire) and may well have been worn by her whilst her husband served as Lord Mayor of London 1767-8. The Harley family were resident at Berrington Hall, Herefordshire, which was completed to the designs of Henry Holland in 1778-81, and it is likely that the dress remained there until the estate was sold in the early twentieth-century. The dress was probably acquired at that time by Lady Norah More who was an inveterate collector, purchasing much from sales in the vicinity of her husband's family home, Linley Hall, Shropshire. The dress, now deconstructed, which has remained in the More family collection at Linley Hall, is accompanied by a hand-written note in Lady Norah's hand identifying it as '...worn by Hon: Mrs Harley.../when Lady Mayoress, 1765'.

587

MARTIN REDMAYNE (1910-1983), PARLIAMENTARY SECRETARY TO THE TREASURY

A LEATHER COVERED DISPATCH BOX

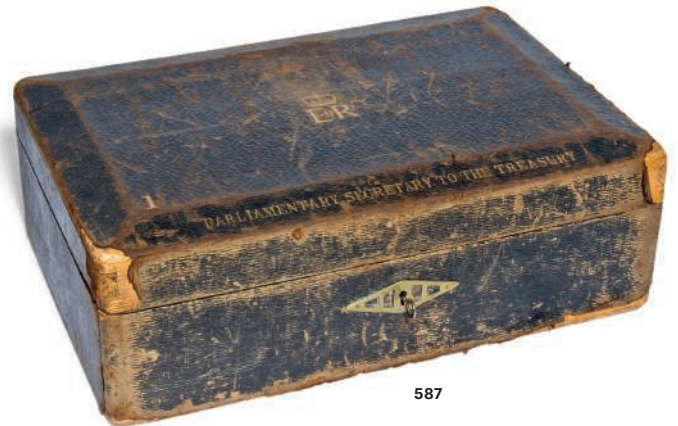
CIRCA 1959-64

With gilt tooled inscription 'PARLIAMENTARY SECRETARY TO THE TREASURY' with a crowned 'ER II' cypher and stamped in various places '1', the interior stamped 'BARROW, HEPBURN & GALE LTD./ GRANGE MILLS S.E.1'

18 in. (46 cm.) wide

£1,500-2,500

\$2,000-3,300
€1,800-3,000



587

PROVENANCE:

Given by Martin Redmayne to Antony Fletcher from his office when Willie Whitelaw succeeded Redmayne as chief whip. Antony Fletcher then used the 'black box' himself whilst working for first Whitelaw and then Edward Heath, witnessing various events such as the Profumo affair and the succession of MacMillan by Alec Douglas Home and the rise of Edward Heath to leader of the conservative party in opposition.

In 1950, Redmayne entered the Commons as Conservative MP for Rushcliffe. He was a Government Whip a year later, a Lord Commissioner of the Treasury from 1953-59, Deputy Chief Whip from 1955-59 and Parliamentary Secretary to the Treasury and Government Chief Whip from 1959-64. Admitted to the Privy Council in 1959, he was made a Baronet on 29 December 1964 and upon his leaving the Commons, was created a life peer as Baron Redmayne, of Rushcliffe. Lord Redmayne died in 1983.



Duchess of Windsor © Alamy

***588**

THE DUKE (1894-1972) AND DUCHESS OF WINDSOR (1896-1986)

A PAIR OF SHELL AND TURQUOISE EARCLIPS

CIRCA 1965

Each with mottled shell (nerita c.f. versicolor) in grey and white, with cabochon turquoise cap with tendril detail, unsigned
1½ in. (2.7 cm.) wide

(2)

£8,000-12,000

\$11,000-16,000
€9,600-14,000

PROVENANCE:

Sotheby's, Geneva, The Jewels of the Duchess of Windsor, 2 April 1987, lot 8.

***589**

THE DUKE (1894-1972) AND DUCHESS OF WINDSOR (1896-1986)

TWO GLASS ASHTRAYS

MID-20TH CENTURY

Each with engraved monogram 'WE'
2¾ in. (7 cm.) square

(3)

£500-800

\$660-1,000
€600-950



PROVENANCE:

The Duke and Duchess of Windsor.
Gifted to Gaston Sanegre and Ofeli Baleni.
Christie's, Rome, 17 June 2004, lot 697.



590

JAMES VAULKHARD (NAIROBI B. 1986)

Penny for your thoughts

signed and dated 'J V/2016' (lower centre)
mixed media on artist-prepared board
23¼ x 29 in. (59 x 73.6 cm.)

£1,000-2,000

\$1,400-2,600
€1,200-2,400

EXHIBITED:

London, Art Below, The Tabernacle Gallery, *Queen Themed*, June 2016.

-591

EDWARD VII (1841-1910) AND EDWARD VIII (1894-1972)

A LARGE CROCODILE AND SILVER MOUNTED CIGAR CASE OWNED BY KING EDWARD VII WHEN PRINCE OF WALES AND LATER GIVEN TO EDWARD VIII, THE DUKE OF WINDSOR LONDON 1894

Applied with the silver crowned garter badge of the Prince of Wales, a white painted inventory mark 'W/SM/24' and indistinct maker's inscription on the inner sleeve
6¼ in. (16 cm.) long

£10,000-15,000

\$14,000-20,000
€12,000-18,000



PROVENANCE:

The Prince of Wales, later King Edward VII.
Thence by descent to his grandson, Edward VIII, later the Duke of Windsor.
The Duchess of Windsor, Bois de Boulogne, Paris.
Estate of the late Duchess of Windsor, Kerry Taylor Auctions, London, 29 November 2011.

Images of this cigar case on a desk can be see in the Sotheby's catalogue, *The Duke and Duchess of Windsor*, September 11-19, 1997, pages 164 and 227. Kerry Taylor auctions also reproduces the same image and captions it as photographed by Harold Haliday Costain, the Duke of Windsor's study, Government house, Nassau, Bahamas, 1941. The Duke was often photographed smoking large cheroots.

Note: Inventory number 'W/SM/24' refers to the 'Blue Book' Archive of The Duke and Duchess of Windsor's personal belongings, one copy with the Victoria & Albert Museum, one copy with Sotheby's.



***592**

**KING GEORGE V (1865-1936) & QUEEN MARY (1865-1953)
A ROYAL PRESENTATION GOLD, DIAMOND AND ENAMEL
PENDANT FOR KING GEORGE V & QUEEN MARY
CIRCA 1910**

The rectangular openwork pendant with central old-cut diamond set initial 'M' within calibré ruby set initial 'G' and white champlevé enamel border to an enamel crown surmount and diamond three stone suspension, to a neckchain, fitted case
1½ in. (3.5 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800

PROVENANCE:

Reputedly from the estate of Sir Derek Keppel who was Master of the Royal Household from 1912-1936.



***593**

**QUEEN ALEXANDRA (1844-1925)
A ROYAL PRESENTATION DIAMOND AND ENAMEL PENDANT
FOR QUEEN ALEXANDRA
CIRCA 1900**

Designed as and oval openwork blue guilloché enamel oval frame with rose-cut diamond looped motif decoration, central rose-cut diamond monogram of crossed initial 'A's' with crown surmount and seed pearl accents suspending a seed pearl drop, to a later neckchain
1 in. (2.5 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,800



***595**

**QUEEN ALEXANDRA (1844-1925)
A GROUP OF ROYAL PRESENTATION JEWELLERY GIVEN BY
QUEEN ALEXANDRA**

To the nanny (Mrs Martin) of the family of King Edward VII and Queen Alexandra comprising: a circular reverse painted crystal intaglio pendant painted as the cypher of Queen Alexandra with entwined blue capital A beneath a crown and ribbon, within a blue champlevé enamel milled border, a gold and enamel brooch of quatre-foil openwork design with central entwined letter A in green and white enamel beneath the Royal crown, within textured frame set with three seed pearls; a 9ct. gold fob watch, the white enamel dial with Roman numerals and subsidiary seconds the case with applied rose-gold cypher for Queen Alexandra, the keyless jewelled lever movement signed *S & Co for Stauffer & Co*; a gold medallion, with champlevé enamel cypher for Queen Alexandra on one side in blue, the reverse with capital E VII and 1902; and a gold brooch the central circular section with the date 1902 with twin seed pearl terminals, these last two pieces commemorating King Edward VII's coronation. This lot is accompanied by a collection of related ephemera including: two telegrams from Sandringham, one from Alexandra Princess of Wales Dated 12th April 1895, "TO: Mrs Martin at Sir Knolly's Stable St James's Palace, the other also from Sandringham from Queen Alexandra, dated December 23rd 1909, "Mrs Martin C/O Lord Knollys, St. James's Palace, ; a typed letter from Edward VII; some correspondence to Mrs Martin from Charlotte Knollys, Lady of the Bedchamber; a ticket to The Coronation of Edward VII
Watch: 1¼ in. (4.5 cm.) diameter

£4,000-5,000

\$5,300-6,600
€4,800-5,900

PROVENANCE:

By descent to the previous vendor.
Christie's, South Kensington, 2 May 2012, lot 45.



***594**

**QUEEN ALEXANDRA (1844-1925)
A ROYAL PRESENTATION HOUSEHOLD BADGE FOR A WOMAN
OF THE BEDCHAMBER**

Enclosing a tinted photograph of Alexandra, the pendant edged in pearls and rose-cut diamonds on a pin suspended from a red and white ribbon, accompanied by a card inscribed 'Coronation Day, April 9, 1902, For Dear Lady Mortimer, from her affectionate friend, Alexandra', in case, please note that the pearls have not been tested for natural origin
2 in. (5 cm.) high

£2,000-3,000

\$2,700-3,900
€2,400-3,600

(2)

For further information visit www.christies.com



***596**

EDWARD PRINCE-OF-WALES (1841-1910)

A ROYAL PRESENTATION GOLD AND ENAMEL COMBINATION PEN AND PENCIL

CIRCA 1890

The straight barrel with applied green and red enamel crown collar with Prince-of-Wales feathers and motto 'ICH DIEN' with slide action combination pen nib and pencil holder, defective, to a bloodstone vacant seal terminal 2¼ in. (5.8 cm.) long

£800-1,200

\$1,100-1,600
€950-1,400

PROVENANCE:

Christie's, South Kensington, 20 May 2003, lot 286.



***597**

KING EDWARD VII (1841-1910), EDWARD PRINCE-OF-WALES, PRINCESS VICTORIA EUGENE OF BATTENBURG (1887-1969), AND QUEEN VICTORIA (1819-1901)

FOUR ROYAL PRESENTATION STICK PINS

Comprising: two pins for King Edward VII, one with old-cut diamond-set initial 'E' with calibre ruby numeral 7 with engraved crown surmount; the other Edward Prince-of-Wales with central rose-cut diamond-set initial 'E' within blue enamel garter and crown surmount; another for Princess Victoria Eugene of Battenburg, the oval blue guilloche enamel plaque with champleve white enamel border with central rose-cut diamond-set monogram 'VE'; and a mourning pin commemorating the death of Queen Victoria's close friend John Brown, in the form of a medallion with the raised profile head of John Brown facing left with initials 'JB' and the date 1883, the reverse with raised text 'FROM' and Queen Victoria VIR

(4)

£1,500-2,000

\$2,000-2,600
€1,800-2,400

Princess Victoria Eugene (1857-1969) was the youngest granddaughter of Queen Victoria and first cousin of King George V. She became Queen Consort of Spain having married King Alfonso XIII on 31st May 1906.



***598**

KING GEORGE V (1865-1936), QUEEN MARY (1867-1953) AND QUEEN ALEXANDRA (1844-1925)

A GROUP OF PRESENTATION ITEMS

Comprising: a rose-cut diamond and enamel brooch with the cipher for King George V and Queen Mary, with accompanying manuscript note 'Given to me by King George and Queen Mary, July 8th, 1929, 5 cm.; a 9ct. gold-mounted aide-memoire, by Asprey & Co. of plain rectangular design, with pencil attached, the hinged cover engraved 'With best wishes from Mary', the interior signed 'A. & Co. Ltd.', 7.5 cm., in fitted case; and a silver photograph frame with easel-back, enclosing a wedding photograph of Queen Alexandra and lock of hair, 9.5 cm.

(3)

£800-1,200

\$1,100-1,600
€950-1,400

PROVENANCE:

The diamond brooch: Christie's, South Kensington, 29 July 1997, lot 320.

The aide-memoire: Christie's, South Kensington, 29 November 2002, lot 45, Jewellery and Silver from Tyntesfield, It is possible that this lot was presented by Queen Mary to Ursula Lawley, her Maid of Honour.

The photo frame: Christie's, South Kensington, 5 November 1991, lot 12, The Property of the Late Dowager Lady Camoys, reputedly given by the bride to the Hon. Mrs. Francis Stonor, her Matron of Honour.



***599**

EDWARD PRINCE-OF-WALES (1841-1910) AND PRINCESS ALEXANDRA (1844-1925)

A PAIR OF ROYAL PRESENTATION GOLD, DIAMOND AND ENAMEL CUFFLINKS

CIRCA 1860

Each circular panel of red guilloché enamel with white champlevé enamel border, two panels with applied rose-cut diamond crown and either a diamond set initial 'E' or 'A' each opposing panel, to chain-link connections, fitted case Each panel: ¾ in. (1.5 cm.) diameter

(2)

£5,000-8,000

\$6,600-10,000
€6,000-9,500

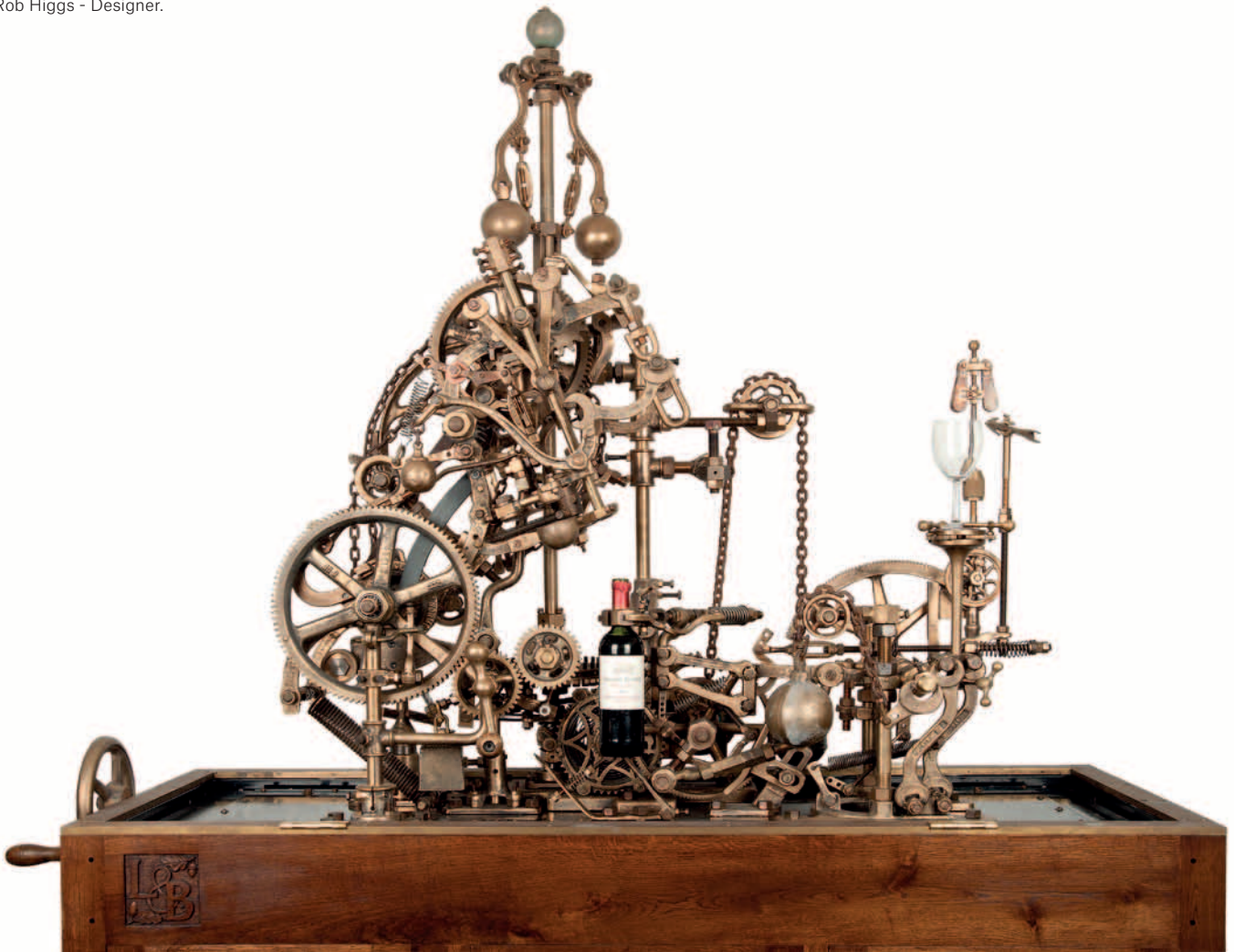
PROVENANCE:

Christie's, 14 December 1988, lot 39.

Reputedly the cufflinks were made to commemorate the marriage of Edward, Prince-of-Wales to Princess Alexandra of Denmark in 1863, and were later the property of Prince George of Denmark, eldest son of HRH Prince Axel (1888-1964) and husband of Anne, second daughter of the Hon. John Bowes Lyon.

'I would like my work to inspire people to consider the general pointlessness and excessiveness of the majority of man-made things in our world and to smile at our tireless pursuit of happiness through the invention of ingenious nonsense.'

Rob Higgs - Designer.



■ † 600

**A MECHANICAL CORKSCREW AND WINE-POURING MACHINE
MADE AND DESIGNED BY ROB HIGGS, CIRCA 2006**

Constructed from around three-hundred pieces of scrap iron, including a drill, spanners, cannon balls, lathe handle, clock springs, weights, cogs, wheels and chain, all then cast and machined in bronze, the base applied with a specification plaque, set on a panelled oak cabinet fitted with a hydraulic system and carved with the monogram of the craftsman L & B

The corkscrew 56 in. (142 cm.) high; the case 40¼ in. (102 cm.) high; 70 in. (178 cm.) long; 28¾ in. (73 cm.) deep

£15,000-25,000

\$20,000-33,000

€18,000-30,000



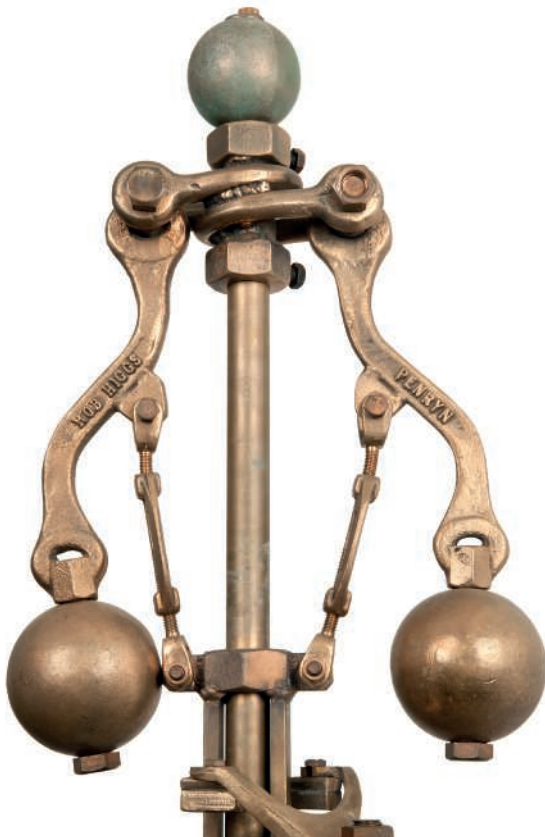
This corkscrew is the bronze prototype model and based on the popularity of demonstrations, three further have been made and sold. The corkscrew removes a cork from a bottle and then pours the wine under its own clockwork power. The corkscrew has been featured on *Stephen Fry: Gadget Man*, (Channel 4, 2012.) and BBC's, *The One Show*. It was unveiled at the *Top Marques* exhibition in Monaco by Albert II, Prince of Monaco (b. 1958).

The lot is sold with a leather bound book commemorating the construction of the corkscrew and signed by various celebrities who attended the launch in Monaco including Bono and Damon Hill. It is also sold with a cover, a boat hook/pole to lift the cover off and two fold-over top sections for the cabinet.

Rob Higgs creates mechanical machines from old raw materials found in scrap-heaps, farms and boatyards.

His work is in permanent public and private collections in 6 continents around the world.

His clients include: The Science Museum, Heston Blumenthal, Warner Bros, BBC, NASA, Stephen Fry, Absolut Vodka, Game of Thrones, Fatboy Slim, Blue Peter, Eden Project, Giuseppe Tornatore, Singapore Govt, Kneehigh Theatre...



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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESEAL ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6070).

3 ARTIST'S RESEAL ROYALTY

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

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

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

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards

- or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- 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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

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

- Banker's draft
You must make these payable to Christie's and there may be conditions.
- Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

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

5 KEEPING YOUR PROPERTY

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

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

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

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

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; and

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

◦ **Minimum Price Guarantees**

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

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

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

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

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

Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FURNITURE, SCULPTURE AND WORKS OF ART

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.

"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.

SILVER

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

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

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

A GEORGE II SILVER CUP AND COVER
CIRCA 1735

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

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

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

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

JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

Jewellers in the Title

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

Jewellers beneath the description

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

Periods

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor 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 text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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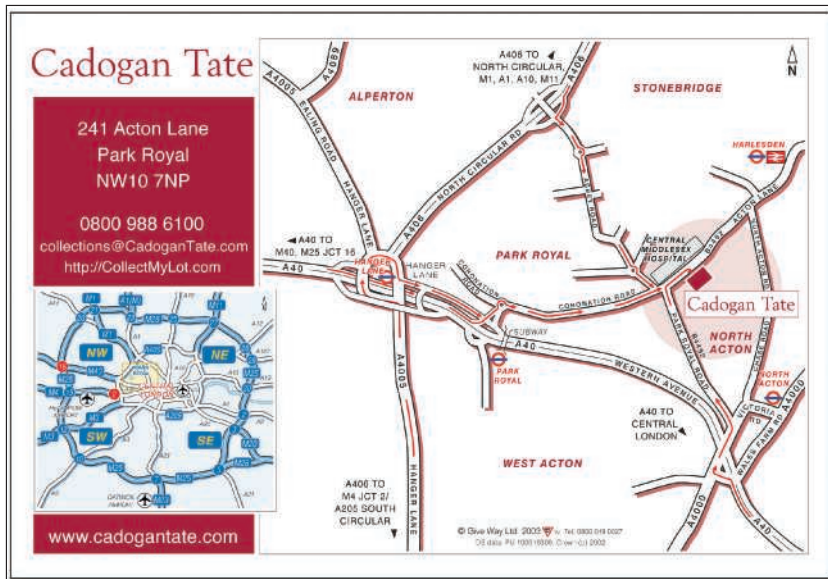
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GLOSSARY

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The descriptions below have been compiled with the cameras mounted and fixed to the supporting 'family tree' stand. A detailed assessment of each has not been made.

1. Leitz Moment-style 9 x 12cm plate camera no. 115793 with a Leitz Summar 12cm. f/4.5 lens no. 19474, the camera with red-leather bellows, nickelled-metal fittings, black-leather covered exterior, the top with inset metal plate E. Leitz Wetzlar, New York, 30 East 18th St.

2. UR Leica (replica), black-painted metal body, with camera shutter controls, counter; the lens mount with glass element and metal cover.

3. Leica null-series 1923 replica no. 2676611, the camera with black-painted top and base plates, collapsing simple optical viewfinder, nickelled-metal and black-painted fittings, and a replica Leitz Anastigmat f/3.5 50mm. lens.

4. Leica null-series replica 1924 no. 3002414, the camera with black-painted top and base plates, direct optical viewfinder, nickelled-metal and black-painted fittings, with a replica Leitz Anastigmat f/3.5 50mm lens.

5. Leica I(a) no. 271, black-painted top and base plates, nickelled-metal and black-painted fittings, with a Leitz Anastigmat f/3.5 50mm lens.

6. Leica I(a) no. 545, black-painted top and base plates, nickelled-metal and black-painted fittings, with a Leitz Elmax f/3.5 50mm lens.

7. Leica I(a) no. 38742, black, nickel-fittings, with a Leitz Elmar f/3.5 50mm. lens.

8. Leica I(a) no. 52817, black, nickel-fittings, with a Leitz Hektor 5cm. f/2.5 lens.

9. Leica I(b) no. 5901, black, nickel-fittings, with a Leitz lens in a dial-set Compur shutter.

10. Leica I(b) no. 13266, black, nickel-fittings, with a Leitz lens in a rim-set Compur shutter.

11. Leica I(c) no. 52555, non-standardised, black, nickel-fittings, with a Leitzf/3.5 35mm. lens, the nickel-barrel engraved 555.

12. Leica 250FF no. 150059, black, nickel-fittings, with a Leitz Elmar f/3.5 50mm. lens no. 148223.

13. Leica 250GG no. 324085, black, chrome fittings, with a Leitz Xenon 5cm. f/1.5 lens no. 426430.

14. Leica I(a) Luxus no. 46836 (replica), gilt top and base plates and fittings, green skin-covered body, with a Leitz gilt-barrel Elmar f/3.5 50mm lens.

15. Leica Standard no. 64363, black, nickel-fittings, with a Leitz f/3.5 50mm. lens no. 159793.

16. Leica II no. 188612, black, nickel-fittings, with a Leitz Hektor f/2.5 50mm. lens, un-numbered, and black and nickel 'flat-nose' VIDOM optical view finder

17. Leica II no. 314218, chrome, with a Leitz Summar 5cm. f/2 lens no. 227419.

18. Leica Standard no. 160783, chrome, with a Leitz Elmar 5cm. f/3.5 lens no. 342258.

19. Leica Standard no. 196658, black, nickel-fittings, with a Leitz 5cm. f/3.5 lens no. 290286.

20. Leica III no. 237067, chrome, with a Leitz Sumar 5cm. f/2 lens no. 447408.

21. Leica IIIa no. 302423, chrome, with an Elmar 5cm. f/3.5 lens.

22. Leica IIIb no. 281893, chrome, with a Summar 5cm. f/2 lens no. 408956 and a MOOLY Leica-motor no. 2492 and actuating arm.

23. Leica Ic no. 520605, chrome, with a Summar 5cm. f/2 lens no. 703162.

24. Leica IIc no. 440510, chrome, 'shark-skin' body covering, with a Summar 5cm. f/2 lens no. 819096.

25. Leica IIc no. 378573, chrome, red shutter blind and a Summar 5cm. f/2 lens no. 563577.

26. Leica IIId no. 367308, chrome, delayed-timer, red shutter blind, with a Summar 5cm. f/2 lens no. 506648.

27. Leica If no. 564150, chrome, black-dial with an Elmar 5cm. f/3.5 lens.

28. Leica IIIf no. 571820, chrome, black-dial, with a red-scale Elmar 5cm. f/3.5 lens.

29. Leica IIIf no. 468977, chrome, black-dial, with a Summicron 5cm. f/2 lens no. 1349174.

30. Leica If no. 564283, chrome, red-dial, with a red-scale Elmar 5cm. f/3.5 lens.

31. Leica IIIf no. 677463, chrome, red-dial, with an Elmar 5cm. f/2.9 lens no. 1550898.

32. Leica IIIf no. 644091, chrome, red-dial, with a red-scale Elmar 5cm. f/3.5 lens.

33. Leica Ig no. 925870, chrome, with a Summicron 5cm. f/2 lens no. 1254088.

34. Leica IIIf no. 906881, chrome, with a Summicron 5cm. f/2 lens no. 1363090 and a Leicavit rapid winder.

35. Leica M3 no. 733048, chrome, double-wind, with an Elmar 5cm. f/2.8 lens no. 1600808.

36. Leica M2 no. 1037972, black-paint, a Summicron f/2 50mm. lens no. 2518422.

37. Leica M2 no. 976372, chrome, with a Summarit 5cm. f/1.5 lens no. 1432102.

38. Leica M1 no. 967061, chrome, with a Summicron 5cm. f/2 lens no. 1301108.

39. Leica MP no. 000, chrome, a black Leicavit rapid winder, a Leitz Canada Summicron-M f/2 35mm. lens no. 2974647.

40. Leica MD no. 1136911, chrome, with a Summarit 5cm. f/1.5 lens no. 1389980.

41. Leica M4 no. 1269847, chrome, with a Summicron 5cm. f/2 lens no. 1480978.

42. Leica M4 no. 1380160, black, with a black Summicron f/2 50mm. atrape lens.

43. Leica MDa no. 1285374, chrome, with a Summaron 3.5cm. f/3.5 lens no. 1640226.

44. Leica M5 no. 1355414, chrome, with a Summicron-M f/2 50mm. atrape lens no. 3488657.

45. Leica M5 no. 1350922, black, with a Summicron-M f/2 50mm. atrape lens no. 3488652.

46. Leitz/Minolta CL no. 1023008 with Minolta M-Rokkor -QF f/2 40mm. lens no. 1022453.

47. Leica CL no. 1429090 with a Summicron-C f/2 40mm. lens no. 2704659.

48. Leica M4-2 no. 1526110, black, with Summicron-M f/2 50mm. atrape lens.

49. Leica M4-2 no. 1527024, chrome, with Summicron-M f/2 50mm. atrape lens no. 3488713.

50. Leica M4-2 no. 1527362, commemorative no. 100-0240, gilt fittings, top and base plates, skin-covered body, the top-plate rear engraved O. Barnack 1879-1979, with a gilt-barrel Summilux f/1.4 50mm. lens no. 2848412.

51. Leica MD-2 no. 1468743, black, with Summicron-M f/2 50mm. atrape lens no. 3488731.

52. Leica M4-P no. 1643477, chrome, with a Noctilux-M f/1 50mm. lens no. 3498050.

53. Leica M4-P, black, with a Summicron-M f/2 50mm. atrape lens no. 3488701.

54. Leica M6, black, 0.85 viewfinder, with a Summicron-M f/2 50mm. atrape lens no. 3488725.

55. Leica M6, chrome, with a Summicron-M f/2 50mm. atrape lens no. 3488672.

56. Leica M6 TTL Millennium, black-paint, with rapid-winder and a Summicron-M f/2 50mm. atrape lens no. 3488669.

57. Leica M6 Titanium, titanium-finish, with a titanium Summilux-M f/1.4 50mm. lens no. 3661646.

58. Leica M6 Platinum no. and commemorative no.1957147 and commemorative no. A147with a platinum Summilux-M f/1.4 50mm. lens no. 3482307.

59. Leica M6 TTL no. 2733106, chrome, 0.72 viewfinder, with a Summicron-M f/2 50mm atrape lens no. 3488779.

60. Leica M6 TTL no. 2468462, black, 0.85 viewfinder, with a Summicron-M f/2 50mm. atrape lens no. 3488707.

61. Leica M7 no. 2854567, black, 0.58 viewfinder, with a Summicron-M f/2 50mm. atrape lens no. 3488727.

62. Leica MP no. 3003424, black-paint, with a Summicron-M f/2 50mm. atrape lens no. 3488680.

63. Leica M-A no. 4914202, black, with a Summicron-M f/2 50mm. atrape lens no. 3488703.

64. Leica M8 no. 3111709, chrome, with a Summicron-M f/2 50mm. atrape lens no. 3488654.

65. Leica M8-2 no. 3556714, chrome, with a Summicron-M f/2 50mm. atrape lens no. 3488789.

66. Leica M9 no. 3978119, black, with a Summicron-M f/2 50mm. atrape lens no. 3488673.

67. Leica Mono no. 4344861, black, with a Summicron-M f/2 50mm. atrape lens no. 3488773.

68. Leica M-E no. 4421047, grey-paint, with a Summarit-M f/2.4 50mm. lens no. 4318667.

69. Leica M9-P no. 4231753, chrome, with a Summicron-M f/2 50mm. lens no. 4156633.

70. Leica M (2012) no. 4703230, black, with a Summicron-M f/2 50mm. lens no. 4214315.

71. Leica M-P 240 no. 4905317, chrome, with a Summilux-M f/1.4 50mm. ASPH lens no. 4206588.

72. Leica M5 Anniversary no. 1412749 and commemorative no. 149-I, black, with a Summicron-M f/2 50mm. atrape lens no. 3488667.

73. Leica CL 50th Anniversary no. 1408925 and commemorative no. 497-I, black, with a Summicron-C f/2 40mm. lens no. 2560133.

74. Leica M5 50th Anniversary no. 1359164 and commemorative no. 186-L, black, with a Summicron-M f/2 50mm. atrape lens no. 3488659.

75. Leicaflex SL2 50th Anniversary no. 1415425 and commemorative no. 116-I, black, with a Summicron-R f/2 50mm. atrape lens.

76. Leica SL2 50th Anniversary no. 1392952 and commemorative no. 102-I, chrome, with an Elmarit-R f/2.8 35mm. lens no. 2099942.

77. Leicaflex SL MOT no. 1244117, black, with Leicaflex Motor unit and a Summicron-R f/2 50mm. atrape lens.

78. Leicaflex SL, chrome, with a Summicron-R f/2 50mm. lens no. 2759997.

79. Leicaflex, version 2, chrome, with a Summicron-R f/2 50mm. lens no. 2135723.

80. Leicaflex, version 1, chrome, with a Summicron-R f/2 50mm. lens no. 2000604.

81. Leicaflex SL, black=paint, with a Schneider PA-Curtagon f/4 35mm. lens no. 10878294.

82. Leicaflex SL 72 Olympic, commemorative no. 729, chrome, with an Elmarit-R f/2.8 35mm lens no. 2034886.

83. Leicaflex SL, black, with an Elmarit-R f/2.8 28mm. lens no. 3185139.

84. Leicaflex SL2 MOT, black, with a Summicron-R f/2 50mm. lens no. 2270713.

85. Leicaflex SL2, black, with a Summicron-R f/2 50mm. lens no. 2423298.

86. Leicaflex SL2, chrome, with an Elmarit-R f/2.8 35mm. lens no. 2788300.

87. Leica R3, chrome, with a Summicron-R f/2 50mm. atrape lens no. 3488861.

88. Leica R3, black, with a Leitz Canada Summicron-R f/2 50mm. lens no. 2972702.

89. Leica R3 Safari , commemorative no. A894, with a Safari Summicron-R f/2 50mm. lens no. 2925304.

90. Leica R3 1879-1979 Anniversary, commemorative no. 100-193, with a Summicron-R f/2 50mm. atrape lens no. 3488907.

91. Leica R4, chrome, with a Summicron-R f/2 50mm. atrape lens no. 3488837 lens.

92. Leica R4, black, with a Summicron-R f/2 50mm. atrape lens no. 3233618 lens.

93. Leica R4 Gold, with a Summicron-R f/2 50mm. atrape lens no. 3488997 lens.

94. Leica R4-S, atrape , with a Summicron-R f/2 50mm. atrape lens no. 3233618 lens.

95. Leica R4-S, version 2, with a Summicron-R f/2 50mm. atrape lens no. 3233618 lens.

96. Leica R-E Olympic Games 1992, with a Leitz Canada Summicron-R f/2 50mm. lens no. 2944856.

97. Leica R5, black, with a Summicron-R f/2 50mm. lens no. 3480141.

98. Leica R5, version 2, chrome, with an Elmarit-R f/2.8 35mm. lens no. 3107750.

99. Leica R6, black, with a Motor-Winder R and a Leitz Canada Summicron-R f/2 50mm. lens no. 2866118.

100. Leica R6, chrome, with a Summicron-R f/2 50mm. atrape lens no. 3233618.

101. Leica R6-2, chrome, with a Summicron-R f/2 50mm. atrape lens no. 3489027.

102. Leica R7, chrome, with a Summicron-R f/2 50mm. atrape lens no. 3489025.

103. Leica R7, black, with a Summicron-R f/2 50mm. atrape lens no. 3489042.

104. Leica R8, chrome, with a Summicron-R f/2 50mm. atrape lens no. 3488825.

105. Leica R8, black, with a Summicron-R f/2 50mm. atrape lens no. 3489055.

106. Leica R9, grey, with a Summicron-R f/2 50mm. atrape lens no. 3489047.

107. Leica R9 DMR, black, with a Summicron-R f/2 50mm. atrape lens no. 3489001.



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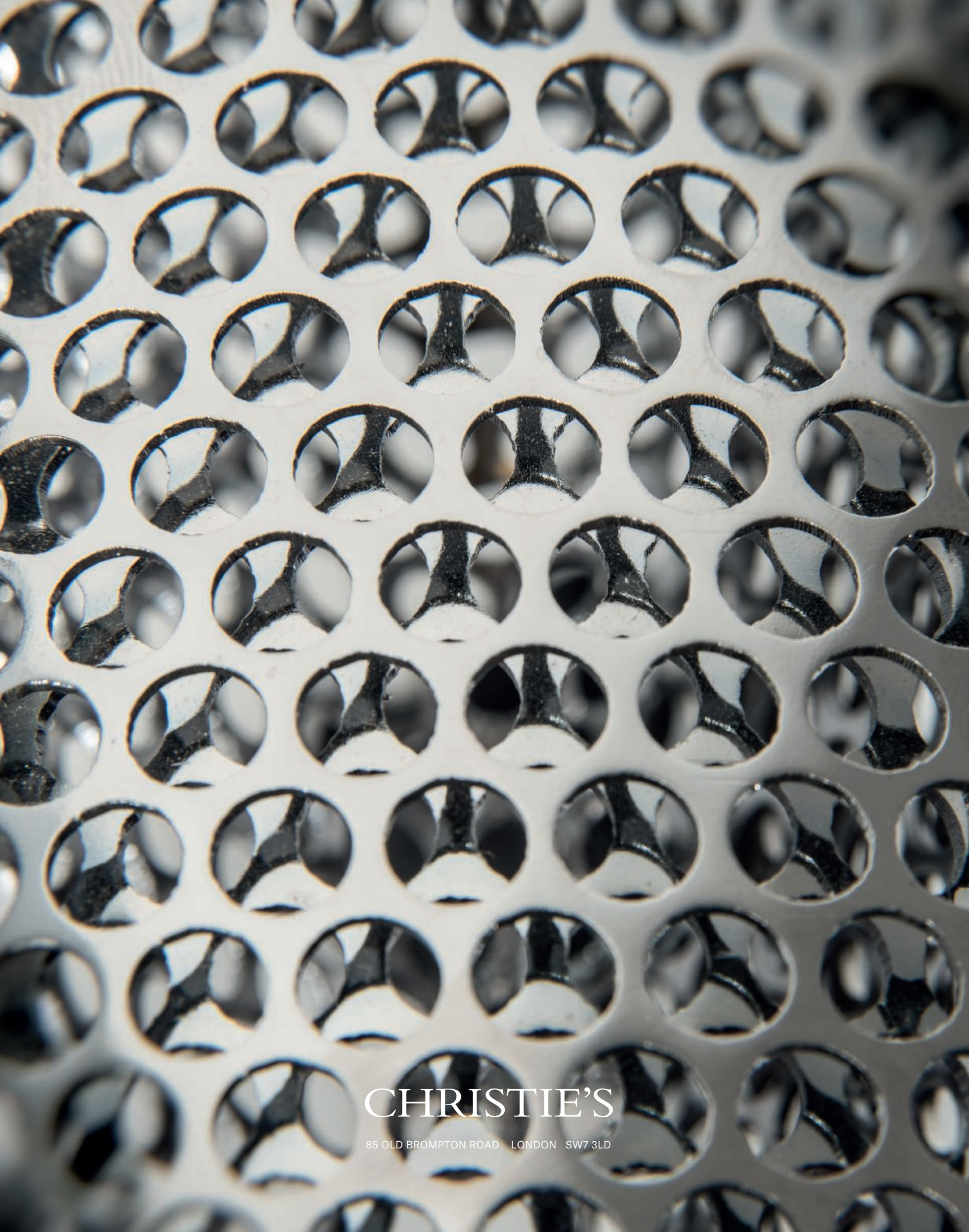
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