

A photograph of a room filled with classical art, including busts, vases, and reliefs. The room is densely packed with various pieces of sculpture and decorative objects. In the foreground, there are several white marble busts of men's heads, some on pedestals. To the left, a large, ornate bronze bust of a man's head is mounted on a decorative base. In the center, a large, ornate white marble vase sits on a pedestal. To the right, a white marble bust of a woman's head is visible. In the background, there are more busts, vases, and decorative objects, including a large white marble relief panel in the foreground. The room has a dark, possibly blue or green, wall with gold-colored accents. The overall atmosphere is one of a rich, historical collection of art.

INTERIORS

INCLUDING THE HONE COLLECTION

SOUTH KENSINGTON • WEDNESDAY 26 OCTOBER 2016

CHRISTIE'S

INTERIORS

INCLUDING THE HONE COLLECTION

SOUTH KENSINGTON · 26 OCTOBER 2016

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Furniture &
Works of Art



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Sale Coordinator



Lily Faber
Furniture &
Works of Art



Mark Stephen
Works of Art



Mark Henry Lampé
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Simon Green
Furniture



Victoria Drummond
Silver



Matilda Burn
European Ceramics
& Glass

AUCTION

Wednesday 26 October 2016
at 10.00 am Lots 1-444
85 Old Brompton Road
London SW7 3LD

VIEWING

Tuesday 18 October
Wednesday 19 October
Thursday 20 October
Friday 21 October
Saturday 22 October
Sunday 23 October
Monday 24 October
Tuesday 25 October
Wednesday 26 October

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

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as
INT-12580

CONDITIONS OF SALE

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

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Dido Penny
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Email: dpenny@christies.com

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Please note that all items marked with a
square ■ in the catalogue will be removed
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AUCTION RESULTS

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LOTS CONTAINING IVORY

The USA has recently changed its policy on the
import of property containing elephant ivory.
Only Asian Elephant ivory may be imported into
the USA, and imports must be accompanied
by DNA analysis and confirmation the object is
more than 100 years old. We cannot indicate
whether the elephant ivory in a particular lot is
African or Asian elephant.
Buyers purchase these lots at their own risk and
will be responsible for the costs of obtaining
any DNA analysis or other report required in
connection with their proposed import into the
USA. A buyer's inability to export or import a lot
is not a basis for cancelling their purchase.

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CHRISTIE'S



THE HONE COLLECTION (LOTS 1-143)

Peter Hone, one time British Rail chef, Antique Dealer, sometime English Heritage guide, raconteur, wit, autodidact, dyslexic, cultural icon and now Master Plaster Caster is disposing of his collection of objects acquired over 50 years.

Mr. Hone, who worked for 15 years for Lord Rothschild's Clifton Nurseries, Little Venice, will not be retiring or downsizing! He will be *grisaille-ing*. Peter's now empty apartment in Notting Hill, London is to be a fantasy of white plaster plaques on grey walls, all of his own making.

David Bridgwater.



1



1
A WHITE MARBLE PORTRAIT RELIEF PLAQUE OF SAPPHO
 AFTER FRANCOIS-JOSEPH BOSIO, 19TH CENTURY

Together with a relief plaque of Antonio Canova
 Sappho - 15½ in. (38.5 cm.) high; Canova - 9¼ in. (23.5 cm.) high
 (2)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



2



2
TWO CLASSICAL PLASTER RELIEFS
 AFTER THE *ANTIQUÉ*, BY PETER HONE

20½ x 26 in. (52 x 92 cm.); and 20½ x 30 in. (52 x 76 cm.)

(2)

£600-1,000

\$780-1,300
 €690-1,100



3



3
TWO TERRACOTTA ATTIC-STYLE VASES
 LATE 20TH CENTURY

Together with two modern plaster brackets by Peter Hone
 Vases - 13 in. (33 cm.) high

(4)

£600-1,000

\$780-1,300
 €690-1,100

4
A PAIR OF MALTESE LIMESTONE VASES
 MID-19TH CENTURY AND LATER

Some elements replaced in plaster
 37 in. (94 cm.) high; the bases 12¼ in. (31 cm.) square

(2)

£3,000-5,000

\$3,900-6,500
 €3,500-5,700

PROVENANCE:
 Envile Hall, Staffordshire.

For further information please visit www.christies.com



4



Eleanor Coade's 'Artificial Stone Manufactory' was established at the King's Arms Stairs, Lambeth in 1769. The manufactory produced a wide range of architectural and garden ornaments, commemorative statues, decorative details and furnishings for interiors of the highest quality. Once exposed to extremely high temperatures in the kiln, the 'Artificial Stone', or ceramic mixture of clay, terracotta, silicates, and glass was considered as durable as jasper or porphyry. Its great success was due to its tough and hard wearing properties, as well as the opportunities the material provided for fine-detailed ornamentation in fashionable designs. The firm engaged leading artists such as John Flaxman and Benjamin West to supply models predominantly in the Neoclassical style, and was, in turn, engaged by leading architects including Robert Adam, James Wyatt, William Chambers, John Nash and John Soane, as well as prestigious private patrons. Coade received a royal appointment to George III, producing the Gothic screen at St. George's Chapel, Windsor, and to the Prince of Wales, later George IV, for whom she worked at the first Royal Pavilion, Brighton and Carlton House, London.



5

5
A COADE STONE ROUNDEL OF ALEXANDER POPE

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY

16½ in. (42 cm.) diameter

£1,500-2,000 \$2,000-2,600
€1,800-2,300

LITERATURE:

Alison Kelly, *Mrs Coade's Stone*, Upton-upon-Severn, 1990, p. 141.



7

7
A COADE STONE ROUNDEL OF HERCULES

BY COADE, LONDON, LATE 18TH CENTURY / EARLY 19TH CENTURY

17½ in. (44.5 cm.) diameter

£1,500-2,000 \$2,000-2,600
€1,800-2,300

8
A COADE STONE CORINTHIAN PILASTER CAPITAL

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY

14½ in. (36.5 cm.) high

£1,000-1,500 \$1,300-1,900
€1,200-1,700

PROVENANCE:

Chiswick House.
With T. Crowther & Son, London.

A Corinthian capital of this design is illustrated in Coade's *A Descriptive Catalogue of Coade's Artificial Stone Manufactory, Section XXVII Pieces of Furniture and Various Ornaments*, 1784, p. 8, no. 179., and also features in Alison Kelly, *Mrs Coade's Stone*, Upton-upon-Severn, 1990, p. 153.



6



8



9

9
**A PLASTER FIGURE OF
 A GALLIC SLAVE**
 IN MANNER OF CANOVA,
 19TH CENTURY

Together with a plaster figure of Antinous
 The slave - 16½ in. (42 cm.) high

(2)

£600-1,000

\$780-1,300

€690-1,100



10

10
**A PAIR OF ART DECO
 ALABASTER VASES**
 CIRCA 1930

35 in. (90 cm.) high;
 the bases 12 in. (30.5 cm.) square

(2)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

11
**TWO WHITE MARBLE
 CONSOLE TABLES**
 IN THE MANNER OF THOMAS HOPE,
 EARLY 19TH CENTURY AND LATER

47½ in. (120 cm.) high; 37 in. (94 cm.)
 wide; 27 in. (68.5 cm.) deep

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

The design for the present pair of tables
 is inspired by those in the Vase Room
 of Thomas Hope's Duchess Street
 house (*Household Furniture and Interior
 Decoration*, 1807, plate III).



11

■12

A GEORGE III COADE STONE PEDESTAL

BY COADE, LONDON, DATED 1789

29 in. (74 cm.) high

£4,000-6,000

\$5,200-7,800

€4,600-6,900

The present pedestal corresponds to a design for a square pedestal adorned with ram's masks in Coades's *A Descriptive Catalogue of Coades's Artificial Stone Manufactory, Section XXVII Pieces of Furniture and Various Ornaments, 1784, p. 7, no. 139.*



12

■13

A COADE STONE ORNAMENTAL VASE

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY

32 in. (81 cm.) high; the base 11 in. (28 cm.) square

£2,000-3,000

\$2,600-3,900

€2,300-3,400

The related design for the present vase with 'drapery festoons' is featured in Coades's *A Descriptive Catalogue of Coades's Artificial Stone Manufactory, Section XXVII Pieces of Furniture and Various Ornaments, 1784, p. 5, no. 89.*



13

■14

A COADE STONE ROUNDEL AND THREE ARTIFICIAL STONE OVAL RELIEFS DEPICTING THE SEASONS

ONE BY COADE, LAMBETH, DATED 1795,

THE OTHERS BY JAMES COOKAINE, MID-19TH CENTURY

27¼ in. (69.2 cm.) diameter, the roundel

(4)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



14



15

**15
TWO COADE STONE ARMORIAL RELIEFS**

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY
14 in. (35.5 cm.) and 17 in. (43 cm.) diameter

£1,500-2,500 (2) \$2,000-3,200
€1,800-2,900

PROVENANCE:
Debden Hall, Essex.

COMPARATIVE LITERATURE:
Alison Kelly, *Mrs Coade's Stone*, Upton-upon-Severn, 1990, p. 278.

For further information please visit www.christies.com

**16
A TERRACOTTA BUST OF ISAAC NEWTON**

BY JOHN MARRIOT BLASHFIELD, STAMFORD POTTERY, CIRCA 1850

Together with a plaster bust of The Reverend W. Harcourt, after Matthew Noble, dated 1868
Newton - 17½ in. (44.5 cm.) high;
Harcourt - 13¾ in. (35 cm.) high

£700-1,000 (2) \$910-1,300
€810-1,100



16



17 (part)

**17
A PAIR OF COADE STONE RELIEF PANELS**

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY
Each of two sections
23 x 42½ in. (58.5 x 107 cm.)

£1,500-2,500 (2) \$2,000-3,200
€1,800-2,900

PROVENANCE:
Old Kensington High Street, London.

**18
A PLASTER BUST OF A GENTLEMAN**

BY E. DAVIS, LONDON, DATED 1835

Together with another plaster bust of a gentleman, unsigned
31 in. (78.8 cm.) high; and 29 in. (73.5 cm.) high

£1,000-1,500 (2) \$1,300-1,900
€1,200-1,700



18



19
FIVE COLOURED ENGRAVINGS OF VIEWS OF FLORENCE
 18TH CENTURY

And five coloured engravings of views of Venice dated 1744 in ebonised frames
 Florence prints 12 x 19 in. (30 x 49 cm.) overall and one smaller

£1,000-1,500

\$1,300-1,900

€1,200-1,700

19

20
CIRCLE OF MICHELANGELO MAESTRI (D. 1812, ROME)
Two classical figures

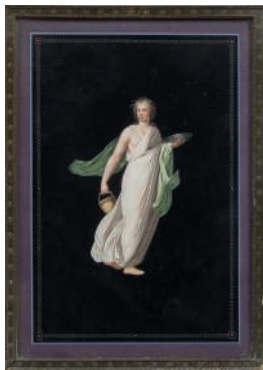
bodycolour on paper
 each 14¾ x 10¼ in. (37.5 x 26 cm.)

£600-900

\$780-1,200

€690-1,000

(2)



20



21

21
REGINALD GRANVILLE EVES (LONDON 1876-1941 DURHAM)
Portrait of Lady Mainwaring; and Portrait of Lady Diana Manners, later Viscountess Norwich (1892-1986)

the first signed 'R.G. Eves' (lower right) and dated '1917' (lower left); the second signed and dated 'R.G. Eves 1917' (lower left)

red chalk on paper
 16¼ x 11½ in. (41.2 x 29.2 cm.); and 18½ x 12 in. (47 x 30.5 cm.)

£800-1,200

\$1,100-1,600

€920-1,400

(2)

22
A PAINTED PINE DISPLAY STAND WITH ASSOCIATED MARBLE TOP
 19TH CENTURY AND LATER

32 in. (81 cm.) high; 41 in. (104 cm.) wide; 27 in. (68.5 cm.) deep

£800-1,200

\$1,100-1,600

€920-1,400

PROVENANCE:
 Northwick Park, Gloucestershire.



22



23

23
FOUR PLASTER CLASSICAL HEADS
 BY BRUCCIANI, LATE 19TH / EARLY 20TH CENTURY
 Together with a quantity of plaster relief mouldings
 Heads - 13 in. (33 cm.) high and smaller

£1,000-1,500

(20)
 \$1,300-1,900
 €1,200-1,700

24
A VICTORIAN PLASTER BUST OF NICCOLO DA UZZANO
 BY D. BRUCCIANI, LONDON, LATE 19TH CENTURY,
 AFTER DONATELLO

Together with a Victorian plaster bust of Voltaire by Charles
 Smith, after Houdon
 Da Uzzano - 18 in. (46 cm.) high; Voltaire - 19 in. (48 cm.) high

£700-1,000

(2)
 \$910-1,300
 €810-1,100



24



25



26

25
A PLASTER BUST OF LORD BYRON
 AFTER EDWARD HODGES BAILY, 19TH CENTURY
 30 in. (76.2 cm.) high

£800-1,200

\$1,100-1,600
 €920-1,400

26
A MARBLE BUST OF AJAX
 AFTER THE ANTIQUE,
 LATE 18TH / EARLY 19TH CENTURY

29 in. (74 cm.) high

£800-1,200

\$1,100-1,600
 €920-1,400

For further information please visit www.christies.com



27

■27

A WHITE MARBLE BUST OF A LADY

BY JOSEPH GOTT (1785-1860),
EARLY 19TH CENTURY

On a marble pedestal column
26 in. (66 cm.) high;
pedestal 46 in. (117 cm.) high

(2)

£2,500-3,500

\$3,300-4,500

€2,900-4,000

■28

A MARBLE BUST OF WILLIAM III

BY PETER TURNERELLI (1774-1839),
CIRCA 1812

On a later socle
32 in. (81 cm.) high

£2,000-3,000

\$2,600-3,900

€2,300-3,400

The Bank of England was founded by Royal Charter in 1694 under William III. In 1812, Peter Turnerelli sculpted a bust of William III and another of George III for the Bank of England, now in the Bank of England Museum. This lot is a further version.



28

29

THREE ITALIAN ALABASTER VASES

LATE 19TH / EARLY 20TH CENTURY

22½ in. (57.2 cm.) high and smaller

(3)

£700-1,000

\$910-1,300

€810-1,100



29



30

30

A PLASTER BRACKET OF APOLLO

AFTER JOHN CHEERE, POSSIBLY MID-18TH CENTURY

21½ in. (55 cm.) high

£800-1,200

\$1,100-1,600

€920-1,400

PROVENANCE:

LITERATURE:

COMPARATIVE LITERATURE

T. Clifford, 'The Plaster Shops of the Rococo and Neo-Classical Era in Britain', *Journal of the History of Collections*, 4, No. 1 (1992) p. 41, fig. 2.

For further information please visit www.christies.com

31

A PLASTER FIGURE OF MINERVA

AFTER JOHN CHEERE, PROBABLY 19TH CENTURY

On a later pedestal

69 in. (175 cm.) high; the pedestal - 41 in. (104 cm.) high

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

This model of Minerva was produced in lead by Cheere's manufactory at Hyde Park Corner for Stourhead, Wiltshire and a related figure for Southill, Bedfordshire.



31



32 (part)

■32

**A MARBLE FEMALE MASK
IN THE MANNER OF WILLIAM KENT,
18TH CENTURY**

Together with other marble capitals and
architectural elements
Mask - 12 in. (30.5 cm.) high

(7)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



33

■33

**A PAIR OF COADE STONE CAPITALS
BY COADE, LONDON,
LATE 18TH / EARLY 19TH CENTURY**

Together with various Coade fragments
The capitals - 12 in. (30.5 cm.) high

(8)

£800-1,200

\$1,100-1,600

€920-1,400

■34

**FIVE COADE STONE RELIEF PANELS
FROM A GARDEN SEAT**

BY COADE, LONDON,
LATE 18TH / EARLY 19TH CENTURY

16 x 22 in. (40.5 x 56 cm.) and smaller

(5)

£1,200-1,800

\$1,600-2,300

€1,400-2,100

These panels are elements of a 'Garden
Seat' illustrated in Coade's etchings which
corresponds to the 1784 publication *A
Descriptive Catalogue of Coade's Artificial
Stone Manufactory, Section XXVII Pieces
of Furniture and Various Ornaments*, p. 24,
no. 534.



34

35

**A PAIR OF COADE STONE
CHIMNEYPiece FRIEZE TABLETS**

BY COADE, LONDON,
LATE 18TH / EARLY 19TH CENTURY

Together with another smaller Coade tablet
The pair: 8¼ x 19¼ in. (21 x 49 cm.)

(3)

£800-1,200

\$1,100-1,600

€920-1,400



35 (part)



■36

**A REGENCY PLASTER
FIGURAL LAMP**

BY HUMPHREY HOPPER,
DATED 1806

35½ in. (90 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



36

■37

**A REGENCY PLASTER
FIGURAL TORCHERE**

IN THE STYLE OF HUMPHREY
HOPPER, EARLY 19TH CENTURY

44 in. (111.8 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



37

PROVENANCE:

With Stephen Long.



38

■38

**FIVE CARVED PINE
ARCHITECTURAL ELEMENTS**

18TH / 19TH CENTURY

Comprising two capitals and three
foliate festoons

73 in. (185.5 cm.) and smaller

(5)

£700-1,000

\$910-1,300

€810-1,100



38

■39

**A PAIR OF REGENCY WHITE
MARBLE PEDESTALS**

IN MANNER OF JOHN SOANE,
EARLY 19TH CENTURY

47¼ in. (120 cm.) high, the tops;
11¼ in. (30 cm.) square

(2)

£1,000-2,000

\$1,300-2,600

€1,200-2,300



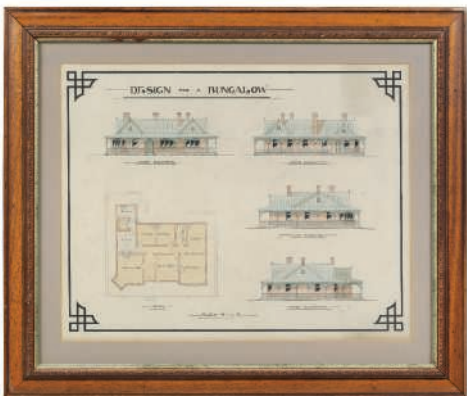
39



40 (part)



42



41 (part)

40
FIVE FRAMED PHOTOGRAPHS
 BY DUDLEY GLANFIELD (1904-1992)

Signed 'Dudley Glanfield'; together with other associated items
 Set of four: 20¾ x 16¾ in. (52.5 x 42.5 cm.); One larger example:
 26¼ x 21¼ in. (66.5 x 54 cm.)

(6)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

41
SEVEN ARCHITECTURAL DRAWINGS OF PENZANCE
PUBLIC BUILDINGS AND HOUSE ELEVATIONS
 CIRCA 1900

Later mounted in carved oak frames
 33½ x 45¼ in. (84.5 x 115 cm.) and smaller

(7)

£800-1,200

\$1,100-1,600

€920-1,400



43

λ42

A TWENTY-ONE PIECE PORCELAIN DINNER SERVICE
 DESIGNED BY DAMIEN HIRST, OF RECENT
 MANUFACTURE

Comprising six dinner plates, six side plates, six pasta bowls
 and three butter dishes, all with transfer printed Pharmacy logo
 Dinner plate: 12 in. (30.3 cm.) diameter

(21)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

43
A RESTAURATION BRONZE AND ORMOLU CLOCK
 CIRCA 1825

21 in. (53 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,100



44



45



46

■44
**A GILT AND PATINATED BRASS
 CHANDELIER**
 BY ANGUS MCBEAN, CIRCA 1954

26 in. (66 cm.) high
 £800-1,200

\$1,100-1,600
 €920-1,400

PROVENANCE:
 Designed by Angus McBean for the
 Academy Cinema, Oxford Street, circa
 1954.

For further information please visit
www.christies.com

■45
**AN EMPIRE ORMOLU-MOUNTED
 MARBLE-TOP COMMODE**
 EARLY 19TH CENTURY

35¾ in. (91 cm.) high; 52 in. (132 cm.)
 wide; 24 in. (61 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,900

PROVENANCE:
 With Angus McBean.

■46
**AN ITALIAN VERONA MARBLE
 SOLOMONIC COLUMN**
 17TH / 18TH CENTURY

69 in. (175.3 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

PROVENANCE:
 With Angus McBean.

(2)





50



51



52



53

■50
A PLASTER MODEL OF THE THRONE OF SAINT PETER
 ATTRIBUTED TO BRUCCIANI, LATE 19TH CENTURY

42 in. (106.5 cm.) high, 28 in. (71 cm.) wide

£1,000-2,000	\$1,300-2,600
	€1,200-2,300

The present lot is modelled after the alabaster throne executed by Carlo Marchionni in 1757 to support the venerated bronze statue of Saint Peter in St. Peter's Basilica.

■52
A COADE STONE LION HEAD AND RELATED ELEMENTS
 BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY

The head - 13½ in. (34 cm.) high

£1,000-2,000	\$1,300-2,600
	€1,200-2,300

■51
A GROUP OF PLASTER RELIEF MOULDINGS
 BY BRUCCIANI, LONDON, LATE 19TH / EARLY 20TH CENTURY

Comprising pilasters and foliate friezes
 66 in. (167.6 cm.) wide and smaller

£800-1,200	\$1,100-1,600
	€920-1,400

■53
EIGHT COADE STONE ARCHITECTURAL BALUSTERS
 ATTRIBUTED TO COADE, LATE 18TH / EARLY 19TH CENTURY

20 in. (51 cm.) high, on average

£1,000-1,200	\$1,300-1,600
	€1,200-1,400

■54

A COADE STONE MODEL OF A HAWK

BY THOMAS DUBBIN, DATED 1836

23 in. (58.5 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

55

A TERRACOTTA STATUETTE 'A HINDU WOMAN PLACING A LAMP ON THE GANGES'

BY JOSPEH GOTT (1786-1860)

13½ in. (34.3 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Christie's, London, 14 February 1991, lot 89.

COMPARATIVE LITERATURE:

Joseph Gott 1786-1860 Sculptor, Walker Art Gallery, Liverpool, 1972, plate 35.

This terracotta figure is a finished study for the marble version, sold Christie's, London, 28 September 1989. The marble was originally commissioned by Gott's patron Benjamin Rawson of Nidd Hall, Yorkshire, and takes its inspiration from the fashionable Orientalist romance *Lalla Rookh*, by Thomas Moore. A further maquette is recorded by Anthony Outred, London.

56

EIGHT GERMAN PLASTER RELIEF PANELS

DRESDEN, LATE 19TH / EARLY 20TH CENTURY

Stylised foliage and flowerheads, impressed stamps
16 x 10½ in. (40.5 x 26.7 cm.)

£1,000-1,500

(8)

\$1,300-1,900

€1,200-1,700

■57

TWO COADE STONE FESTOONED FRIEZE PANELS

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY

One with a vase and dolphins

The largest: 15¼ x 32 in. (38.5 x 81 cm.)

£1,500-2,500

(2)

\$2,000-3,200

€1,800-2,900



54



55

For further information please visit www.christies.com.



56 (part)



57 (part)



58

■58
A GROUP OF THREE COADE STONE PILASTER CAPITALS
 BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY
 14½ in. (36.5 cm.) high and smaller

£1,500-2,500

(3)
 \$2,000-3,200
 €1,800-2,900

■59
A WEDGWOOD PEARLWARE 'TERRACOTTA' GARNITURE AND A PAIR OF CREAMWARE EWERS AND A STAND

LATE 18TH CENTURY AND LATER, IMPRESSED WEDGWOOD MARKS

The largest jardiniere - 7½ in. (19 cm.) high

£800-1,200

(14)
 \$1,100-1,600
 €920-1,400



60

■60
A REGENCY PLASTER FIGURAL TORCHERE OF HEBE
 BY HUMPREY HOPPER, DATED 1820

On later plaster pedestal

Figure - 44 in. (112 cm.) high; pedestal - 28 in. (71 cm.) high

£1,500-2,500

\$2,000-3,200
 €1,800-2,900

PROVENANCE:

Derek Sherborn, Fawnes Manor, Bedford.

LITERATURE:

Rupert Gunnis, *Dictionary of British Sculptors*, London, 1951, p. 209.



59

61 No Lot



62

■62
A COMPOSITE STONE FRAGMENT OF THE
WARWICK VASE

MODERN

Together with two sandstone Egyptian herms
Vase - 33 in. (83.8 cm.) wide; herms - 24 in. (61 cm.)
and 16¼ in. (42.6 cm.) high

£1,000-1,500

(3)
\$1,300-1,900
€1,200-1,700



63

63
A COADE STONE ROUNDEL OF HERCULES
IN THE MANNER OF TO COADE,
FIRST HALF 19TH CENTURY

15½ in. (39.3 cm.) diameter

£1,000-1,500

\$1,300-1,900
€1,200-1,700



64

■64
A COADE STONE KEYSTONE OF MINERVA
BY COADE, LONDON, DATED 1794

Together with four Coade stone honeysuckle impost blocks and
two swag blocks
Keystone - 9½ in. (24 cm.) high

£1,500-2,500

(7)
\$2,000-3,200
€1,800-2,900

This keystone features in the *Descriptive Catalogue of Coade's
Artificial Stone Manufactory, 1784, Section XVI Keystones, p. 20,
No. 453.*

■65
A COADE STONE VERMICULAR RUSTICATED DOOR
SURROUND

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY

Some elements signed, with a modern plaster keystone
16 in. (40.5 cm.) high, and smaller

£2,000-3,000

\$2,600-3,900
€2,300-3,400



65



66 (part)



67



68 (part)

66
A PLASTER TINTED LIFE MASK OF WILLIAM PITT THE YOUNGER

AFTER JOSEPH NOLLEKENS, 20TH CENTURY

13¾ in. (35.5 cm.) high including socle
 Together with a head of Dante, circa 1900, and a male bust (3)

£600-900 \$780-1,200
 €690-1,000

PROVENANCE:

By repute, Rupert Gunnis

67
A PLASTER DEATH MASK OF JOHN KEATS (1795-1821)

PROBABLY CAST BY BRUCCIANI, AFTER ROBERT HAYDON, SECOND HALF 19TH CENTURY

8½ in. (21.5 cm.) high

£600-900 \$780-1,200
 €690-1,000

68
A PLASTER DEATH MASK OF THE MUTINEER RICHARD PARKER

19TH CENTURY

10¼ in. (26 cm.) high

And a death mask of a man, 19th Century, 13 in. (33 cm.) high (2)

£600-900 \$780-1,200
 €690-1,000

A paper label inscribed 'Leader of the Mutiny at the Nore. Hanged on board the 'Sandwich' 30th June 1797. The mould and one mask was bequeathed to the Royal College of Surgeons by Dr C.D. Sherborn, all originally belonged to R. Owen.'



69 (part)



70 (part)

69
SEVEN PLASTER LIFE MASKS AND HEADS
 LATE 19TH CENTURY AND LATER

Including Dr. Samuel Johnson, after Joseph Nollekens; Thomas Bland death mask, cast by P. J. Hone; Inigo Jones, a female mask; a Classical head; a male head, together with a fibre-glass head of David after Michelangelo
 Dr. Johnson - 13 in. (33 cm.) high

(7)
 £1,000-2,000 \$1,300-2,600
 €1,200-2,300

70
A GROUP OF SIX PLASTER LIFE MASKS
 20TH CENTURY AND LATER

Including Voltaire, Dante, Wordsworth, and Keats
 10¼ in. (26 cm.) high and smaller

(6)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

71

A PAIR OF GEORGE IV BRONZE BUSTS OF JOHN FLAXMAN AND SIR WALTER SCOTT

BY SAMUEL PARKER, AFTER THE MODELS BY SAMUEL JOSEPH, CIRCA 1830

11¾ in. (29.8 cm.) and 11 in. (28 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,100



71

72

A PLASTER BUST OF WILLIAM STRUTT

AFTER FRANCIS LEGATT CHANTREY (1781-1841), EARLY 19TH CENTURY

Signed 'Chantrey Sc. 1841'; together with a plaster bust of an unknown 19th century subject

29½ in. (75 cm.) high; and 27 in. (68.6 cm.) high

(2)

£800-1,200

\$1,100-1,600

€920-1,400

William Strutt (1756-1830), was a cotton spinner and civil engineer and architect



72

73

A PLASTER BUST OF FELIX MENDELSSOHN
19TH CENTURY

Together with another of George Frederick Handel

Mendelssohn - 22½ in. (57.2 cm.) high;

Handel - 23½ in. (59.6 cm.) high

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

74

TWO BRONZE BUSTS OF JUDGES

CAST FROM THE MODEL BY ALFRED-GUILLAUME-GABRIEL, COMTE D'ORSAY, DATED 1846 AND 1847

Signed 'COMTE D'ORSAY SCP', on marble plinths; together with a Coalbrookdale cast iron standing figure, cast stamp to underside

The busts - 11 in. (28 cm.) high, overall;

the figure - 11½ in. (29.2 cm.) high

(3)

£800-1,200

\$1,100-1,600

€920-1,400



74 (part)



73



75

75
EDWARD LEAR (HOLLOWAY 1812-1888 SAN REMO)

View of Wastwater

signed, inscribed and dated 'Edward Lear del 1837' (lower right) and inscribed 'Wastwater' (lower left)
 watercolour and gum arabic on paper
 19½ x 13½ in. (49.5 x 34.3 cm.)

£800-1,200

\$1,100-1,600

€920-1,400

PROVENANCE:

Given by the artist to the Rev. J.J. Hornsby, 1837 (according to a label on the reverse).



76 (part lot)



76 (part lot)

76
V. SCHERER, 19TH CENTURY

View of Falmouth, Cornwall

signed 'V.Scherer' (on the rock, lower left)

oil on canvas
 15 x 21½ in. (38.1 x 54.5 cm.)

Sold together with two watercolours by A. Santagnello (3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

77
ENGLISH SCHOOL, 19TH CENTURY

Portrait of a gentleman, in a feigned oval

signed and dated 'R. Willoughby [?] 1801' (lower right)

oil on canvas
 29¾ x 25½ in. (75.5 x 64.7 cm.)

£600-800

\$780-1,000

€690-920



77



78

78
ALFRED GUILLAUME GABRIEL, COMTE D'ORSAY
(PARIS 1801-1852)

Equestrian portrait of Lord Arthur Wellesley, 1st Duke of Wellington (1769-1852), Field-Marshal and Prime Minister

signed and dated 'Cte d'Orsay/10 June 1845' (lower right), and with signature 'Wellington' (upper right, affixed to the sheet)

pencil on paper
 16¼ x 21¼ in. (41.3 x 54 cm.)

£800-1,200

\$1,100-1,600

€920-1,400



79

79
A REGENCY WHITE MARBLE BUST OF SPENCER PERCEVAL

EARLY 19TH CENTURY

20½ in. (52 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900



80

■ **80**

A PLASTER BUST OF GEORGE STEPHENSON

AFTER CHRISTOPHER MOORE, DATED 1831

Together with a plaster bust of Major General Sabine by Joseph Durham, signed and dated 1852; and another of William Gladstone, unsigned

Stephenson - 22 in. (56 cm.) high; Sabine - 26 in. (66 cm.) high; Gladstone - 21½ in. (54.6 cm.) high

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



81

■ **81**

A GEORGE IV WHITE MARBLE FIGURE OF THE DUKE OF KENT

CIRCA 1820-30

Together with an early Victorian painted plaster figure of the young Queen Victoria

Duke of Kent - 31 in. (79 cm.) high; Queen Victoria - 26 in. (66 cm.) high

(2)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



82

82

A PLASTER BUST OF WILLIAM SHAKESPEARE

BY AGOSTINI, FIRST HALF 19TH CENTURY

Together with a plaster bust of Lord Eldon by P. Mazzolli

Shakespeare - 19 in. (48 cm.) high; Eldon - 17½ in. (44.5 cm.) high

(2)

£800-1,200

\$1,100-1,600

€920-1,400



83

■83
A PLASTER FIGURE OF HEBE
AFTER CANOVA, 19TH CENTURY

On modern oval wood plinth
The figure - 67 in. (170 cm.) high; plinth - 36 in. (91.5 cm.) high

(2)

£2,000-3,000

\$2,600-3,900
€2,300-3,400



84

■84
A VICTORIAN PLASTER FIGURAL TORCHERE
BY L. BRUCIOTTI, DATED 1857

On a modern plinth by Peter Hone
The figure - 50 in. (127 cm.) high; plinth - 48 in. (122 cm.) high

(2)

£1,500-2,500

\$2,000-3,200
€1,800-2,900

■85

A COADE STONE MEDICI VASE

BY COADE, LONDON, LATE 18TH / EARLY 19TH CENTURY

44 in. (112 cm.) high

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Enville Hall, Staffordshire.

■86

A PAINTED PINE SQUARE-SECTION PEDESTAL

LATE 18TH / EARLY 19TH CENTURY

35½ (90 cm.) high; 31¼ in. (80.5 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

Castle Howard, Yorkshire, Sotheby's House Sale,
11th - 13th November 1991, lot 54.



85



86



87

■87

A COADE STONE ORNAMENTAL VASE

BY COADE & SEALY, LAMBETH, EARLY 19TH CENTURY

With later cover and finial; together with a mid-19th century
simulated marble pine pedestal

Vase - 32 in. (81 cm.) high; pedestal - 37 in. (94 cm.) high

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



88

88
A PLASTER BUST OF THE SCULPTOR'S SON
 BY ROBERT WILLIAM SIEVIER, DATED 1830

Together with a black painted plaster bust of Albert Edward, Prince of Wales, after Nevil Northey Burnard; and a bust of Queen Victoria after W. Behnes dated 1828
 Sievier - 17 in. (43 cm.) high; Burnard - 21 in. (53.3 cm.) high; Behnes - 20½ in. (52 cm.) high

£800-1,200

\$1,100-1,600

€920-1,400

(3)



89

89
A PLASTER BUST OF PERICLES
 19TH CENTURY

Together with another of Agrippa; and a herm bust of an Amazon, impressed 'BM 1828'
 Pericles - 22½ in. (57 cm.) high; Agrippa - 24 in. (61 cm.) high; Amazon - 25 in. (63.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

(3)

90
TWO LIMESTONE CAPITALS
 18TH CENTURY

Together with a marble pilaster capital fragment
 15½ in. (39.4 cm.) wide and smaller

£1,000-1,500

\$1,300-1,900

€1,200-1,700

(3)

91
TWO ITALIAN ISTRIAN MARBLE CAPITALS AND A BRACKET
 17TH/18TH CENTURY

13¾ in. (35 cm.) high, the capital

£1,200-1,800

\$1,600-2,300

€1,400-2,100

(3)



90



91



92

92
A REGENCY BRONZED PLASTER FIGURAL TORCHERE
 BY HUMPHREY HOPPER, DATED 1816

23 in. (60 cm.) high

£800-1,200

\$1,100-1,600

€920-1,400



93

93
AN AUSTRIAN POLYCHROME TERRACOTTA FIGURE
OF A COBBLER
 SECOND HALF 19TH CENTURY

22 in. (56 cm.) high

£600-900

\$780-1,200

€690-1,000



94 (part)

94
AN ITALIAN ALABASTER GROUP OF ARIADNE
AND THE PANTHER
 AFTER JOHAN HEINRICH VON DANNECKER,
 LATE 19TH CENTURY

Together with two alabaster vase elements
 Ariadne - 15 in. (38 cm.) high

£800-1,200

(3)

\$1,100-1,600

€920-1,400



95 (part)

95
A GILTWOOD ARMORIAL SHIELD
 LATE 18TH / EARLY 19TH CENTURY

Together with a polychrome wood shield; a marble shield;
 and a carved wood figural relief
 14 in. (35.5 cm.) high and smaller

£1,000-1,500

(4)

\$1,300-1,900

€1,200-1,700







96

96
A GROUP OF STAFFORDSHIRE BASALT, CREAMWARE
AND PEARLWARE URNS AND VASES
 CIRCA 1770 AND LATER

The Palmer vase - 10 in. (25.4 cm.) high

(8)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



97

97
A GROUP OF ITALIAN 'GRAND TOUR' SOUVENIRS
 19TH CENTURY

Comprising: two specimen marble paperweights; two Medici vases, (one alabaster); two bronze Temples of Vesta; a bronze lamp; and a Siena marble model of Scipio's tomb
 Vases - 8½ in. (21.5 cm.) high

(8)

£800-1,200

\$1,100-1,600

€920-1,400



98 (part)

98
A LORD BYRON GOLD AND BLACK ENAMEL MOURNING
RING
 MARKS FOR 1822

The bezel enclosing a lock of hair under rock crystal, engraved legend 'GEORGE GORDON NOEL. LORD BYRON' with inscription 'Died 19 April 1824. Aged 36'; and a wax figure of Lord Byron in Albanian dress under glass dome, a bronze medal of Byron and a lock of hair from the composer Carl Maria Von Weber in a frame

(4)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



98

99
AN ITALIAN ENGRAVED-BONE-INLAID AND EBONISED
CABINET-ON-STAND

THE CABINET EARLY 18TH CENTURY, THE STAND LATER
 52½ in. (133.5 cm.) high; 29¾ in. (75.5 cm.) wide;
 13¾ in. (35 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,900-4,600

PROVENANCE:

Lady Portarlington, as per label to underside.





100

100
A PAIR OF EMPIRE ORMOLU AND SIENA MARBLE
THREE-LIGHT CANDELABRA
 EARLY 19TH CENTURY

23 in. (58.4 cm.) high

£1,500-2,000

\$2,000-2,600

€1,800-2,300

(2)

102
A COMPOSITE GERMAN AND ENGLISH PART DINNER-
SERVICE

LATE 18TH CENTURY AND LATER, BLUE SCRIPT F
 MARKS FOR FURSTENBURG, PAINTERS NUMERALS,
 PRINTED MARKS FOR DAVENPORT AND LONGPORT

The large circular vegetable dishes, covers and liners - 12¾ in.
 (32.4 cm.) diameter

£1,200-1,800

\$1,600-2,300

€1,400-2,100



101 (part)

-101
FIVE WAX PORTRAIT RELIEFS
 19TH CENTURY

Comprising Mrs Hargreaves and the Earl of Enniskillen both
 by Richard Cockle Lucas, Charles James Fox, a Royal Duke, a
 woman believed to be Charlotte Bronte; together with a framed
 note by Charles Dickens and a portrait miniature on ivory
 The largest - 7 in. (18 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

(7)

PROVENANCE:

Mrs Jonathan Hargreaves of Cutnells Lyndhurst, was the
 mother of Reginald Hargreaves, the cricketer, who married
 Alice Liddell, who inspired Alice in Wonderland.

103 No Lot



102



104

104
A PAIR OF COLOURED ENGRAVINGS OF MUSIC AND PAINTING
 LATE 18TH CENTURY

Together with a pair of stipple engravings of 'Gleaners' circa 1790, and a coloured print of Charles James Fox Music and Painting 12½ x 16½ in. (32 x 42 cm.) overall

(5)

£600-1,000

\$780-1,300

€690-1,100

105
A COPENHAGEN BISCUIT PORCELAIN BUST OF NAPOLEON
 SECOND HALF 19TH CENTURY, WITH BLUE WAVE MARK AND 13, IMPRESSED ENERET TO REVERSE

Together with a Samson model of Madame Recamier, with impressed 'S' mark Napoleon - 9½ in. (24.1 cm.) high; Madame Recamier - 11½ in. (28.8 cm.) long

(2)

£800-1,200

\$1,100-1,600

€920-1,400

PROVENANCE:

Michael Inchtald: A Legacy of Design, Christie's, London, 22 January 2014, lot 83.



105

106
A GERMAN TERRACOTTA BUST OF FREDERICK THE GREAT OF PRUSSIA (1712-1786)
 IN THE MANNER OF DANIEL RAUCH, LATE 18TH CENTURY

27 in. (68.5 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

107
A PAIR OF RESTAURATION ORMOLU SWAN WALL LIGHTS
 SECOND QUARTER 19TH CENTURY, WITH LATER ELEMENTS

16 in. (39 cm.) high

£800-1,200

(2)

\$1,100-1,600

€920-1,400



106



107



108



109



110

108
A GROUP OF BOIS DURCI PORTRAIT
ROUNDELS

SECOND HALF 19TH CENTURY,
ATTRIBUTED TO FRANCOIS LEPAGE

4½ in. (11.4 cm.) diameter

(25)

£800-1,200

\$1,100-1,600

€920-1,400

110
A GROUP OF BOIS DURCI PORTRAIT
ROUNDELS

SECOND HALF 19TH CENTURY,
ATTRIBUTED TO FRANCOIS LEPAGE

8¾ in. (22.2 cm.) and 4½ in. (11.4 cm.)
diameter

(20)

£800-1,200

\$1,100-1,600

€920-1,400

109
A GROUP OF BOIS DURCI PORTRAIT
ROUNDELS

SECOND HALF 19TH CENTURY,
ATTRIBUTED TO FRANCOIS LEPAGE

4½ in. (11.4 cm.) diameter

(25)

£800-1,200

\$1,100-1,600

€920-1,400

111
A SET OF SIX ITALIAN TRAYS OF
PLASTER INTAGLIOS

BY PIETRO BRACCI, ROME, EARLY
19TH CENTURY

Together with a single volume of
impressions 'Impronte Gemmarie' by
Antoine Odelli, Rome

The trays - 13¼ in. (33.6 cm.) wide

£1,500-2,000

\$2,000-2,600

€1,800-2,300



111

112
**BRITISH NAIVE SCHOOL,
 EARLY 19TH CENTURY**

*Admiral Lord Nelson and Lady Hamilton
 and Lady Hamilton in Scotland*

watercolour on paper (a pair)
 13½ in. (34 cm.) diameter overall
 Together with a silhouette of Rev Thomas Massie
 and two prints of Wellington outside his club,
 all framed (5)

£800-1,200 \$1,100-1,600
 €920-1,400



112 (part)

113
**A BRONZED PLASTER BUST OF GEORGE III
 BY ROBERT SHOUT, HOLBORN, DATED 1802**

Together with a bust of Queen Caroline, by Brucciani;
 a bust by Addison; and a plaster bracket by Delane
 George III - 13 in. (33 cm.) high; Queen Caroline - 18½
 in. (47 cm.) high (4)

£800-1,200 \$1,100-1,600
 €920-1,400



113

114
**A VICTORIAN OAK DOCUMENT BOX
 CONSTRUCTED FROM TIMBER FROM YORK
 MINSTER**

CIRCA 1840
 Together with an oak fragment from York Minster;
 two glass domes displaying 'Gertrude Jekyll's trowel'
 and 'A fragment of the old Roman London Bridge';
 and a mahogany document box bearing the coronet
 and initial of Henry Duke of Cumberland
 Oak box - 17¼ in. (43.8 cm.) wide (5)

£800-1,200 \$1,100-1,600
 €920-1,400



114

115
**FOUR REGENCY BRONZED PLASTER BUSTS
 EARLY 19TH CENTURY**

Comprising the Duke of Wellington, by Shout,
 William Pitt; Nelson and Wellington, both by Bemis,
 and an iron bust
 13 in. (33 cm.) high and smaller (5)

£800-1,200 \$1,100-1,600
 €920-1,400



115



116

■116

A CLASSICAL PLASTER PANEL

ATTRIBUTED TO SAMUEL PEPYS COCKERELL, AFTER THE ANTIQUE, FIRST HALF 19TH CENTURY

Comprising two sections

32 x 62 in. (81 x 157.5 cm.), combined

£1,500-2,500

\$2,000-3,200

€1,800-2,900

PROVENANCE:

Porteus Terrace, Paddington.

As surveyor to the Bishop of London, the architect Samuel Pepys Cockerell (1753-1827) was responsible for the early development of the Bishop's large Paddington Estate. Cockerell is perhaps best known for designing the onion-domed fantasy Sezincote House in Gloucestershire, which was commissioned by his older brother Sir Charles Cockerell, Surveyor to the East India Company.



117 (part)

117

TWO GEORGE III WHITE MARBLE CHIMNEYPiece TABLETS

LATE 18TH CENTURY

12½ x 20 in. (32 x 51 cm.) and 13¾ x 18¾ in. (35 x 48 cm.)

(2)

£1,500-2,500

\$2,000-3,200

€1,800-2,900



118

■118

A PLASTER RELIEF PANEL OF A CHARIOT AND MARSHAL

ATTRIBUTED TO SAMUEL PEPYS COCKERELL, AFTER THE NORTH FRIEZE OF THE PARTHENON, TEMPLE OF ZEUS, OLYMPIA, FIRST HALF 19TH CENTURY

36 x 47 in. (91.5 x 119.5 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,300

PROVENANCE:

Porteus Terrace, Paddington.

119

**A ROMAN MARBLE HEAD OF A
GODDESS WEARING A FOLIATE AND
BERRIED WREATH**

1ST - 2ND CENTURY A.D.

13 in. (33 cm.) high on later stand

£17,000-25,000 \$22,000-32,000
 €20,000-29,000

PROVENANCE:

Kedleston Hall.
Kedleston Hall Sale, Neales, Nottingham, 13
March 2002, lot 404.



119

120

**A ROMAN MARBLE BEARDED MALE
HEAD RELIEF, POSSIBLY ZEUS-
SERAPIS**

1ST - 2ND CENTURY A.D.

19 x 17 in. (48 x 43 cm.)

£4,000-6,000 \$5,200-7,800
 €4,600-6,900

PROVENANCE:

Christie's, London, 12 December 1989,
lot 279.
Christie's, Clifton Little Venice, 6 June 1994,
lot 87.



120



121



122



123

121
A PAIR OF REGENCY PLASTER FIGURAL TORCHERES
 EARLY 19TH CENTURY

36 in. (91.5 cm.) high

£1,500-2,500

(2)

\$2,000-3,200

€1,800-2,900

122
A CARVED LIMWOOD FRAME
 IN THE STYLE OF GRINLING GIBBONS, PROBABLY
 EARLY 18TH CENTURY

Within a glazed case with rococo foliate sides

The frame - 38 x 35 in. (97 x 89 cm.); the case - 44 x 39½ in. (112 x 100 cm.)

£1,000-2,000

\$1,300-2,600

€1,200-2,300

PROVENANCE:

Tyttenhanger House, St Albans.

By tradition this frame and another made for Tyttenhanger House in the early 18th century.

123
A COADE STONE TRIFORM PEDESTAL
 BY COADE, LONDON, DATED 1819

Terracotta top probably later

47 in. (119 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

124

AN ALABASTER BUST OF QUEEN CHARLOTTE

AFTER PETER TURNERELLI,
SECOND HALF 19TH CENTURY

Together with an alabaster bust of Queen Victoria by Insom; and a marble bust by T. Farrell, dated 1829

Turnerelli - 12 in. (30.5 cm.) high overall;
Insom - 9 in. (22.9 cm.) high; Farrell - 9¾ in. (24.8 cm.) high

(3)

£800-1,200

\$1,100-1,600

€920-1,400



124

125

FIVE ENGLISH PORCELAIN BUSTS

MID-19TH CENTURY AND LATER,
TWO WITH MARKS FOR COPELAND
AND ONE WITH MARK FOR MINTON

Including Queen Victoria, two of The Duke of Wellington, a gentleman and another probably Prince Albert

Queen Victoria - 11 in. (28 cm.) high

(5)

£800-1,200

\$1,100-1,600

€920-1,400



125

126

A GEORGE III BRONZED ARTIFICIAL STONE BUST OF ADMIRAL LORD NELSON

BY WILLIAM JOHN COFFEE, DATED
1806

11½ in. (29 cm.) high

£700-1,000

\$910-1,300

€810-1,100

Coffee established his own business as a sculptor and modeller in Derby by 1803. He had previously worked for Coade in London and the Derby China Manufactory.



126

127 No Lot



128

■128
TWO PINE OVER DOORS AND
OTHER ARCHITECTURAL
ELEMENTS

LATE 18TH CENTURY

Including a pine fire-surround, a chimney piece frieze and another panelled section

93 in. (236 cm.), the longest

(6)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

The two pine overdoors:
Chiswick House sale, Henry Spencer &
Sons, 1969.
Crowthers Syon Lodge.



129

■129
SIX VICTORIAN COMPOSITE STONE
WALL BRACKETS

SECOND HALF 19TH CENTURY

17 in. (43 cm.) high

(6)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



130 (part)



131

130
AN ITALIAN WHITE MARBLE BUST
OF A GENTLEMAN

BY RAIMONDO TRENTANOVE (1792-
1832), DATED 1823

Together with a white marble Classical
bust, 18th Century

20½ in. (52 cm.) high, the former;

20 in. (51 cm.) high; the latter

(2)

£1,200-1,800

\$1,600-2,300

€1,400-2,100

131
A REGENCY PLASTER BUST OF
GEORGE WASHINGTON

BY ROBERT SHOUT, HOLBORN,
EARLY 19TH CENTURY

24 in. (61 cm.) high

£800-1,200

\$1,100-1,600

€920-1,400

-132

**A CHINESE IVORY AND BONE
MODEL OF A PAGODA**
19TH CENTURY

27 in. (68.5 cm.) high

£700-1,000

\$910-1,300

€810-1,100

■133

**A REGENCY PAINTED PLASTER
VESTEL FIGURAL LAMP**

EARLY 19TH CENTURY

53 in. (134.5 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,100

The model is comparable to ten
bronzed plaster lamps supplied by a
Mr Hardenberg of Mount Street for
the Chapel at Burghley House, listed
in the 1804 Inventory (p. 17, no. 35) 'ten
bronzed vestel figures on pedestals with
patent lamps'. (Burghley House archive
Ex.MSS.51\41\8).

■134

**A COADE STONE FLORAL ROSETTE
TERMINAL**

PROBABLY BY MARK HENRY
BLANCHARD, LONDON, MID-19TH
CENTURY

Together with a Coade term element
Finial - 29 in. (73.5 cm.) high;
term - 32 in. (81 cm.) high

(2)

£1,000-2,000

\$1,300-2,600

€1,200-2,300

PROVENANCE:

The rosette finial: Robin Cooke,
Athelhampton House, (Master of Fabric,
Palace of Westminster).

The finial features in an 1870's catalogue
of Coade's 'successor' Mark Blanchard,
illustrated under 'Gable Terminals,
Tracery Bosses & C, no. 139. Blanchard
continued producing much of the Coade
catalogue through the 19th century
having purchased the moulds of the
Lambeth factory.

■135

**A GEORGE III PLASTER FIGURAL
TORCHERE**

BY HUMPHREY HOPPER, DATED 1807

Together with a gilt-plaster figural
candlestick by Humphrey Hopper,
dated 1806

Torchere - 24½ in. (62 cm.) high;

candlestick - 15½ in. (39 cm.) wide

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



132



133



135



134





136

136
A PAIR OF GEORGE IV PATINATED BRONZE AND BRASS
WALL LIGHTS

BY THOMAS MESSENGER, CIRCA 1830

Together with a Napoleon III brass and *tole peinte* bouillotte lamp
 Wall lights - 14.12/ in. (37 cm.) high

£1,000-1,500

(3)
 \$1,300-1,900

€1,200-1,700

PROVENANCE:

The wall lights with Eila Graham, Kensington Church Street.

-137
A GROUP OF IVORY DRESSING TABLE ITEMS
 19TH / EARLY 20TH CENTURY

Including: a fan; a pair of candlesticks, a parasol handle; five hair brushes; a thermometer; and a watch-stand
 Candlesticks - 9 $\frac{3}{4}$ in. (23.8 cm.) high

£800-1,200

\$1,100-1,600

€920-1,400

PROVENANCE:

Princess Patricia of Connaught (1886-1974), Bagshot Park, Surrey, who abdicated her Royal style in 1919 to become Lady Patricia Ramsay.



137

138
A REGENCY 'BRIGHTON PAVILION' SIMULATED
BAMBOO CORNER TABLE

CIRCA 1815

35 in. (89 cm.) high

£800-1,200

\$1,100-1,600

€920-1,400



138

139
AN ENGLISH ARMORIAL PORCELAIN PART WASH-SET
 CIRCA 1830, PRINTED PUCE RETAILER'S MARKS '18

WIGMORE STREET AND 129 NEW BOND ST. DANIELL. LONDON.'

The footbath - 19 $\frac{1}{4}$ in. (19 cm.) long

£1,000-1,500

\$1,300-1,900

€1,200-1,700



139



140

140
A MEZZOTINT OF THE BRADSHAW CHILDREN
 BY VALENTINE GREEN AFTER JOSEPH WRIGHT OF
 DERBY, CIRCA 1800

Together with a mezzotint of Lt. Col. Tarleton after Joshua Reynolds
 Bradshaw children 19¼ x 15¼ in. (49 x 39 cm.) excluding frame (2)

£600-900 \$780-1,200
 €690-1,000



141

141
A REGENCY GILT-BRASS AND FROSTED GLASS
LANTERN

EARLY 19TH CENTURY

18 in. (45.5 cm.) high

£2,000-4,000

\$2,600-5,200

€2,300-4,600

PROVENANCE:

Thomas Hope, The Deepdene, Surrey.

A lantern of similar design features in a watercolour of the 'Circular Conservatory' at The Deepdene by Penry Williams. (London Borough of Lambeth, Archives Department, 106.10).



142

142
ASSORTED PRINTS RELATING TO THE MARLBOROUGH
FAMILY

18TH CENTURY

Comprising John Churchill, Duke of Marlborough, after Kneller; John Churchill, Marquess of Blandford, after Kneller, 1702; Sarah Duchess of Marlborough after Kneller, 1786; and the Duchess of Marlborough after Reynolds

Latter 23 x 19½ in. (59 x 50 cm.) overall

Three further engravings and a pastel portrait of an officer (8)

£800-1,200

\$1,100-1,600

€920-1,400

143
A REGENCY BRONZED PLASTER FIGURAL TORCHERE
 BY ROBERT SHOUT, HOLBORN, EARLY 19TH CENTURY

Together with two Regency bronzed plaster figural candelabra by James De Ville, London, dated 1806

Torchere - 30 in. (76.2 cm.) high; candelabra - 13½ in. (34 cm.) high

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



143



VARIOUS PROPERTIES

■144
A SIGNED SILK & METAL THREAD CHINESE RUG
EARLY 20TH CENTURY

approx: 8ft.1in. x 5ft.3in.(246cm. x 160cm.)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



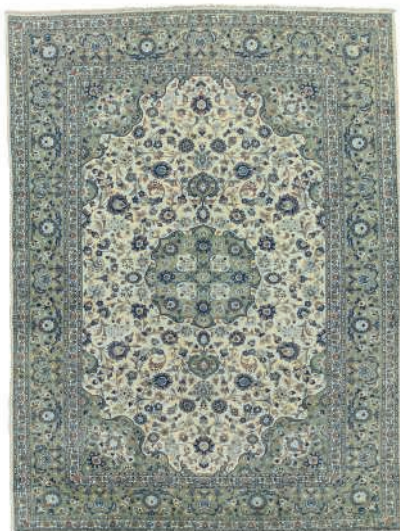
■146
A SIGNED TABRIZ CARPET
NORTH-WEST PERSIA, CIRCA 1940

approx: 12ft.6in. x 8ft.11in.(382cm. x 271cm.)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



■145
A KASHAN CARPET
CENTRAL PERSIA, MID 20TH CENTURY

approx: 11ft.9in. x 8ft.9in.(357cm. x 266cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■147
A SAROUK CARPET
WEST PERSIA, CIRCA 1940

approx: 13ft.7in. x 10ft.8in.(414cm. x 324cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



■148

A FINE SIGNED PART SILK TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 9ft.11in. x 6ft.5in.(302cm. x 196cm.)

£2,500-3,500

\$3,300-4,500

€2,900-4,000



■150

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

approx: 13ft. x 9ft.6in.(396cm. x 289cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



■149

A FINE TABRIZ CARPET

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY

approx: 13ft.2in. x 9ft.8in.(401cm. x 294cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



■151

A KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY

approx: 17ft.8in. x 10ft.7in.(538cm. x 322cm.)

£1,800-2,500

\$2,400-3,200

€2,100-2,900



■152
A CHELABERD RUG
 SOUTH CAUCASUS, CIRCA 1920
 approx: 6ft.9in. x 4ft.9in.(206cm. x 145cm.)
 £1,000-1,500

\$1,300-1,900
 €1,200-1,700



■154
A CHICHI RUG AND SHIRVAN RUG
 EAST CAUCASUS, CIRCA 1910
 approx; 6ft.2in. x 4ft.4in. and 4ft.9in. x 3ft.11in,

£1,000-1,500

(2)
 \$1,300-1,900
 €1,200-1,700



■153
AN AGRA CARPET
 NORTH INDIA, CIRCA 1880
 approx: 11ft.7in. x 11ft.11in.(352cm. x 363cm.)
 £1,500-2,000

\$2,000-2,600
 €1,800-2,300



■155
A BESHIR RUG & ERSARI JUVAL
 EAST TURKMENISTAN, CIRCA 1880
 approx: 7ft.10in. x 4ft.10in. and 3ft. x 5ft.

£2,000-3,000

(2)
 \$2,600-3,900
 €2,300-3,400



(part)

■156

A LOT OF THREE SHIRVAN RUGS

EAST CAUCASUS, CIRCA 1890

approx: 5ft.8in. x 4ft.1in. & 5ft.x 4ft.3in. & 5ft. x 3ft.8in.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

(3)



■*158

AN UNUSUAL OLTENIAN PICTORIAL KILIM

WEST WALACHIA, SOUTH WEST ROMANIA,

MID 19TH CENTURY

approx: 8ft.9in. x 6ft.6in.(265cm. x 197cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



■157

A SAROUK CARPET

WEST PERSIA, CIRCA 1940

approx: 17ft.3in. x 10ft.7in.(525cm. x 322cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■159

A SAROUK CARPET

WEST PERSIA, CIRCA 1940

approx: 8ft.9in. x 8ft.8in.(266cm. x 264cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



160

160
A PAIR OF GEORGE II SILVER
CANDLESTICKS
 MARK OF JOHN CAFE, LONDON, 1753
 7 ¼ in. (13.5 cm) high
 11 oz. 14 dwt. (363 gr.)
 £1,200-1,800 (2)
 \$1,600-2,300
 €1,400-2,100

(2)
 \$1,600-2,300
 €1,400-2,100

PROVENANCE:
 Christie's, New York, 14 April 1994, lot 494.



161

161
A GEORGE II SILVER COFFEE-POT
 MARK OF THOMAS COOKE II AND
 RICHARD GURNEY, LONDON, 1758
 11 ¾ in. (30 cm.) high
 £1,200-1,800 \$1,600-2,300
 €1,400-2,100



162

162
A GEORGE III SILVER COFFEE-POT
 MARK OF THOMAS WHIPHAM II AND
 CHARLES WRIGHT, LONDON, 1761
 9 ¾ in. (25 cm) high
 £1,000-1,800 \$1,300-2,300
 €1,200-2,100



163

163
A GEORGE III SILVER-GILT SOUP-
TUREEN AND COVER
 LONDON, 1769, MAKER'S MARK F?
 17 ¼ in. (44 cm.) wide
 107 oz. 11 dwt. (3346 gr.)
 £3,000-5,000 \$3,900-6,500
 €3,500-5,700



164

164

A GEORGE III SILVER BASKET

MARK OF SAMUEL HERBERT & CO., LONDON, CIRCA 1770

18 ¾ in. (38 cm) wide
46 oz. 1 ozt. (1432 gr.)

£1,500-2,000

\$2,000-2,600
€1,800-2,300



166

165

A GEORGE III SILVER-GILT CUP AND COVER

MARK OF THOMAS AND DANIEL LEADER, SHEFFIELD, 1799

19 ½ in. (49.5 cm.) high
135 oz. 10 dwt. (4,215 gr.)

The inscription reads 'From the Loyal Independent Sheffield Volunteers to Robert Athorpe Athorpe Esqr Their Late Colonel 1799'

The arms are those of the Loyal Sheffield Volunteers.

£6,000-8,000

\$7,800-10,000

€6,900-9,200

166

AN IRISH SILVER BASKET

MARK OF JOHN LLOYD, DUBLIN, 1775

13 ¼ in. (33.5 cm.) wide
22 oz. 11 dwt. (701 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



165

167

A PAIR OF GEORGE IV SILVER-GILT DRESSING-TABLE BOXES

APPARENTLY UNMARKED, CIRCA 1820

4 ½ in. (11.5 cm.) square
36 oz. 13 dwt. (1,140 gr.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



167

(2)



168

168
A SET OF FOUR GEORGE IV SILVER CANDLESTICKS

MARK OF SAMUEL ROBERT JR, GEORGE CADMAN AND CO, SHEFFIELD, 1822

11 in. (28 cm.) high
154 oz. 18 dwt. (4817 gr.)

(4)

£2,000-3,000 \$2,600-3,900
€2,300-3,400



169

169
A SET OF FOUR GEORGE IV SILVER-GILT WINE-BOTTLE COASTERS

MAKER'S MARK W.C.H&S, CIRCA 1830

5 ½ in. (14 cm.) diam.
23 oz. 4 dwt. (722 gr.)

(4)

£1,000-1,500 \$1,300-1,900
€1,200-1,700



170

170
A PAIR OF WILLIAM IV SILVER CHAMBERSTICKS

POSSIBLY MARK OF SAMUEL WHITFORD, LONDON 1831

Together with a pair of silver snuffers
3 ¼ in. (8.5 cm.) high including snuffer
17 oz. 11 dwt. (545 gr.)

(3)

£1,200-1,800 \$1,600-2,300
€1,400-2,100



171

-171
A SCOTTISH SILVER WATER-PITCHER

MARK OF MCKAY AND CUNNINGHAM, EDINBURGH, 1866

11 ¼ in. (18.5 cm.) high
303 oz. 2 dwt. (943 gr.)

£1,500-2,000 \$2,000-2,600
€1,800-2,300



172

172
A SET OF SIX VICTORIAN SILVER-GILT DESSERT PLATES
 MARK OF ALEXANDER MACRAE, LONDON, 1863

9 ½ in. (24 cm.) diam.
 106 oz. (3297 gr.)

£1,800-2,200



173

173
A VICTORIAN SILVER-GILT MEAT-DISH
 MARK OF WILLIAM BATEMAN AND DANIEL BALL,
 LONDON, 1840

21 ¼ in. (54 cm.) diam.
 85 oz. 6 dwt. (2654 gr.)

£1,500-2,000

\$2,000-2,600
 €1,800-2,300



174

174
A SET OF THREE VICTORIAN SILVER-GILT BASKETS
 MARK OF CHARLES STUART HARRIS, LONDON,
 1897/1898

the largest 9 ¼ in. (23.5 cm.) long
 53 oz. 11 dwt. (1666 gr.)

£1,200-1,800



175

175
A SET OF FIVE EDWARD VII SILVER DISHES
 MARK OF CHARLES STUART HARRIS, LONDON, 1902

the largest 11 in. (28 cm.) wide
 51 oz. 5 dwt. (1595 gr.)

£1,000-1,500

(5)
 \$1,300-1,900
 €1,200-1,700

(3)
 \$1,600-2,300
 €1,400-2,100



176

176
A SET OF FOUR EDWARD VII SILVER CANDLESTICKS
 MARK OF FORDHAM AND FAULKNER, SHEFFIELD, 1905
 12 ¼ in. (31 cm.) high

£1,200-1,800

(4)
 \$1,600-2,300
 €1,400-2,100



177

177
AN EDWARD VII SILVER-GILT JARDINIÈRE
 MARK OF DANIEL AND JOHN WELBY, LONDON, 1906,
 RETAILED BY ASPREY

With interior liner
 11 in. (28 cm.) wide
 The jardinière 41 oz. 11 dwt. (1292 gr.)
 £1,000-1,500

\$1,300-1,900
 €1,200-1,700



178

178
A PAIR OF EDWARD VII SILVER SALTS
 MARK OF CARRINGTON & CO, LONDON, 1910

£800-1,200

(2)
 \$1,100-1,600
 €920-1,400



179

179
A GEORGE V SILVER SALVER
 MARK OF MARTIN HALL AND CO., SHEFFIELD, 1917

19 in. (48 cm.) diam.
 79 oz. 13 dwt. (2477 gr.)
 £1,000-1,500

\$1,300-1,900
 €1,200-1,700



180

■180

A GEORGE V SILVER TRAY

MARK OF JOHN GRINSELL AND SONS, BIRMINGHAM, 1918

30 in. (76.5 cm.) long
96 oz. 16 dwt. (3010 gr.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



181

■181

A GEORGE V SILVER SALVER

LONDON, 1927, MAKER'S MARK TR

26 in. (66 cm.) diam.
180 oz. 2 dwt (5598 gr.)

£2,000-3,000

\$2,600-3,900
€2,300-3,400



182

182

A PORTUGUESE SILVER BASIN

LISBON, MID-18TH CENTURY

19 ¼ in. (50 cm.) wide
45 oz. 6 dwt. (1409 gr.)

£1,500-2,500

\$2,000-3,200
€1,800-2,900



183

183

A GERMAN SILVER-GILT DISH

MARK OF ABRAHAM WARNBERGE, AUGSBURG, CIRCA 1690

11 ¼ in. (30 cm.) diam.
11 oz. 17 dwt. (369 gr.)

£1,500-2,500

\$2,000-3,200
€1,800-2,900



184

184

A GERMAN SILVER PLATE

POSSIBLY MARKS FOR CHRISTIAN MENTZEL, BRESLAU, CIRCA 1700

14 ½ in. (37 cm.) wide
10 oz 17 dwt. (337 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



186

186

A PAIR OF GERMAN SILVER WAGER CUPS

MARKS FOR GERMANY, LATE 19TH CENTURY, WITH ENGLISH IMPORT MARKS FOR 1896

9 ½ in. (24 cm.) high
22 oz. 12 dwt. (704 gr.)

£1,500-2,500

(2)

\$2,000-3,200

€1,800-2,900

185

A GERMAN SILVER TEA AND COFFEE SERVICE

MARK OF JD SCHLISSNER, HANAU, CIRCA 1880

the tallest 10 ¾ in. (27.5) high

£1,200-1,800

(4)

\$1,600-2,300

€1,400-2,100

187

A SET OF FOUR GERMAN SILVER CANDLESTICKS

MARK OF BERTHOLD MULLER, HANAU, LATE 19TH CENTURY, WITH ENGLISH IMPORT MARKS FOR 1895

12 ¼ in. (31 cm.)
91 oz. 6 dwt. (2872 gr.)

£2,000-3,000

(4)

\$2,600-3,900

€2,300-3,400



185



187



188

188
A PAIR OF ITALIAN SILVER-MOUNTED MIRRORS
 APPARENTLY UNMARKED, PROBABLY ITALY, 19TH CENTURY

7 7/8 in. (20 cm.) high

£600-800

(2)

\$780-1,000

€690-920



190

190
A RUSSIAN SILVER COFFEE-POT
 MARKS FOR MOSCOW, 1769, MAKER'S MARK VA, ASSAY MASTER'S MARK FOR FEDOR PETROV

10.5 in. (26.5 cm.) high

£1,500-2,000

\$2,000-2,600

€1,800-2,300

189
A PAIR OF BALTIC SILVER CANDLESTICKS
 PROBABLY MARK OF POGORZELSK, MITTAU, 1871, WITH LATER FRENCH TAX MARK

13 1/2 in. (34.5 cm.) high

29 oz. 1 dwt. (904 gr.)

£600-800

(2)

\$780-1,000

€690-920

191
A SOUTH AMERICAN SILVER-GILT BASIN WITH PAIR OF EWERS

THE BASIN GUATEMALA, 18TH CENTURY, THE EWERS MODERN, UNMARKED

9 1/4 in. (23.5 cm.) wide
 the basin 11 oz. 14 dwt. (364 gr.)

£1,200-1,800

(3)

\$1,600-2,300

€1,400-2,100



189



191



192

■192

A FINE SILK HEREKE CARPET

TURKEY, CIRCA 1940

approx: 16ft.8in. x 12ft.2in.(507cm. x 370cm.)

£25,000-35,000

\$33,000-45,000

€29,000-40,000



193

■193

A LARGE SIGNED KASHAN CARPET

CENTRAL PERSIA, CIRCA MID 20TH CENTURY

approx: 20ft.5in. x 13ft.(621cm. x 396cm.)

£5,000-8,000

\$6,500-10,000

€5,800-9,200



(part)

■194

A LOT OF TWO CAUCASIAN RUGS & ONE NORTH WEST PERSIAN RUG

CIRCA 1910

approx: 6ft.10. x 4ft.9in. & 5ft.7in. x 4ft. & 6ft.2in. x 4ft.4in.

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■196

A SOUTH CAUCASIAN RUG

CIRCA MID 19TH CENTURY

approx: 8ft.10in. x 4ft.(268cm. x 122cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■195

A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940

approx: 12ft.10in. x 9ft.9in.(392cm. x 296cm.)

£1,200-1,600

\$1,600-2,100

€1,400-1,800



■197

A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940

approx: 15ft.4in. x 10ft.3in.(466cm. x 312cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■198

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

approx: 12ft.4in. x 9ft.5in.(376cm. x 286cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■200

A SAROUK CARPET & SIGNED HEREKE RUG

WEST PERSIA & TURKEY, CIRCA MID 20TH CENTURY

approx: 10ft.8in. x 7ft.1in. and 8ft.5in. x 5ft.9in.

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■199

A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1930

approx: 14ft. x 9ft.9in.(427cm. x 296cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



■201

A VERAMIN CARPET

NORTH PERSIA, CIRCA 1940

approx: 16ft.6in. x 11ft.3in.(502cm. x 342cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■202

A SIGNED MESHED CARPET

NORTH-EAST PERSIA, CIRCA 1920

Overall very good condition

16 ft.7 in. x 11 ft.6 in. (504 cm. x 350 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■204

A VERY FINE PART SILK ISFAHAN RUG

CENTRAL PERSIA, CIRCA 1920

7ft.7in. x 5ft. (231cm. x 152cm.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



■203

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

approx: 10ft.7in. x 8ft.2in.(322cm. x 248cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■205

A SAROUK CARPET

WEST PERSIA, CIRCA 1940

approx: 11ft.10in. x 9ft.(360cm. x 274cm.)

£800-1,000

\$1,100-1,300

€920-1,100



206

206
A PAIR OF DUTCH DELFT BLUE AND WHITE RIBBED VASES AND COVERS
 PROBABLY 19TH CENTURY, BLUE VE MARKS

23 in. (58.4 cm.) high

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

208
A SIENA MAIOLICA PLATE
 CIRCA 1730, PROBABLY WORKSHOP OF BARTOLOMEO TERCHI

Painted with the finding of Moses
 8½ in. (21.9 cm.) diam.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

207
A DUTCH SIMULATED TORTOISESHELL AND RIPPLE-MOULDED EBONISED MIRROR
 LATE 19TH/ EARLY 20TH CENTURY

37¾ in. (96 cm.) high; 29¾ in. (75.5 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700



207

209
A DUTCH FLORAL MARQUETRY DISPLAY CABINET
 LATE 19TH CENTURY

85 in. (216 cm.) high; 58¼ in. (148 cm.) wide; 17¼ in. (44 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100



209



208

PROPERTY FROM THE COLLECTION OF FREDERICK POKE FORMED UNDER THE GUIDANCE OF R.W.SYMONDS (LOTS 210 & 211)

■210

A LATE VICTORIAN GILTWOOD AND VERRE EGLUMISE OVERMANTEL MIRROR

ATTRIBUTED TO LENYGON & CO.,
CIRCA 1900

38 x 67½ in. (96.5 x 171.5 cm.)

£1,200-1,800

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Frederick Poke (d.1974), Langholm, Parkside, Wimbledon and thence by descent.



210

■211

A QUEEN ANNE WALNUT AND FEATHERBANDED CHEST-ON-STAND

CIRCA 1710

70½ in. (179 cm.) high; 42 in. (106.5 cm.) wide; 23¼ in. (59 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Percival D. Griffiths, Esq., F.S.A
Frederick Poke (d.1974), Langholm, Parkside, Wimbledon and thence by descent.

LITERATURE:

R.W. Symonds, *English Furniture from Charles II to George II*. London, 1929, p. 55, fig. 32

R.W. Symonds, 'Craft of the Cabinet-Maker Illustrated with examples in the collection of Mr. Frederick Poke', *Connoisseur*, May 1940, p. 201. no. II.

■212

A LARGE WILLIAM AND MARY KINGWOOD OYSTER-VENEERED AND PARQUETRY TWO-DOOR TABLE CABINET

LATE 17TH CENTURY

22½ in. (57 cm.) high; 29 in. (74 cm.) wide; 15¼ in. (39 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,300-4,600

■213

A SMALL REGENCY BRASS MOUNTED AND INLAID EBONISED TABLE TIMEPIECE

ROBERT SCOTT, LONDON, EARLY 19TH CENTURY

9¾ in. (25 cm.) high; 5½ in. (14 cm.) wide; 4 in. (10 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



211



212



213



214



215



216



217

■214

A LONG KARAJA RUNNER

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY

approx: 23ft.6in. x 2ft.9in.(716cm. x 84cm.)

£1,200-1,600

\$1,600-2,100

€1,400-1,800

■215

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1910

approx: 12ft.8in. x 9ft.7in.(387cm. x 294cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■216

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

approx: 12ft.8in. x 8ft.9in.(387cm. x 266cm.)

£4,500-6,500

\$5,900-8,400

€5,200-7,500

■217

A FINE PART SILK NAIN CARPET

CENTRAL PERSIA, MID 20TH CENTURY

approx: 13ft.1in. x 9ft.11in.(399cm. x 302cm.)

£1,800-2,500

\$2,400-3,200

€2,100-2,900



■218
A GEORGE I WALNUT WING ARMCHAIR
 EARLY 18TH CENTURY

45 in. (114.5 cm.) high; 36½ in. (93 cm.) wide; 30 in. (76 cm.) deep
 £2,000-3,000 \$2,600-3,900
 €2,300-3,400



■220
A FIGURED WALNUT CHILD'S ARMCHAIR
 EARLY 20TH CENTURY, OF GEORGIAN STYLE

29½ in. (75 cm.) high; 18 in. (46 cm.) wide
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700



219
**A CARVED AND TURNED BONE 'SPANISH PULPIT'
 CHESS SET**

19TH CENTURY

Set in a wood box with parquetry top
 Kings 4¾ in. (12 cm.) high

£2,000-3,000

\$2,600-3,900
 €2,300-3,400

Sold with a letter from Rimington Beeson stating the set is described in *Lidells Chessmen*, dating the set to circa 1780 and stating it is only one of four known similar sets.



■221
**A GEORGE II FIGURED WALNUT AND FEATHER-BANDED
 EIGHT-DRAWER CHEST**

EARLY 18TH CENTURY

48½ in. (123 cm.) high; 40¼ in. (102 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$2,600-3,900
 €2,300-3,400



222



225



223



226



■222

A QUEEN ANNE OAK SINGLE-DRAWER SIDE TABLE
EARLY 18TH CENTURY

27½ in. (69 cm.) high; 34 in. (87 cm.) wide;
21½ in. (55 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■224

A GEORGE III OAK AND CROSS-BANDED EIGHT-DRAWER TALLBOY
LATE 18TH CENTURY

70½ in. (179 cm.) high; 45 in. (115 cm.)
wide; 22 in. (50 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■223

A PAIR OF FRENCH BRONZE GROUPS OF INFANT SATYRS AND PUTTI

LATE 19TH CENTURY

8 in. (20 cm.) high

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

■225

A GEORGE II OAK SINGLE-DRAWER CABRIOLE-LEG LOWBOY
MID-18TH CENTURY

29 in. (74 cm.) high; 27½ in. (70 cm.) wide;
18 in. (46 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100



■232

A CHARLES I OAK JOINED BOX-STOOL

EARLY 17TH CENTURY

16 in. (41 cm.) high; 16 in. (41 cm.) wide; 11 in. (28 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■233

AN ELIZABETHAN OAK FLUTED-LEG JOINED STOOL

LATE 16TH CENTURY

21 in. (54 cm.) high; 17¼ in. (45 cm.) wide; 11½ in. (29 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700

A stool with similar detail is illustrated in T. Jellinek 'Early British chairs and seats 1500-1700', 2009, page 218, plate 269



■234

A JAMES I FIGURED-OAK ARCADED-FRIEZE FOUR-LEG SINGLE DRAW-LEAF REFECTORY TABLE

EARLY 17TH CENTURY

31½ in. (80 cm.) high; 94 in. (239 cm.) extended; the extra leaf is 34 in. (86 cm.); 32¼ in. (82 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,600-6,900





239

■239
A GEORGE II CHERRY FOLDING OVAL COACHING TABLE
EARLY 18TH CENTURY

25½ in. (65 cm.) high; Top 32 in. (81 cm.) x 24 in. (61 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■240
FIVE OAK AND ELM CHAIRS COMPRISING A PAIR, A
MATCHED PAIR AND A HIGH-BACK SINGLE
17TH CENTURY AND 19TH CENTURY, YORKSHIRE

£1,000-1,500

(5)

\$1,300-1,900

€1,200-1,700

■241
A CHARLES I OAK DEMI-LUNE FOLDING TABLE
EARLY 17TH CENTURY

29 in. (74 cm.) high; 36 in. (92 cm.) wide; 17½ in. (45 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,900-4,600

■242
A WILLIAM AND MARY OAK GEOMETRICALLY-
MOULDED FOUR-DRAWER CHEST
LATE 17TH CENTURY

38 in. (97 cm.) high; 40½ in. (103 cm.) wide; 20 in. (51 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900





■243
A FLEMISH VERDURE TAPESTRY
 17TH CENTURY
 115 in. (292 cm.) high; 79½ in. (212 cm.) wide
 £3,000-5,000

■244
A CHARLES I OAK PLANK CHEST CARVED WITH OPPOSING BIRDS
 EARLY 17TH CENTURY
 27 in. (68.5 cm.) high; 44¼ in. (112.5 cm.) wide;
 14¾ in. (37.5 cm.) deep
 £2,000-3,000



244



■245
A GEORGE I CROSS-AND-FEATHER-BANDED WALNUT AND BURR WALNUT MIRROR-DOOR BUREAU-CABINET
 EARLY 18TH CENTURY
 83½ in. (212 cm.) high; 42 in. (107 cm.) wide;
 25 in. (63.5 cm.) deep
 £5,000-7,000

■245A
AN OAK AND ELM PLANK CHEST CARVED WITH MYTHOLOGICAL BEASTS
 EARLY 17TH CENTURY
 23¾ in. (60 cm.) high; 43 in. (109 cm.) wide;
 15½ in. (39.5 cm.) deep
 £2,000-3,000



245A



■246
A VICTORIAN POLLARD OAK BREAKFRONT BOOKCASE
LATE 19TH CENTURY

90 in. (229 cm.) high; 78¾ in. (2000 cm.) wide; 21 in. (54 cm.) deep

£3,000-5,000

\$3,900-6,500
€3,500-5,700

■248
A LARGE FRENCH NEEDLEWORK PANEL
FIRST HALF 18TH CENTURY

With petit-point and gross point in silks and wools
62 x 49 in. (158 x 125 cm.) overall

£1,800-2,500

\$2,400-3,200
€2,100-2,900

■247
A GEORGE I WALNUT AND OAK SIDE TABLE
EARLY 18TH CENTURY

26½ in. (67.5 cm.) high; 33 in. (84 cm.) wide; 21¼ in. (54 cm.) deep

£2,000-3,000

\$2,600-3,900
€2,300-3,400

■249
A GEORGE IV MAHOGANY AND MARBLE-TOP CONSOLE TABLE
CIRCA 1820-30

33½ in. (84 cm.) high; 50½ in. (128 cm.) wide; 20½ in. (52 cm.) deep

£1,200-1,800

\$1,600-2,300
€1,400-2,100



■250

**A EUROPEAN EMBOSSED LEATHER
FLORAL-PATTERN FOUR-FOLD
SCREEN**

19TH CENTURY, PROBABLY SPANISH

72 in. (183 cm.) high; each panel 24 in. (61
cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■251

AN OAK THREE-TIER COURT CUP-BOARD / BUFFET
EARLY 17TH CENTURY AND LATER

45¼ in. (115 cm.) high; 49½ in. (126 cm.) wide; 18¼ in. (46½ cm.)
deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■252

**AN ITALIAN CARVED WALNUT
REFECTORY TABLE**

19TH CENTURY, IN THE 17TH
CENTURY STYLE

30½ in. (77.5 cm.) high; 96 in. (244 cm)
wide; 30½ in. (77.5 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,300-4,600





■253
A PAIR OF WALNUT AND SEAWEED MARQUETRY
ARCHED MIRRORS

EARLY 20TH CENTURY, OF GEORGE I STYLE

Each 44½ in. (113 cm.) high; 21 in. (54 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■254
A QUEEN ANNE CROSS-AND-FEATHERBANDED BURR-
WALNUT BUREAU

EARLY 18TH CENTURY

40¼ in. (102 cm.) high; 38 in. (97 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■255
AN ENGLISH WALNUT STRIKING LONGCASE CLOCK

C. NICHOLAS, LONDON, LATE 17TH CENTURY, THE CASE PROBABLY ASSOCIATED

With 10 in. dial

81 in. (206 cm.) high; 17¼ in. (45 cm.) wide; 9½ in. (24 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■256
A KNOLE SOFA WITH 17TH CENTURY TAPESTRY BACK
MID 20TH CENTURY

36½ in. (93 cm.) high; 75 in. (191 cm.) wide; 35 in. (89 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE:

Christie's South Kensington, 01 October 2013, Lot 22





■257
**AN ENGLISH MAHOGANY AND PARCEL-GILT FRET
 CARVED MIRROR**

EARLY 20TH CENTURY, OF GEORGE II STYLE

28¾ in. (73 cm.) high; 40¾ in. (103.5 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■258
A REGENCY BURR YEW TILT-TOP CENTRE TABLE

EARLY 19TH CENTURY

28¾ in. (71.5 cm.) high; 48¼ in. (122.5 cm.) diameter

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■259
**A GEORGE II BURR-ELM AND EBONISED-LINE INLAY
 NINE-DRAWER CHEST-ON-CHEST**

MID 18TH CENTURY

60¼ in. (153 cm.) high; 40½ in. (103 cm.) wide; 23½ in. (59.5 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■260
A SUEDE-UPHOLSTERED WING ARMCHAIR

CIRCA 1900

£2,000-3,000

\$2,600-3,900

€2,300-3,400



261



262

■261
AN ITALIAN CARVED WOOD AND POLYCHROME FIGURE OF A BISHOP SAINT

EARLY 18TH CENTURY

On marbled plinth with a painted armorial
30½ in. (78 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■262
AN OAK GOTHIC REVIVAL TRACERY AND LINENFOLD-CARVED CUPBOARD

LATE 19TH / EARLY 20TH CENTURY

62¼ in. (158.5 cm.) high; 52 in. (133 cm.)
wide; 19 in. (49 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900



264

■263
A SPANISH GILTWOOD AND PAINTED OPEN ARMCHAIR

LATE 17TH/EARLY 18TH CENTURY,
POSSIBLY MAJORCAN

20½ in. (136 cm.) high; 28¼ in. (72 cm.)
wide; 24 in. (61 cm.) deep

£1,200-1,500

\$1,600-1,900

€1,400-1,700

PROVENANCE:

Christie's, London, 2 April 1998, lot 309.
Christie's, London, 8 November 2007,
lot 183.

264
A DUTCH IRON-MOUNTED TOOLED-LEATHER CASKET

CIRCA 1600

7½ in. (19 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700

Compare to an example in the Victoria
and Albert Museum, W.49-1911

■265
A SET OF FOUR FRENCH GILTWOOD ALTAR CANDLESTICKS

MID-18TH CENTURY

40 in. (102 cm.) high

£3,000-5,000

\$3,900-6,500

€3,500-5,700

(4)



265



266

■266

A DUTCH EBONISED WOOD FRAME

LATE 17TH CENTURY

29 x 26 in. (74 x 66 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■267

A PAIR OF CARVED OAK FIGURES OF KNEELING ANGELS

EARLY 18TH CENTURY

28½ in. (73 cm.) high

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

268

A PAIR OF NETHERLANDISH OAK FIGURES OF ANGELS

LATE 17TH CENTURY

19½ in. (50 cm.) high

(2)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■269

A SPANISH PARCEL-GILT WALNUT OPEN ARMCHAIR

EARLY 18TH CENTURY

56½ in. (143.5 cm.) high; 28¼ in. (72 cm.) wide; 22½ in. (57 cm.) deep

£1,200-1,500

\$1,600-1,900

€1,400-1,700

PROVENANCE:

Christie's, London, 2 April 1998, lot 312.

Christie's, London, 8 November 2007, lot 184.



267

268



269



270
A GROUP OF TWELVE VICTORIAN GRADUATED COPPER SAUCEPANS WITH STAND
 LATE 19TH CENTURY

Together with a 4 gallon measure and an ash container
 The stand - 65½ in. (166.5 cm.) high

£2,000-3,000

(23)
 \$2,600-3,900
 €2,300-3,400

272
A FRENCH CHERRY FIVE-PLANK SINGLE-DRAWER FARMHOUSE TABLE
 LATE 18TH CENTURY

29¾ in. (76 cm.) high; 79 in. (201 cm.) long; 28¾ in. (73 cm.) deep

£1,200-1,800

\$1,600-2,300
 €1,400-2,100



271
A LARGE GEORGE II OAK DRESSER
 MID-18TH CENTURY

Unusually with a hinged top revealing a storage/secret compartment, above two small drawers and a central door flanked by three further drawers, on shaped plinth, the free-standing plate-rack having a shaped frieze, the sides with fielded panels
 81½ in. (206 cm.) high; 83½ in. (212 cm.) wide;
 21½ in. (55 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

273
NINE HAND-COLOURED DOUBLE-PLATE ENGRAVINGS OF GOURDS AND OTHER PLANTS

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

17 in. x 21¼ in. (43 cm. x 54 cm.)

£2,000-3,000

(9)
 \$2,600-3,900
 €2,300-3,400



(part)



■274
AN UNUSUAL CREAM-PAINTED PINE REFECTORY TABLE
 19TH CENTURY

The base applied with Maltese cross decorations
 32¼ in. (82 cm.) high; 104 in. (264.5 cm.) long; 31¾ in. (80.5 cm.) deep

£3,000-5,000

\$3,900-6,500
 €3,500-5,700



■276
**A GROUP OF THIRTEEN VICTORIAN GRADUATING
 COPPER SAUCEPANS ON PAINTED WROUGHT-IRON
 STAND**

LATE 19TH CENTURY

With turbotiere, five bain marie pans, two measuring jugs, a saute pan and two bowls

The stand 70½ in. (179 cm.) high

£2,000-3,000

\$2,600-3,900
 €2,300-3,400



■275
**A COLLECTION OF FRENCH AND VICTORIAN COPPER
 JELLY MOULDS**

SECOND HALF 19TH CENTURY

Comprising ten large and nine miniature
 6¾ in. (17 cm.) high and smaller

£2,000-3,000

\$2,600-3,900
 €2,300-3,400



■277
**AN EARLY VICTORIAN PAINTED ARCHITECTURAL
 HOUSEKEEPER'S CUPBOARD**

EARLY 19TH CENTURY, WEST COUNTRY

81¼ in. (207 cm) high; 44¾ in. (114 cm.) wide; 19¼ in. (49 cm.) deep

£2,000-3,000

\$2,600-3,900
 €2,300-3,400

PROVENANCE:

Christie's South Kensington 30 October 2012 / Lot 264



■278

**A MASON'S IRONSTONE CHINOISERIE
DINNER-SERVICE**

CIRCA 1830-40, PRINTED BROWN FACTORY
MARKS, RED ENAMEL PATTERN NOS.

The largest oval dish - 17¼ in. (43.8 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■279

**A GROUP OF TWENTY-ONE VICTORIAN COPPER
VESSELS ON A KITCHEN SHELF**

LATE 19TH CENTURY

Including: jelly moulds, saucepans, kettles, chocolate
pot, ladles and a steel sharpener

The shelf - 25½ in. (65 cm.) high; 32 in. (81 cm.) wide

(24)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROPERTY OF A LADY

■280

**A FRENCH CHERRY CABRIOLE-LEG
FARMHOUSE TABLE**

LATE 18TH / EARLY 19TH CENTURY

30¼ in. (77 cm.) high; 92 in. (234 cm.) long;

29 in. (74 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100

■281

A NORTH WALES OAK ENCLOSED DRESSER

MID 18TH CENTURY

73 in. (186 cm.) high; 60 in. (153 cm.) wide;

20 in. (51 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100



■282
A FRENCH TOLE-WARE HATTER'S SIGN
 LATE 19TH CENTURY

On an iron bracket
 Hat - 13 in. (33 cm.)
 high; bracket - 48 in. (122 cm.) deep
 £2,000-3,000

\$2,600-3,900
 €2,300-3,400

283
GEORGE B. NEWMARCH (FL.1827-1873)
A prize Heifer

signed and dated 'G B Newmarch 1866'
 oil on canvas
 24 x 30 in. (60.8 x 76.3 cm.)
 £2,000-3,000

\$2,600-3,900
 €2,300-3,400



■284
FIFTEEN FRENCH WOOD HATTER'S BLOCKS
 EARLY 20TH CENTURY

29 in. (74 cm.) high and smaller

(15)

£3,000-5,000

\$3,900-6,500
 €3,500-5,700

285
AN ENGLISH TENT-STITCH NEEDLEWORK
DEPICTING HAGAR AND ISHMAEL
 EARLY 18TH CENTURY

20¼ x 22¼ in. (51.5 x 56.5 cm.), overall
 £1,000-2,000

\$1,300-2,600
 €1,200-2,300





286

ASYMMETRIC SILVER AND MAHOGANY DOUBLE PHOTOGRAPH FRAME EMBOSSED WITH CYCLAMEN

MARK OF E. MANDER & SON, BIRMINGHAM 1907

Personalised inscription
8¾ in. (22.2 cm.) high;
10½ in. (27 cm.) total width

£2,000-3,000 \$2,600-3,900
€2,300-3,400



287

BERNARD LEACH (1887-1979) GLAZED STONEWARE VASE WITH WAX-RESIST DECORATION

THIRD QUARTER 20TH CENTURY, POTTER'S MONOGRAM AND ST. IVES POTTERY SEAL

6¾ in. (17.2 cm.) high

£1,000-1,500 \$1,300-1,900
€1,200-1,700



288

A DEMARCO PATINATED SPELTER MODEL OF A HORSE ON A MARBLE BASE WITH SILVERED METAL BARS

'RUNNING HORSE', CIRCA 1930, SIGNED ON BASE DEMARCO

17½ in. (43.5 cm.) high;
24 in. (61 cm.) wide

£1,200-1,800 \$1,600-2,300
€1,400-2,100

289

A SET OF EIGHT FRENCH GILT-TOOLED RED-LEATHER UPHOLSTERED CHAIRS

LATE 19TH/ EARLY 20TH CENTURY, LABELLED 'GOUFFE A PARIS'

(8)

£2,000-3,000 \$2,600-3,900
€2,300-3,400





290
NEAR PAIR SILVER AND OAK
BACKED PHOTOGRAPH
FRAMES EMBOSSED WITH
FORGET-ME-NOTS
 FAINT MARK, BIRMINGHAM HALL
 MARKS 1908 AND 1910
 11½ in. (29 cm.) high

£2,000-3,000

(2) \$2,600-3,900

€2,300-3,400



291
A CARVED PINE FISH SHOP SIGN
 LATE 19TH CENTURY
 22½ in. (57 cm.) high;
 54¼ in. (138 cm.) wide
 £2,000-3,000

\$2,600-3,900

€2,300-3,400

292
SIR ALAN PETERS (1933-2009)
ASH TWO-TIER COFFEE TABLE
 CIRCA 1980

With chamfered edges, exposed joints
 and six-bar under tier
 18 in. (46 cm.) high; 54 in. (137 cm.) long;
 18 in. (46 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400



293
A BUTTONED AND STUDDED
CHROME-FOOT PATCH-WORK
CHESTERFIELD SOFA
 MODERN

29½ in. (75 cm.) high;
 86 in. (219 cm.) wide; 33 in. (84 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900





■294

A NORTH EUROPEAN WALNUT WINDOW SEAT
LATE 19TH CENTURY

22¼ in. (56.5 cm.) high; 43½ in. (110.5 cm.) wide;
20¼ in. (51.5 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■295

A VICTORIAN GOTHIC OAK QUARTER CHIMING WALL CLOCK

BARRAUD & LUNDS, LONDON,
THIRD QUARTER 19TH CENTURY

Overall: 39¾ in. (100.5 cm.) high; 18½ in. (47 cm.) wide;
11¾ in. (30 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■296

A PAIR OF UNUSUAL EBONY AND COROMANDEL OPEN SHELVES / ETAGERES

IN THE GOTHIC TASTE, EARLY 20TH CENTURY

Each 33¼ in. (84.5 cm.) high; 22¾ in. (58 cm.) wide;
10 in. (25.5 cm.) deep

(2)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■297

A SET OF SIX VICTORIAN OAK GOTHIC REVIVAL SIDE CHAIRS

LATE 19TH CENTURY

34½ in. (87.5 cm.); 18½ in. (47 cm.) wide; 18¼ in. (46.5 cm.) deep

(6)

£2,000-3,000

\$2,600-3,900

€2,300-3,400



302
LARGE NEAR PAIR OF SILVER AND MAHOGANY PHOTOGRAPH FRAMES EMBOSSED WITH FLOWERS HEIGHTENED WITH LATER ADDED SOFT ENAMELS
 MARK OF A. & J. ZIMMERMAN, BIRMINGHAM 1903 AND 1905, RD. NO. 41674

18 in. (46.7 cm.) high (2)
 £6,000-8,000 \$7,800-10,000
 €6,900-9,200



303
A VICTORIAN GOTHIC REVIVAL OAK TRACERY-CARVED LEATHER-TOP WRITING TABLE
 LATE 19TH CENTURY, STAMPED K.PATERSON

28¼ in. (72 cm.) high; 45 in. (115 cm.) wide;
 23½ in. (60 cm.) deep
 £2,000-3,000 \$2,600-3,900
 €2,300-3,400

304
A LARGE VICTORIAN EBONISED AND BRASS-INLAID SOFA
 LATE 19TH CENTURY, MANNER OF GEORGE OAKLEY

37½ in. (95 cm.) high; 81 in. (206 cm.) wide;
 33 in. (84 cm.) deep
 £2,000-3,000 \$2,600-3,900
 €2,300-3,400

A mahogany sofa of similar design was sold Christie's London 5 April 2001, Lot 53





■305
ENAMELLED GLASS, GILT METAL AND WOOD MIRROR
ATTRIBUTED TO JAMES POWELL & SONS
 LATE 19TH CENTURY

14¾ in. (36.5 cm.) high; 12½ in. (31.7 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400



306
MINTON CLOISSONNÉ PORCELAIN VASE WITH
DECORATION DESIGNED BY DR CHRISTOPHER
DRESSER, LATER ADAPTED AS A LAMP
 CIRCA 1870

13¾ in. (34.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



307
PAIR OF 'CYMRIC' SILVER CANDLESTICKS WITH
REMOVABLE SCONCES ATTRIBUTED TO REX SILVER
MARK OF LIBERTY & CO AND 'CYMRIC', BIRMINGHAM
HALLMARKS 1902

7¾ in. (19.7 cm.) high

£3,000-4,000

(2)

\$3,900-5,200

€3,500-4,600

■308
PAIR OF 'MOORISH' EBONISED OCTAGONAL
SIDE TABLES
 CIRCA 1900, POSSIBLY RETAILED BY LIBERTY & CO.

27 in. (68.5 cm.) high; 20½ in. (52 cm.) diameter

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700





■309
A GEORGE II GILTWOOD C-SCROLL
CARVED MIRROR

MID 18TH CENTURY

56½ in. (144 cm.) high;
28 in. (71 cm.) wide

£1,200-1,800

\$1,600-2,300

€1,400-2,100



310
A PAIR OF WILLIAM III
SILVER CANDLESTICKS
MARK OF WILLIAM DENNY AND
JOHN BACHE, LONDON, 1698

8 in. (20.5 cm.) high
21 oz. 10 dwt. (669 gr.)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

(2)

PROVENANCE:

Formerly in the collection of the late
Helena, Dowager Countess of Kintore,
sold Christie's, 5 July 1972, lot 39.
Sotheby's, London, 13 June 1983, lot 13

The crest is that of Livingstone



■311
A LARGE OVAL GILTWOOD MIRROR
WITH GUILLOCHE BORDER

LATE 20TH CENTURY,
OF GEORGE III STYLE

55 in. (140 cm.) high; 41 in. (105 cm.) wide

£1,200-1,800

\$1,600-2,300

€1,400-2,100

■-312
A LOUIS XV KINGWOOD,
AMARANTH AND TULIPWOOD
SERPENTINE COMMODE WITH
ROUGE ROYAL MARBLE

MID 18TH CENTURY, STAMPED
TWICE 'FLEURY'

34 in. (86.5 cm.) high;

58 in. (147.5 cm.) wide;

26 in. (66 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,900-4,600

Adrien Fleury Master in 1750





313
**A LOUIS XVI ORMOLU MOUNTED
 WHITE MARBLE STRIKING MANTEL
 CLOCK**

GREBERT, PARIS, LATE 18TH
 CENTURY

12½ in. (31.5 cm.) high; 13¾ in. (35 cm.)
 wide; 5½ in. (14 cm.) deep

£2,000-4,000 \$2,600-5,200

€2,300-4,600

PROVENANCE:

By repute from the collection of Comte
 François de Salverte (no. 38)



314
A PAIR OF GILTWOOD GIRANDOLES
 LATE 20TH CENTURY,
 OF GEORGE I STYLE

Each 36 in. (91 cm.) high; 14 in. (36 cm.)
 wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700



315
**A FRENCH TERRACOTTA BUST OF
 A LADY BELIEVED TO BE MARIE
 ADELAIDE OF SAVOY**
 19TH CENTURY

Set on a blue scagliola pedestal column
 bust 32½ in. (83 cm.) high; pedestal 43½
 in. (110.5 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,900

316
**A LARGE HUMP-BACK CABRIOLE-
 LEG SOFA**

EARLY 20TH CENTURY, OF GEORGE
 II STYLE

78 in. (198 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700





■317

A GEORGE II MAHOGANY FIVE-DRAWER CADDY-TOP CHEST
CIRCA 1750

37 in. (94 cm.) high; 39½ in. (100 cm.) wide;
21½ in. (54 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100

318

TWO PAIRS OF GILT-METAL MOUNTED CUT-GLASS VASES
EARLY 20TH CENTURY,
POSSIBLY BACCARAT

9½ in. (24.4 cm.) and 9¾ in. (25.2 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

(4)



■319

A MAHOGANY MIRROR INSET WITH PORTRAIT ROUNDELS
THE ROUNDELS EARLY 19TH CENTURY, THE FRAME MODERN

The roundels depicting French political figures

48¾ in. (124 cm.) high;
38 in. (97 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■-320

A LOUIS XV ORMOLU-MOUNTED ROSEWOOD SERPENTINE COMMODE
CIRCA 1730

34¾ in. (88 cm.) high; 51 in. (130 cm.) wide;
24¼ in. (62 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,300-4,600





321
A GROUP OF NINE CUT-GLASS
DECANTERS AND NINE STOPPERS
 19TH CENTURY

The tallest: 12¾ in. (32.4 cm.) high

£1,200-1,800 \$1,600-2,300
 €1,400-2,100



322
TWO MEISSEN MODELS OF
PARROT

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

The tallest - 8¾ in. (20.5 cm.) high

£1,500-2,500 \$2,000-3,200
 €1,800-2,900

PROPERTY OF A GENTLEMAN

■-323
A REGENCE ORMOLU-MOUNTED
BRASS AND TORTOISESHELL
'BOULLE' STRIKING MANTEL
CLOCK

GAUDRON, PARIS, CIRCA 1720

On a later shaped late 19th Century
 stand with lambrequin to centre, with
 restorations

Overall: 30 in. (76.2 cm.) high; 17¼ in.
 (43.7 cm.) wide; 8¾ in. (22.2 cm.) deep

£3,000-5,000 \$3,900-6,500
 €3,500-5,700

Pierre Gaudron, Faubourg St-Germain,
 Paris 1690-1730 (*Maitre* 1695) was
 Clockmaker to The Regent, Philippe
 d'Orléans



■324
A FRANCO-FLEMISH HIGH-BACK
WALNUT SIX-LEG SOFA
 LATE 18TH CENTURY

46 in. (117 cm.) high; 71¼ in. (181 cm.)
 wide; 31 in. (79 cm.) deep

£2,000-3,000 \$2,600-3,900
 €2,300-3,400





325

325
A QUEEN ANNE SILVER SUGAR CASTER

MARK OF CHARLES ADAM, LONDON, 1707

6 ¾ in. (17 cm.) high
5 oz. 18 dwt. (132 gr.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



326

326
A GEORGE II SILVER SALVER
LONDON, 1745, MAKER'S MARK
POSSIBLY ?S

14 in. (35.5 cm.) diam.
39 oz. 15 dwt. (1237 gr.)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



327

327
A PAIR OF GEORGE II SILVER SAUCEBOATS

MARK OF DAVID HENNELLI, LONDON, 1746

7 ⅞ in. (20 cm.) long
31 oz. 15 dwt. (987 gr.)

£1,000-1,500

(2)
\$1,300-1,900
€1,200-1,700



328

328
A PAIR OF GEORGE III SILVER SAUCE-BOATS

MARK OF WILLIAM SKEEN, LONDON, 1763

5 ½ in. (13 cm.) high
23 oz. 10 dwt. (732 gr.)

£2,000-3,000

(2)
\$2,600-3,900
€2,300-3,400



329

329
TWO GEORGE III SILVER MEAT-DISHES

ONE WITH MARK OF ROBERT GARRARD I, LONDON, 1804, THE OTHER WITH MARK OF WILLIAM TUIITE, LONDON, 1768

(2) The larger 17 in. (43 cm.) wide
79 oz. 17 dwt. (2484 gr.)

£1,800-2,200

(2)
\$2,400-2,800
€2,100-2,500



330

330
A PAIR OF GEORGE III SILVER BASKETS
 MARK OF WILLIAM PLUMMER, LONDON, 1786
 11 ¾ in. (30 cm) diam.
 29 oz. 6 dwt. (910 gr.)

£1,500-2,000

(2)

\$2,000-2,600
 €1,800-2,300



331

332
A GEORGE III SILVER SALVER
 MARK OF THOMAS HANNAM AND JOHN CROUCH,
 LONDON, 1803

12 in. (30.5 cm.) long
 22 oz. 4 dwt. (784 gr.)

The arms are those of Foley for Thomas Foley, 3rd Baron Foley of Kidderminster, (1780-1833).

£1,200-1,800

\$1,600-2,300
 €1,400-2,100

331
A GEORGE III SILVER HOT-WATER JUG
 MARK OF JOHN DENZLOE, LONDON, 1792

12 ½ in. (32 cm.) high

£1,500-2,000

\$2,000-2,600
 €1,800-2,300

333
A COMPOSITE SILVER TABLE SERVICE
 MARKS OF ELKINGTON AND CO., BIRMINGHAM, 1934-
 1939

214 oz. 14 dwt. (6678.6 gr.)

£2,000-2,500

(117)
 \$2,600-3,200
 €2,300-2,900

334 No Lot



332



333



PROPERTY FROM A EUROPEAN COLLECTION
(LOTS 335-337)

***335**

**A PAIR OF AMERICAN SILVER-GILT
MOUNTED GLASS CLARET JUGS**

MARK OF HOWARD & CO, NEW
YORK, LATE 19TH CENTURY

12 ¼ in. (32.5 cm.) high

(2)

£2,500-3,500

\$3,300-4,500

€2,900-4,000



***336**

**A PAIR OF GEORGE III SILVER
SAUCE-BOATS**

MARK OF BENJAMIN CARTWRIGHT I,
LONDON, CIRCA 1760

5 ¾ in. (14.5 cm.) high
23 oz. 3 dwt. (720 gr.)

(2)

£1,800-2,200

\$2,400-2,800

€2,100-2,500



***337**

**A PAIR OF FRENCH SILVER
COMPOTS**

MARK OF MAISON ODIOT, PARIS,
19TH CENTURY

10 ½ in. (26.5 cm) high
130 oz. 14 dwt. (4064 gr.)

(2)

£2,500-3,500

\$3,300-4,500

€2,900-4,000



342

■342
A PAIR OF DUTCH BRASS ANDIRONS
 19TH CENTURY

Together with two bell-metal measures; a pair of Dutch East Indies brass pricket candlesticks and eight English brass tobacco jars and covers
 Andirons - 13¾ in. (35 cm.) high;
 candlesticks - 12½ in. (32 cm.) high

(14)

£1,000-2,000

\$1,300-2,600

€1,200-2,300



■343
A CHARLES II OAK FOUR-DRAWER CHEST
 LATE 17TH CENTURY

38¼ in. (97 cm.) high; 40 in. (102 cm.) wide; 20¼ in. (51 cm.) deep
 £1,500-2,500

\$2,000-3,200

€1,800-2,900



■344
A SET OF SIX EARLY GEORGE III OAK CHAIRS
 MID 18TH CENTURY

Each 36½ in. (93 cm.) high

(6)

£1,200-1,800

\$1,600-2,300

€1,400-2,100



■345
A QUEEN ANNE FIGURED OAK GATE-LEG TABLE
 EARLY 18TH CENTURY

28½ in. (72.5 cm.) high; 43 in. (109 cm.) extended;
 35½ in. (90 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■346
A DUTCH WALNUT AND FEATHER-BANDED BUREAU CABINET
 EARLY 18TH CENTURY

With secret drawers to the fitted interior
 76½ in. (194 cm.) high; 44½ in. (113 cm.) wide;
 23½ in. (60 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700

■347
AN ITALIAN WALNUT TWO-DOOR CUPBOARD
 17TH CENTURY AND LATER

37 in. (94 cm.) high; 37½ in. (95 cm.) wide; 16 in. (41 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100

■348
A GEORGE I YEW-WOOD GATE-LEG TABLE
 EARLY 18TH CENTURY

27¼ in. (69.5 cm.) high; 44½ in. (113 cm.) extended;
 40 in. (102 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,300-4,600

PROVENANCE:

The Journey of a Cotswold Antiquarian, Sotheby's London,
 30 October 2007, Lot 570

■349
A NORTH EUROPEAN CEDAR AND WALNUT CHEST OF DRAWERS
 LATE 17TH / EARLY 18TH CENTURY

36 in. (91.5 cm.) high; 36½ in. (92.5 cm.) wide;
 20½ in. (52 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900





■350
A BRONZE MODEL OF THE MEDICI RICCARDI
HORSE'S HEAD
 AFTER THE *ANTIQUE*, MODERN

32 in. (81.5 cm.) high

£3,000-5,000

\$3,900-6,500

€3,500-5,700

■351
A PAIR OF LEAD WINGED CHERUBS ON COMPOSITE
STONE SPHERES
 MODERN

36 in. (91.5 cm.) high

£1,800-2,500

(2)

\$2,400-3,200

€2,100-2,900

■352
A FRENCH CAST-IRON FOUNTAIN
 LATE 19TH CENTURY

86 in. (218.5 cm.) high; 42 in. (107 cm.) wide, approximately

£3,000-5,000

\$3,900-6,500

€3,500-5,700

■353
A PAIR OF LIMESTONE FRUIT AND FLOWER VASES
ON PLINTHS
 MODERN

58¾ in. (149 cm.) high

£2,000-3,000

(2)

\$2,600-3,900

€2,300-3,400





353



■354
A PAIR OF LARGE OVAL GILTWOOD MIRRORS
LATE 19TH CENTURY, PROBABLY IRISH
Each 43 in. (110 cm.) high; 37½ in. (95 cm.) wide

£2,000-3,000

(2)
\$2,600-3,900
€2,300-3,400



354 (part)



355



■355
A PAIR OF LEAD PLANTERS WITH LION MASKS
MODERN
20¼ in. (51.5 cm.) high

£2,000-3,000

(2)
\$2,600-3,900
€2,300-3,400

■356
A PAIR OF LIMESTONE BENCHES
MODERN

19 in. (48.5 cm.) high; 55 in. (140 cm.) wide; 16 in. (40.5 cm.) deep
(2)

£1,200-1,800

\$1,600-2,300
€1,400-2,100



356





357 (two from a set of five)

PROPERTY OF A GENTLEMAN (LOTS 357 - 362)

■357
PANORAMA OF THE RIVER THAMES FROM WESTMINSTER BRIDGE TO LONDON BRIDGE
 ETCHINGS BY SAMUEL AND NATHANIEL BUCK, LONDON, 1749, PRINTED ON FIVE SHEETS (FRAMED INDIVIDUALLY)
 Each 23¼ in. (59 cm.) x 43 in. (109 cm.) including frames

£1,200-1,800

(5)
 \$1,600-2,300
 €1,400-2,100

■358
A WILLIAM AND MARY OAK OCTAGONAL CANDLESTAND
 LATE 17TH / EARLY 18TH CENTURY

28 in. (71 cm.) high; 11¼ in. (30 cm.) diameter
 £1,200-1,800

\$1,600-2,300
 €1,400-2,100



358



359

■359
A VICTORIAN OCTAGONAL PARQUETRY AND TUNBRIDGEWARE TILT-TOP OCCASIONAL TABLE
 LATE 19TH CENTURY

The timbers include rosewood, maple, burr-timber, ebony and palm
 27½ in. (70 cm.) high;
 22 in. (55.5 cm.) diameter

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

■360
A YEOWOOD AND BURR-ELM CLAW-FOOT WINDSOR ARMCHAIR
 LATE 20TH CENTURY, BY STEWART LINFORD

39½ in. (100 cm.) high; 21 in. (54 cm.) wide
 £1,000-1,500

\$1,300-1,900
 €1,200-1,700



This chair is a bespoke copy of the rare yew Windsor chair (c.1770) illustrated in M. Harding-Hill, 'Windsor Chairs', 2003, page 65



■361
THE LONG VIEW OF LONDON FROM BANKSIDE -
HAND-COLOURED LITHOGRAPH

ROBERT MARTIN AFTER WENCESLAUS HOLLAR,
 ORIGINALLY PUBLISHED 1832

29 in. (74 cm.) high; 102 in. (259 cm.) long, including frame

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■362
A LATE ELIZABETHAN OR JAMES I CARVED OAK
PLANK CHEST

LATE 16TH / EARLY 17TH CENTURY, WITH INITIALS WP

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

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■363
AN IRISH PITCH-PINE SADDLE HORSE

BY MUSGRAVE & CO. LTD, BELFAST,
 SECOND HALF 19TH CENTURY

45½ in. (115.5 cm.) high; 43¾ in. (111 cm.) wide;

20¼ in. (51.5 cm.) deep, excluding bridle tree

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■364
A GEORGE II OAK LOWBOY

MID 18TH CENTURY

26½ in. (67 cm.) high; 31 in. (79 cm.) wide;

21 in. (54 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100



366

365
AN ENGLISH CARVED OAK
OVERMANTEL FRIEZE PANEL
 EARLY 17TH CENTURY

Carved with biblical tableaux
 78 in. (198 cm.) long

£1,500-2,500

\$2,000-3,200

€1,800-2,900



367

366
A CAST-IRON HERALDIC FIREBACK
 PROBABLY FRENCH, 17TH CENTURY

39½ in. (100.5 cm.) high;
 41½ in. (105.5 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400

367
A CAST-IRON FIREBACK
 PROBABLY FRENCH, 17TH CENTURY

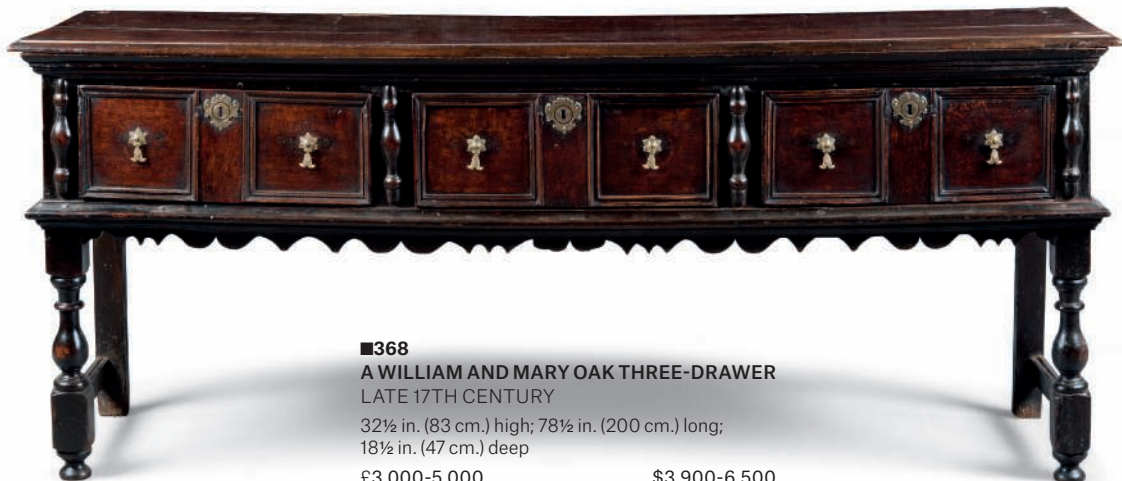
Together with an 18th century iron panel
 26½ in. (67.5 cm.) high;
 30½ in. (77.5 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900

(2)



368
A WILLIAM AND MARY OAK THREE-DRAWER
 LATE 17TH CENTURY

32½ in. (83 cm.) high; 78½ in. (200 cm.) long;
 18½ in. (47 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700



■369
A GEORGE III PAINTED TILT-TOP OVAL TRIPOD TABLE
 LATE 18TH CENTURY

29 in. (73.5 cm.) high; 32½ in. (82.5 cm.) wide;
 £3,000-5,000

\$3,900-6,500
 €3,500-5,700

■370
A CHARLES II OAK AND PINE DOG-GATE
 LATE 17TH CENTURY

44 in. (112 cm.) high; 42½ in. (108 cm.) wide
 £2,000-3,000

\$2,600-3,900
 €2,300-3,400

■371
AN ENGLISH OAK 'ROMAYNE' HEAD PANEL
 CIRCA 1530

18 x 11 in. (46 x 28 cm.)
 £2,000-3,000

\$2,600-3,900
 €2,300-3,400

PROVENANCE:

Jonathan Horne, London, June 1987.
 Syd Levathan, The Longridge Collection, Christie's, London,
 3 November 2011, lot 111.

Two comparable panels are illustrated in Victor Chinnery, *Oak Furniture, The British Tradition*, Woodbridge, 1979, fig. 4.24.
 Another similar pair sold in The Rous Lench Collection;
 Sotheby's, London, 3-4 July 1986, lot 516.

■372
WILLIAM AND MARY FLORAL MARQUETRY INLAID OAK CHEST
 LATE 17TH CENTURY

44 in. (112 cm.) high; 43½ in. (110.5 cm.) wide;
 22 in. (56 cm.) deep
 £1,500-2,500

\$2,000-3,200
 €1,800-2,900





■373

A FLEMISH VERDURE TAPESTRY WITH ECCLESIASTICAL COAT OF ARMS
17TH CENTURY

110 in. (280 cm.) high; 96 in. (244 cm.) wide

£7,000-10,000

\$9,100-13,000

€8,100-11,000

■374

A CHARLES I CARVED OAK ARMCHAIR
DATED AND INITIALED 1646 IW

44½ in. (113 cm.) high; 23 in. (59 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■375

A GEORGE III OAK FOUR-DRAWER SINGLE-PLANK-TOP POT-BOARD DRESSER

MID 18TH CENTURY, MONTGOMERYSHIRE, WALES

34½ in. (87.5 cm.) high; 101 in. (257 cm.) long;

23¼ in. (59 cm.) deep

£6,000-10,000

\$7,800-13,000

€6,900-11,000





■376
**A GERMAN GILTWOOD AND
 GESSO MIRROR**
 EARLY 18TH CENTURY

54 in. (137 cm.) high; 26 in. (66 cm.) wide
 £2,000-3,000 \$2,600-3,900
 €2,300-3,400



■377
A WILLIAM III OAK PANELLED CHEST
 DATED 1701, SOME LATER CARVING

28¾ in. (73 cm.) high; 53¾ in. (137 cm.) wide; 21 in. (53 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700



■378
**A CHARLES I OAK SIX-LEG
 REFECTORY TABLE**
 EARLY 17TH CENTURY

32½ in. (82.5 cm.) high;
 121½ in. (308.5 cm.) long;
 30 in. (76 cm.) deep
 £5,000-8,000 \$6,500-10,000
 €5,800-9,200

■379
**A GEORGE III POLYCHROME
 STRIKING TABLE CLOCK**
 BENJAMIN BARBER, LONDON,
 THIRD QUARTER 18TH CENTURY

Decoration refreshed
 18 in. (46 cm.) high (handle down);
 10¾ in. (27.5 cm.) wide; 7 in. (18 cm.) deep
 £1,500-2,000 \$2,000-2,600
 €1,800-2,300



PROVENANCE:
 Dunecht House, Aberdeenshire, the
 Scottish estate of the Pearson family



■380
**A LARGE FRENCH GILTWOOD
PIER MIRROR**
LATE 19TH CENTURY, OF REGENCE STYLE
94 in. (239 cm.) high; 41 in. (104 cm.) wide
£2,000-3,000 \$2,600-3,900
€2,300-3,400



■381
**A PAIR OF LARGE EUROPEAN GILTWOOD
ARMCHAIRS**
LATE 19TH / EARLY 20TH CENTURY,
POSSIBLY ITALIAN
Each 44 in. (112 cm.) high; 30 in. (76 cm.) wide;
27½ in. (70 cm.) deep
(2)
£1,200-1,800 \$1,600-2,300
€1,400-2,100



■382
**AN ITALIAN PARCEL-GILT AND PAINTED
COFFEE TABLE**
19TH CENTURY
20 in. (51 cm.) high; 49 in. (124 cm.) wide;
25 in. (64 cm.) deep
£1,000-1,500 \$1,300-1,900
€1,200-1,700

■383
**AN ITALIAN PARCEL-GILT AND
POLYCHROME-DECORATED SIDEBOARD**
THIRD QUARTER 20TH CENTURY
43¼ in. (110 cm.) high; 64 in. (162.5 cm.) wide;
19½ in. (49.5 cm.) deep
£1,000-1,500 \$1,300-1,900
€1,200-1,700



■384
TWO ITALIAN EMBROIDERED
SILK PANELS

18TH CENTURY AND ADAPTED

One depicting the Virgin Mary, the other
St. George and the Dragon
74½ in. x 59½ in. (190 cm. x 151 cm.)

(2)

£2,500-4,000

\$3,300-5,200

€2,900-4,600



■385
A FRENCH CARVED
GILTWOOD CANAPE

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

44½ in. (113 cm.) high; 52 in. (132 cm.)
wide; 27 in. (68.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■386
A PAIR OF LARGE CARVED
WALNUT STOOLS

LATE 19TH CENTURY, OF WILLIAM
AND MARY STYLE

Each 18¼ in. (47 cm.) high;
21 in. (53 cm.) x 18 in. (46 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■387
A PAIR OF RED JAPANNED
TRAY TABLES

LATE 20TH CENTURY, THE
JAPANNING MODERN

Each 18 in. (46 cm.) high;
31¼ in. (80.5 cm.) wide;
23¾ in. (60.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100

(2)



■388
A GILTWOOD MODEL OF AN EAGLE
 PROBABLY SOUTH GERMAN, MID-18TH CENTURY

30 in. (76 cm.) high; 50 in. (127 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900



390
A MEISSEN ARTICULATED NODDING FEMALE
PAGODA FIGURE

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK,
 INCISED 157, PRESSNUMMER 119 AND V

7 in. (17.8 cm.) high

£2,000-3,000

\$2,600-3,900

€2,300-3,400

389
A MEISSEN CASED TEA AND COFFEE-SERVICE
 CIRCA 1750, BLUE CROSSED SWORDS MARKS,
 PRESSNUMMER 6 TO ONE CUP

The samovar - 6¼ in. (15.9 cm.) high

£2,000-4,000

\$2,600-5,200

€2,300-4,600

■391
A SOUTH GERMAN MARQUETRY AND CROSS-BANDED
WALNUT SERPENTINE THREE-DRAWER COMMODE
 MID 18TH CENTURY

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

26 in. (66 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400





■392
**A LARGE VICTORIAN GILTWOOD
 OVERMANTEL MIRROR**
 LATE 19TH CENTURY

95 in. (241.5 cm.) high;
 59 in. (150 cm.) wide

£3,000-5,000 \$3,900-6,500
 €3,500-5,700

■394
**A FRENCH GILTWOOD AND
 COMPOSITION MIRROR**
 LATE 19TH CENTURY

36 in. (91.5 cm.) high;
 21 in. (53.5 cm.) wide

£1,000-1,500 \$1,300-1,900
 €1,200-1,700

393
**THREE MEISSEN GROUPS OF PUTTI
 EMBLEMATIC OF THE ARTS**
 CIRCA 1760, TWO WITH BLUE
 CROSSED SWORDS MARKS TO
 BACK OF BASE

The tallest - 10¾ in. (24.8 cm.) high

£1,500-2,500 \$2,000-3,200
 €1,800-2,900

395
**A MEISSEN MODEL OF A PARROT
 PERCHED ON A TREE-STUMP**
 LATE 19TH CENTURY, BLUE
 CROSSED SWORDS MARK, INCISED
 20X, PRESSNUMMER 147

11¾ in. (29 cm.) high

£1,500-2,500 \$2,000-3,200
 €1,800-2,900



■396
A PAIR OF UNUSUALLY LONG
ITALIAN RED DAMASK AND GOLD
APPLIQUE CURTAINS

CIRCA 1700

Each 131½ in. (334 cm.) tall; 76 in. (193
cm.) wide

(2)

£2,500-4,000

\$3,300-5,200

€2,900-4,600

■397
A FRENCH GILTWOOD AND
COMPOSITION OVERMANTEL
MIRROR

LATE 19TH CENTURY

70½ x 53½ in. (179 x 136 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■398
A LARGE FRENCH OAK GOTHIC
CHEST CARVED WITH PORTRAIT
MEDALLIONS AND LINENFOLD
16TH CENTURY AND LATER

33 in. (84 cm.) high; 66¼ in. (169.5 cm.)
wide; 26¼ in. (67 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700



■399
A LARGE NAPOLEON III GILT-METAL
MOUNTED AND EBONISED
THREE-DRAWER BUREAU PLAT
BY 'BEFORT JEUNE',
LATE 19TH CENTURY

29½ in. (75 cm.) high;
78 in. (198 cm.) long;
47½ in. (121 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700



Mathieu Befort (known as 'Jeune') was
based in Rue Neuve-Saint-Gilles, Paris
from 1844 -1880



■404
**A DUTCH BRASS REPOUSSE-
 MOUNTED WALNUT AND
 EBONISED MIRROR**
 EARLY 18TH CENTURY

41 in. (104 cm.) high; 36 in. (91 cm.) wide
 £2,000-3,000 \$2,600-3,900
 €2,300-3,400



■405
**A SOUTH GERMAN MARQUETRY
 AND EBONISED WOOD CABINET**
 EARLY 17TH CENTURY

16½ in. (42 cm.) high
 £2,000-3,000 \$2,600-3,900
 €2,300-3,400



-406
**A LARGE FRANCO-FLEMISH IVORY
 CRUCIFIX FIGURE**
 LATE 18TH / EARLY 19TH CENTURY

15 in. (38 cm.) high
 £2,500-4,000 \$3,300-5,200
 €2,900-4,600



407
**MATCHED PAIR OF ART NOUVEAU SILVER AND
 ENAMEL PHOTOGRAPH FRAMES DECORATED WITH
 VINES AND LEAVES**
 MARK OF SNYNER AND BEDDOES, BIRMINGHAM,
 1904 AND 1905

8¾ in. (22.2 cm.) high
 £2,000-3,000 \$2,600-3,900
 €2,300-3,400



■-408
**A PAIR OF MARBLE-INSET HARDWOOD AND
 SIMULATED ROSEWOOD STANDS**
 SECOND HALF 19TH CENTURY, COLONIAL STYLE

Each 30¾ in. (78 cm.) high; 25 in. (63.5 cm.) diameter
 £2,500-3,500 \$3,300-4,500
 €2,900-4,000



409
A SET OF FOUR SPANISH
ALABASTER AND POLYCHROME
FIGURES EMBLEMATIC OF THE
SENSES

CIRCA 1700

6¾ in. (17 cm.) high

(4)

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■-410

A GOAN IVORY CRUCIFIX FIGURE
ON AN EBONY AND SILVER
MOUNTED CROSS

19TH CENTURY

With paint decoration and repousse
 mounts

44 in. (112 cm.) high overall;
 ivory 13 in. (33 cm.) high

£5,000-8,000

\$6,500-10,000

€5,800-9,200



411



410

~411

A FRENCH IVORY CRUCIFIX FIGURE
 19TH CENTURY

10¼ in. (27.5 cm.) high, in a giltwood
 frame, 18th Century, 23 in. (59 cm.) high

£1,500-2,000

\$2,000-2,600

€1,800-2,300



■412

A PAIR OF GERMAN LIFE-SIZE
PAINTED CHERUBS

EARLY 18TH CENTURY

Each 55 in. (140 cm.) high;
 the plinths 25 in. (64 cm.) wide

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



413

■413
AN ENGLISH OAK JOINED STOOL
 18TH / 19TH CENTURY

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

£1,000-1,500

\$1,300-1,900

€1,200-1,700



414

■414
A NORTH EUROPEAN CARVED OAK LINENFOLD CHEST
 LATE 16TH / EARLY 17TH CENTURY

25¾ in. (65 cm.) high; 38¼ in. (97 cm.) wide; 22 in. (56 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■415
A WILLIAM AND MARY OAK PRESS CUPBOARD
 LATE 17TH CENTURY, DATED AND INITIALED 'FG 1691'

57 in. (145 cm.) high; 51½ in. (131 cm.) wide; 19 in. (48 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■416
**A FLEMISH PICTORIAL VERDURE TAPESTRY DEPICTING
 A HOUSE IN GARDENS**
 EARLY 18TH CENTURY

92 in. (234 cm.) high; 44½ in. (113 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,700



415



416



■417
AN ITALIAN NEOCLASSICAL
CARVED GILTWOOD AND WHITE-
PAINTED PIER MIRROR
LATE 18TH CENTURY

113½ in. (288 cm.) high; 44 in. (112 cm.)
wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900



■419
A PAIR OF LARGE ITALIAN GILTWOOD MIRRORS
MID-19TH CENTURY,
PROBABLY VENETIAN

59 in. (150 cm.) high; 41 in. (104 cm.) wide

£3,000-5,000

(2)

\$3,900-6,500

€3,500-5,700



■418
A NORTH ITALIAN WALNUT AND
MARQUETRY THREE-DRAWER
COMMODOE
LATE 18TH CENTURY

36¼ in. (92 cm.) high; 42¾ in. (108.5 cm.)
wide; 21¼ in. (54 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■420
AN ITALIAN GILTWOOD AND WHITE-
HEIGHTENED TRUMEAU MIRROR
WITH MARBLE-TOP CONSOLE
LATE 19TH CENTURY

Mirror 96½ in. (245 cm.) high;
45 in. (115 cm.) wide
Console 33 in. (84 cm.) high;
47 in. (120 cm.) wide; 20 in. (51 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,300-4,600





■421
A SET OF FOUR OAK
CORINTHIAN COLUMNS
LATE 19TH CENTURY

98½ in. (250 cm.) high

£4,000-6,000

(4)
\$5,200-7,800
€4,600-6,900



■422
A PAIR OF ITALIAN BRONZE
TORCHERES

LATE 19TH CENTURY

43½ in. (110.5 cm.) high

£3,000-5,000

\$3,900-6,500
€3,500-5,700



■423
A LARGE FRENCH
GILTWOOD MIRROR

LATE 19TH CENTURY, OF REGENCE
STYLE

76 in. (194 cm.) high; 43 in. (110 cm.) wide

£2,000-3,000

\$2,600-3,900
€2,300-3,400

PROVENANCE:

By repute removed from the Samson and Hercules Club, Norwich.



■424
A PAIR OF LARGE VENETIAN
ETCHED RECTANGULAR MIRRORS
LATE 19TH / EARLY 20TH CENTURY

Each 78½ in. (200 cm.) high;
44½ in. (113 cm.) wide

£4,000-6,000

(2)
\$5,200-7,800
€4,600-6,900



PROPERTY FROM A DISTINGUISHED SWISS
COLLECTION (LOTS 425 & 428)

■*425

**A NORTH ITALIAN
GILTWOOD MIRROR**

VENICE, MID-18TH CENTURY

61 in. (155 cm) high; 44 in. (112 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,900



■426

**AN ITALIAN BONE-INLAID AND
PEN-WORK TWO-DOOR CABINET**

LATE 19TH CENTURY

46½ in. (118 cm.) high; 37 in. (94 cm.)

wide; 17¼ in. (45 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400



■-427

**AN ITALIAN IVORY-INLAID,
PENWORK AND EBONISED DESK**

LATE 19TH CENTURY

59 in. (150 cm.) high; 51 in. (130 cm.) wide;

25 in. (64 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,900-4,600

■*428

**A NORTH ITALIAN TULIPWOOD AND MARQUETRY COMMODE
AND PAIR OF COMODINI**

LATE 18TH/19TH CENTURY

35 in. (89 cm.) high; 24¼ in. (62 cm.) wide; 18 in. (46 cm. cm.) deep

£3,000-5,000

(3)

\$3,900-6,500

€3,500-5,700





■429
A GEORGE III OAK
'NORFOLK' CHEST
LATE 18TH CENTURY

32¾ in. (83 cm.) high;
29¾ in. (75.5 cm.) wide;
18¾ in. (47.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

The Norfolk chest typically has a small cupboard door or small drawers top centre



■430
A CHARLES I OAK PANELLED
PRESS CUPBOARD
EARLY 17TH CENTURY

59 in. (150 cm.) high;
65½ in. (167 cm.) wide;
20½ in. (52 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,900

■431
A LARGE CHARLES II OAK
SPIRAL-LEG GATE-LEG TABLE
LATE 17TH CENTURY

29½ in. (75 cm.) high; 73 in. (186 cm.)
extended; 57½ in. (146 cm.) deep

£2,500-4,000

\$3,300-5,200

€2,900-4,600

■432
A WILLIAM AND MARY CARVED
WALNUT CANED ARMCHAIR
LATE 17TH CENTURY

47½ in. (120.5 cm.) high; 23¼ in. (59 cm.)
wide; 24 in. (61 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700





■433
A SET OF CARVED OAK
LIBRARY STEPS
 LATE 19TH CENTURY
 92 in. (234 cm.) high
 £2,000-3,000

\$2,600-3,900
 €2,300-3,400



PROPERTY FROM AN EUROPEAN COLLECTION

■434
A FLEMISH OLD TESTAMENT
TAPESTRY DEPICTING 'THE
SACRIFICE OF ABRAHAM'
 SECOND HALF 16TH CENTURY
 9 ft. 11 in. x 9 ft. 9 in. (272 x 298 cm.)
 £3,000-5,000

\$3,900-6,500
 €3,500-5,700

■435
A SPANISH CHESTNUT SIX-LEG
REFECTORY TABLE
 LATE 19TH CENTURY
 31¼ in. (80.5 cm.) high; 110 in. (279.5 cm.)
 long; 45 in. (115 cm.) deep
 £3,000-5,000

\$3,900-6,500
 €3,500-5,700





■436
**A PAINTED TAPESTRY CARTOON DEPICTING
 'THE RAPE OF PROSERPINE'**
 SIGNED 'E MCD' AND DATED 1881,
 AFTER THE ORIGINAL BY JOSEPH-MARIE VIEN

113 in. (287 cm.) high; 154 in. (390 cm.) wide

£1,000-2,000

\$1,300-2,600

€1,200-2,300

■437
**A EUROPEAN MARQUETRY AND PARQUETRY
 ASYMMETRICAL REVOLVING LECTERN**
 FIRST HALF 20TH CENTURY, IN THE GOTHIC TASTE

62 in. (158 cm.) high; 19½ in. (50 cm.) wide

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■438
A JAMES I OAK AND INLAID PANELLED CHEST
 EARLY 17TH CENTURY

28¼ in. (72 cm.) high; 56 in. (143 cm.) wide;

23½ in. (60 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

■439
**A CHARLES I OAK AND PROFUSELY-CARVED
 PANELLED CHEST**
 EARLY 17TH CENTURY, WEST COUNTRY

28¼ in. (72 cm.) high; 49½ in. (126 cm.) wide;

23¼ in. (59 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,100



438



439

CONDITIONS OF SALE - BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practices' which forms part of these terms. You can find a key to the symbols used to note 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 a catalogue by Christie's or by the seller.

(b) Any reference to **condition in a condition 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 a 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

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to 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 there 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LANS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol A 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 F(i)) 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**) and that, if, within a specified period 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:

- 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**.
- It is given only if the 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.
- 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 text of the **Qualified Headings** and a lot's full catalogue description before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- The **authenticity warranty** does not apply if the lot can only now be shown 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.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of a claim within five years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinion 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.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than

the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

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

(a) This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the 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.

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: 0012710; sort code: 30-00-02. Swift code: LOYDGB2LTY. IBAN (international bank account number): GB81 2000 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.
- 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.

(d) Cheque. You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank. (e) 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 6GT. (f) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

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acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts.

(i) You can hold you or your agent 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;

(j) 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);

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

(l) 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;

(m) we can 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

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

(o) 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.

(p) 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.

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(bb) 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.

(bc) 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.

(bd) 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.

(be) 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.

(bf) 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.

(bg) 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.

(bh) 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.

(bi) 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.

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 ∇ 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 it.

(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.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a ∇ . This will not affect your responsibility to pay for the lot. For further information please contact our specialists in charge of the sale. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

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 that 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. (ii) We 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** made available 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.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	An amount in lieu of the import tax is applied to the hammer price and is at the reduced rate of 5%. Vat is charged at 20% on the buyer's premium but will not be shown separately on the invoice. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
Ω	An amount in lieu of the import tax is applied to the hammer price and is at the standard rate of 20%. Vat is also charged at 20% on the buyer's premium but will not be shown separately on the invoice. Where applicable Customs duty will be charged (as per the rate specified by HMRC guidance) on the hammer price and Vat will be payable at 20% on the customs duty. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
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	An amount in lieu of the Import VAT will be refunded on the hammer and an amount in lieu of the VAT in the premium will be refunded. Customs Duty when applicable is also reclaimable.

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'.

o

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.

o 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 o next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

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

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

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

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

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

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

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

A GEORGE II SILVER CUP AND COVER
circa 1735

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

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

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

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

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

"*Attributed to..."

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

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

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

"*Circle of..."

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

"*Follower of..."

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

"*Manner of..."

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

"*After..."

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

"*Signed ..."/"Dated ..."/"Inscribed ..."

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

"*With signature ..."/"With date ..."/"With inscription ..."

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

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

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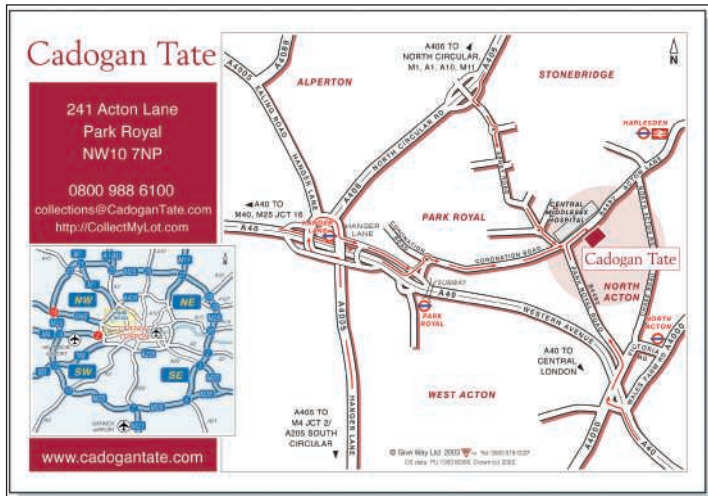
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