

# INTERIORS

INCLUDING

FLAIR: THE FLEUR COWLES COLLECTION

SOUTH KENSINGTON • WEDNESDAY 23 NOVEMBER 2016



CHRISTIE'S

# IT'S EASY TO BUY AT CHRISTIE'S

1

## BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at [www.christies.com](http://www.christies.com) where it's possible to see all lots free of charge. Of course once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

Make the most of your browsing:

### DESCRIPTIONS

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

### ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance. The RESERVE is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue.

The reserve will never exceed the low estimate.

### TALK TO OUR SPECIALISTS

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

### CONDITION REPORTS

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

### VIEW THE LOT PERSONALLY

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

### SYMBOLS

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

### CATALOGUE SUBSCRIPTIONS

Receive beautifully illustrated catalogues from our auctions around the world: Christie's Catalogues, 8 King Street, St. James's, London SW1Y 6QT, UK  
Tel: +44 (0)20 7389 2820  
Fax: +44 (0)20 3219 6067  
[subscribe-uk@christies.com](mailto:subscribe-uk@christies.com)

2

## BIDDING

There are four ways to buy offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

### IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport.

### CHRISTIE'S LIVE

is our online bidding service and allows you to see and hear the auction in progress giving you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit [christies.com](http://christies.com) to find out more.

### TELEPHONE BIDDING

enables you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, on your instruction, bid on your behalf. Please arrange a telephone line at least 24 hours before the sale.

To organise a telephone bid ask at the Bids Office on your visit to the saleroom or telephone us on +44 (0)20 7839 9060.

### WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid is simply your maximum bid.

To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +44 (0)20 7839 9060.

3

## PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. If you need to come back a few days later to pick something up bear in mind that all purchased items marked with a square ■ are removed to an offsite warehouse and storage charges can apply.

### HOW MUCH YOU WILL PAY

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

If you still have any questions please call our Post-Sale Services Department on +44 (0) 207 752 3200.

### STORAGE

Specified lots (sold and unsold) marked with a filled square ■ not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Storage charges will apply after 30 days. The charges will apply whether the lot remains at Christie's or is removed elsewhere.

Full post sale storage and collection information can be found at the back of the catalogue.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### FRONT COVER:

Fleur Cowles at her home at The Albany in London on 25 September 1966.  
Photo by Lichfield/Getty Images.

### INDEX:

Lot 480

### BACK COVER:

Lots 588 & 589

# INTERIORS

## INCLUDING FLAIR: THE FLEUR COWLES COLLECTION

SOUTH KENSINGTON · 23 NOVEMBER 2016

### SPECIALISTS



Krassi Kuneva  
Head of Sale,  
Pictures



Sophie McKinney  
Sale Coordinator



James Richards  
Pictures



Pippa Green  
Objects



Victoria Drummond  
Silver



Matilda Burn  
Porcelain



Simon Green  
Furniture



Fiona Baker  
20th Century  
Decorative Arts



Mark Lampe  
Carpets

### AUCTION

Interiors (Lots 1-499)  
Wednesday 23 November 2016 at 10.00 am  
Flair: The Fleur Cowles Collection (Lots 500-596)  
Wednesday 23 November 2016 at 6.00 pm  
85 Old Brompton Road  
London SW7 3LD

### VIEWING

Thursday	17 November	9.00 am - 5.00 pm (Lots 500-596)
Friday	18 November	9.00 am - 5.00 pm
Saturday	19 November	11.00 am - 5.00 pm
Sunday	20 November	11.00 am - 5.00 pm
Monday	21 November	9.00 am - 7.30 pm
Tuesday	22 November	9.00 am - 5.00 pm
Wednesday	23 November	9.00 am - 10.00 am (Lots 1-499)
Wednesday	23 November	9.00 am - 6.00 pm (Lots 500-596)

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**HOMFRAY-12582**

### CONDITIONS OF SALE

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

### SALE ENQUIRIES

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

### STORAGE

Please note that all items marked with a square ■ in the catalogue will be removed to Cadogan Tate Ltd. at the close of business on the day of the sale. You will then receive 30 days free storage, and after that storage charges apply.

### POST-SALE SERVICES

Georgia Patsouraki  
Post-Sale Coordinator  
Payment, Shipping, and Collection  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
Email: PostSaleUK@christies.com

### BIDS OFFICE

+44 (0)20 7752 3225  
ukbids@christies.com

### THINKING OF SELLING?

interiors@christies.com

### AUCTION RESULTS

www.christies.com

View catalogues and leave bids online at christies.com

### 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.

These auctions feature

CHRISTIE'S  LIVE

Bid live in Christie's salerooms worldwide register at christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

# CHRISTIE'S





■1  
**A PAIR OF FRENCH ORMOLU AND  
PATINATED BRONZE CHINOISERIE  
CHENETS**

IN LOUIS XVI STYLE, AFTER A  
MODEL OF FRANCOIS-THOMAS  
GERMAIN, 19TH CENTURY

The tallest 17¾ in. (45 cm.) high (2)  
£2,000-3,000 \$2,500-3,700  
€2,300-3,300

■2  
**A PAIR OF HIGH BACK BEECH  
CHAIRS UPHOLSTERED IN WHITE  
LINEN**

20TH CENTURY, POSSIBLY ITALIAN

47¾ in. (121.5 cm.) high; 20¾ in. (52.5  
cm.) wide (2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700



■3  
**A PAIR OF SIMULATED MARBLE  
POLYCHROME AND GEOMETRIC  
STOOLS**

SECOND QUARTER 20TH CENTURY

18 in. (46 cm.) high; 43 in. (109 cm.) wide;  
17¾ in. (45 cm.) deep (2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700







■4  
**A BAMBOO RECTANGULAR TABLE WITH  
 CHINOISERIE TOP**  
 LATE 19TH CENTURY, TOP RE-FINISHED

Together with a small hexagonal bamboo table 19½ in. (50 cm.)  
 high  
 30¾ in. (78 cm.) high; 32½ in. (82 cm.) wide;  
 23 in. (58 cm.) deep

£1,000-1,500

(2)

\$1,300-1,800

€1,200-1,700

■5  
**A CHINESE LACQUERED AND CHINOISERIE-  
 DECORATED OPIUM BED**  
 MID-20TH CENTURY

59½ in. (150 cm.) high; 83⅞ in. (213 cm.) wide;  
 94½ in. (240 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



5

■6  
**A CHINESE HONG-MU FOLDAWAY GAMES TABLE AND  
 FOUR FOLDING CHAIRS**  
 MID 20TH CENTURY

30½ in. (78 cm.) high; 32½ in. (83 cm.) square

£1,000-1,500

(5)

\$1,300-1,800

€1,200-1,700



6



7 (open)

■7  
**A YELLOW CANVAS AND LEATHER-BOUND AND FITTED TRUNK**

BY LOUIS VUITTON, FIRST HALF 20TH CENTURY

14½ in. (37 cm.) high; 43½ in. (111 cm.) wide; 23 in. (59 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



8  
**A J. A. HENCKELS NICKEL-PLATED BRASS NOVELTY SMOKING SET IN THE FORM OF AN AEROPLANE**

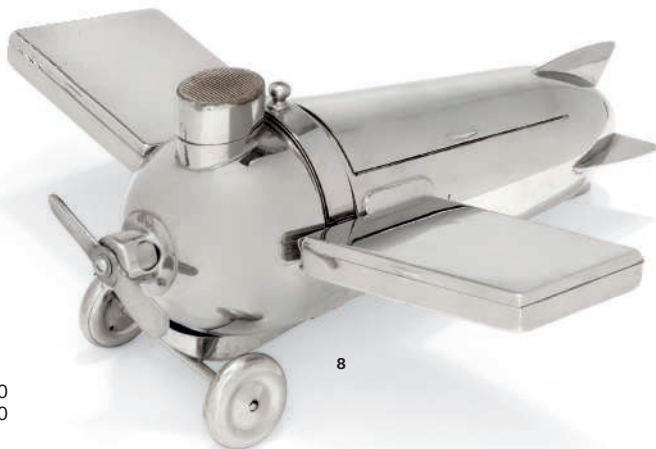
CIRCA 1925, STAMPED D.R.G.M. GERMANY, WITH MONOGRAM  
Comprising: door on the body, two detachable 'wing' cigarette cases, 4 ashtrays, match striker with compartment, and removable wheels

9½ in. (24 cm.) long

£3,000-4,000

\$3,700-4,900

€3,400-4,400



8



■9  
**A MODERN IRON AND COMPOSITE STONE LOW TABLE**  
IN THE STYLE OF JEAN PROUVE, CIRCA 1980

11½ in. (28.3 cm.) high; 59¾ in. (151.8 cm.) diameter

£1,000-1,500

\$1,300-1,800

€1,200-1,700

9



10

**10**  
**A VICTOR DEMANET COLD-PAINTED BRONZE WITH MARBLE PLINTH**  
 'ARCHER', CIRCA 1930, SIGNED VICTOR DEMANET

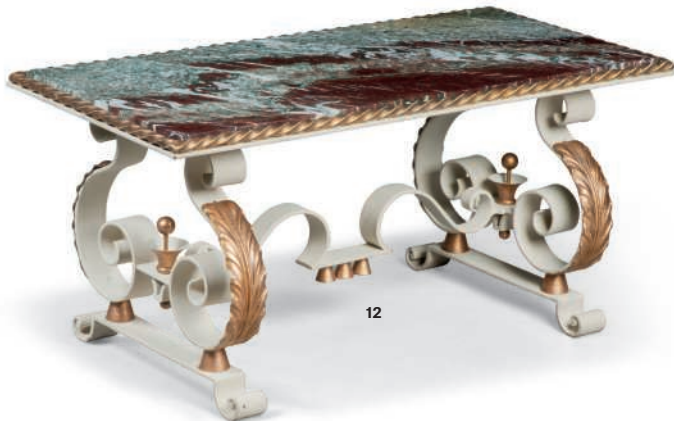
25½ in. (64.7 cm.) high; 32¼ in. (82 cm.) wide  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



11

**11**  
**ILLUMINATING CENTREPIECE**  
 FRENCH, CIRCA 1960

Gilt brass, quartz, laminated plastic, shell shades:  
*Turbo Marmoratus Linnaeus*  
 6¼ in. (16 cm.) high; 13 in. (33 cm.) wide;  
 9½ in. (24 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



12

**12**  
**A FRENCH GILT AND WHITE PAINTED WROUGHT-IRON AND MARBLE INSET LOW TABLE**

MID-20TH CENTURY, ATTRIBUTED TO ROBERT MERCERIS  
 19 in. (49 cm.) high; 41 in. (104 cm.) wide;  
 19½ in. (49.5 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



13

**13**  
**AN ART DECO WALNUT COMMODOE WITH CHROMIUM PLATED PULLS**  
 CIRCA 1930S, PROBABLY FRENCH OR BELGIAN

39½ in. (100.5 cm.) high; 39 in. (99 cm.) wide;  
 17¼ in. (44 cm.) deep  
 £1,200-1,800 \$1,500-2,200  
 €1,400-2,000





14



17



15

**14**  
**A PAIR OF VICTOR ROMAN**  
**(1937-1995) PATINATED BRONZE**  
**CANDLESTICKS**  
 LAST QUARTER 20TH CENTURY,  
 SIGNED R.V.

7½ in. (18 cm.) high (2)  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**15**  
**A CHERRY, MAPLE AND BURR-ASH**  
**THREE-DRAWER WRITING TABLE**  
 BY DAVID LINLEY, LATE 20TH  
 CENTURY

29½ in. (75 cm.) high; 59 in. (150 cm.)  
 wide; 27½ in. (70 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300

**16**  
**A SWEDISH FLAT WEAVE KILIM**  
**RUG**  
 THIRD QUARTER 20TH CENTURY,  
 IR MONOGRAM

Woven in colours  
 94¾ in. (241 cm.) x 67 in. (170 cm.)  
 £1,200-1,600 \$1,500-2,000  
 €1,400-1,800

**17**  
**ART DECO WROUGHT-IRON TABLE**  
**LAMP WITH MULLER FRERES**  
**GLASS SHADE**

'GINGKO LEAF', CIRCA 1930,  
 STENCIL MARKS FOR MULLER  
 FRES, LUNEVILLE ON THE SHADE  
 19½ in. (49.5 cm.) high  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700



16



18

■18  
**LOUIS KATONA (1864-1932) WROUGHT AND POLISHED  
 IRON GEOMETRIC AND OPENWORK FIRESCREEN**

CIRCA 1920, STAMPED 'L. KATONA'

37½ in. (96.3 cm.) high; 35¾ in. (90.7 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300



19

19  
**LOUIS ICART (1888-1950)**  
 'THOROUGHBREDS', 1938, SIGNED IN PENCIL, ARTISTS'  
 BLIND STAMP

Etching, drypoint and aquatint, printed in colours with hand-  
 colouring, *framed and glazed*  
 Plate. 18½ x 35in. (47 x 89cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



20

■20  
**A PAIR OF SMALL NATURALISTIC 'EDEN' POLISHED  
 GILT-BRASS SIDE TABLES**

BY BOCA DO LOBO, MODERN

Cast as tree trunk sections

10½ in. (27 cm.) high; 17½ in. (44.5 cm.) wide

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

■21  
**A SWEDISH RYA WOOL CARPET**  
 20TH CENTURY, GM MONOGRAM

Woven in colours with a stylised foliate pattern

117 in. (297 cm.) x 84 in. (213 cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



21

**22**  
**A MARCEL-ANDRE BOURIANE (1886-1948) SILVERED**  
**BRONZE FIGURE ON STEPPED WOOD BASE**

'BALLERINA', CIRCA 1925, SIGNED A. BOURAINE

12 in. (30.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300



23



22



24 (details)



24



**-\*23**  
**A PAUL PHILIPPE (1870-1930) GILT AND COLD PAINTED**  
**BRONZE AND IVORY FIGURE ON MARBLE BASE**

'RADHA', CIRCA 1925, BASE INCISED P. PHILIPPE

15½ in. (39 cm.) high

£8,000-12,000

\$9,800-15,000

€8,900-13,000

**-24**  
**A PAUL PHILIPPE (1870-1930) COLD-PAINTED BRONZE**  
**AND IVORY FIGURE HOLDING AN IVORY VIOLIN AND**  
**FAUX-IVORY BOW**

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

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

£5,000-7,000

\$6,200-8,600

€5,600-7,800





25

■25  
A FRENCH ART DECO WROUGHT-  
IRON AND MOULDED GLASS  
HANGING LIGHT

CIRCA 1930, POSSIBLY HETTIER &  
VINCENT

29 $\frac{7}{8}$  in. (76 cm.) approximate drop

£2,000-3,000                      \$2,500-3,700  
€2,300-3,300

■26  
A JACQUES ADNET (1900-1984)  
THREE-FOLD STITCHED LEATHER  
SCREEN WITH APPLIED BRASS  
MOTIFS

CIRCA 1940

Each fold 62 in. (157.5 cm.) high;  
18 $\frac{1}{4}$  in. (46.5 cm.) wide

£3,000-5,000                      \$3,700-6,100  
€3,400-5,500



26

THE PROPERTY OF A LADY

■27  
A PAIR OF WROUGHT IRON AND  
PAINTED TWO-FOLD SCREENS IN  
THE ART DECO STYLE  
LATE 20TH CENTURY

Each fold 64 $\frac{1}{2}$  in. (163.8 cm.) high;  
33 $\frac{3}{8}$  in. (84 cm.) wide (2)

£3,000-5,000                      \$3,700-6,100  
€3,400-5,500



27

■28  
A PEL LEATHER-COVERED,  
CHROMIUM-PLATED AND  
EBONISED DINING TABLE WITH  
FOUR LATER TUBULAR METAL AND  
LEATHER CHAIRS

TABLE 1933-36, CHAIRS CIRCA 1980

Table 29 $\frac{3}{4}$  in. (75.5 cm.) high; 84 in.  
(213.5 cm.) wide; 36 $\frac{1}{8}$  in. (91.5 cm.) deep  
(5)

£2,000-3,000                      \$2,500-3,700  
€2,300-3,300



28



29

**29**  
**A PAIR OF WMF SILVER-COLOURED METAL**  
**PHOTOGRAPH FRAMES WITH CLASSICAL MAIDENS**  
**AND ADJUSTABLE SUPPORTS**

MARK OF WMF, ONE CAST WITH MODEL NUMBER 11508

15½ in. (39.5 cm.) high (2)

£4,000-5,000

\$4,900-6,100

€4,500-5,500



32

PROPERTY OF A GENTLEMAN

**30**  
**A PAIR OF WMF ART NOUVEAU POLISHED-**  
**METAL WALL CHARGERS WITH EMBOSSED**  
**HEADS AND FLOWERS**

CIRCA 1905, STAMPED MAKER'S MARKS

20¼ in. (51.5 cm.) & 20 in. (51 cm.) diameter (2)

£1,200-1,500

\$1,500-1,800

€1,400-1,700



30

**31**  
**A KAYSERZINN PEWTER TEA SERVICE**  
**DESIGNED BY HUGO LEVEN AND WITH**  
**ASSOCIATED KAYSERZINN TRAY**

CIRCA 1900, STAMPED MAKERS MARKS  
 AND VARIOUS MODEL NUMBERS

Hot water 7¾ in. (19.7 cm.) high;

tray 21½ in. (54.5 cm.) long

(5)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



31

**32**  
**A WMF PATINATED AND GILT METAL**  
**FIGURAL TABLE LAMP WITH GLASS SHADE**  
**CIRCA 1900, STAMPED MAKER'S MARKS**

26¾ in. (67 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000



33

**33**  
**'NIGHT AND DAY', A FORSTER & CO**  
**GLAZED EARTHENWARE MANTEL**  
**CLOCK DESIGNED BY MAX**  
**BLONDAT (1872-1925)**

CIRCA 1905, IMPRESSED FACTORY  
 MARK, IMPRESSED U 169, DEPOSE,  
 SIGNED MAX BLONDAT

28½ in. (72cm.) high

£2,500-3,500

\$3,100-4,300

€2,800-3,900

**-34**  
**A GROUP OF FIVE GALLE**  
**MARQUETRY TRAYS INLAID WITH**  
**VARIOUS WOODS INCLUDING**  
**ROSEWOOD**

CIRCA 1900, SIGNED GALLÉ

Inlaid respectively with a water  
 landscape with moon and insects,  
 figures on camels, flowers, butterflies  
 and poppies and an oasis scene

Largest 16½ in. (41 cm.) x 24 in. (61 cm.)

(5)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



34



(detail of table top)

**■-35**  
**A GALLE ROSEWOOD MARQUETRY**  
**INLAID OCCASIONAL TABLE AND A**  
**PAIR OF MAHOGANY CHAIRS**  
 CIRCA 1900, SIGNED IN  
 MARQUETRY GALLÉ

The table 29¼ in. (74.5 cm.) high;

23 in. (58.5 cm.) wide;

13¼ in. (33.5 cm.) deep

(3)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



35





36

■ **36**  
**A FINE SILK KASHAN CARPET**  
 CENTRAL PERSIA, MID 20TH  
 CENTURY, SIGNATURE, PIRUZIAN

approx: 13ft.3in. x 9ft.9in.(403cm. x  
 296cm.)

£20,000-30,000      \$25,000-37,000  
 €23,000-33,000



37

■ **37**  
**A FINE PART SILK TABRIZ CARPET**  
 NORTH WEST PERSIA, CIRCA MID  
 20TH CENTURY

approx; 12ft.8in. x 9ft.9in.(387cm. x  
 296cm.)

£7,000-10,000      \$8,600-12,000  
 €7,800-11,000

■ **38**  
**A VERY LONG KARAJA RUNNER**  
 NORTH WEST PERSIA, CIRCA MID  
 20TH CENTURY

approx: 29ft.11in. x 2ft.8in.(9m.12cm. x  
 81cm.)

£1,500-2,500      \$1,900-3,100  
 €1,700-2,800



38



■39

**A FINE QUM CARPET**

CENTRAL PERSIA, CIRCA MID 20TH CENTURY

approx: 10ft.11in. x 7ft.6in.(332cm. x 228cm.)

£3,000-4,000

\$3,700-4,900

€3,400-4,400

39



■40

**A FINE ISFAHANIYAN KASHAN CARPET**

CENTRAL PERSIA, CIRCA MID 20TH CENTURY

approx: 13ft.3in. x 10ft.5in.(403cm. x 317cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

40



■41

**A NORTH WEST PERSIAN CARPET OF ZIEGLER DESIGN**

SECOND HALF 20TH CENTURY

approx: 13ft.8in. x 9ft.10in.(416cm. x 299cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200

41



■42

**A VERY LONG KARAJA RUNNER**

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY

approx: 33ft. x 3ft.(10m.6cm. x 91cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

42





43

**■43**  
**AN AUBUSSON CARPET**  
FRANCE, CIRCA 1880

approx: 8ft.10in. x 7ft.4in.  
(268cm. x 224cm.)

£1,000-1,500          \$1,300-1,800  
€1,200-1,700



44

**■44**  
**A LARGE RECTANGULAR PARCEL-  
GILT AND MOTHER OF PEARL  
EBONISED MIRROR**  
LATE 19TH / EARLY 20TH CENTURY,  
PROBABLY ITALIAN

55¾ in. (142 cm.) x 46 in. (117 cm.)  
£4,000-6,000          \$4,900-7,300  
€4,500-6,700

**■45**  
**A PAIR OF GILTWOOD SERPENTINE  
WINDOW SEATS**  
OF LOUIS XV STYLE, EARLY 20TH  
CENTURY

Each 23½ in. (60 cm.) high;  
27½ in. (70 cm.) wide;  
18 in. (46 cm.) deep

(2)  
£2,000-3,000          \$2,500-3,700  
€2,300-3,300



45

**■46**  
**A FINE QUM RUNNER & SAROUK-  
FERAGHAN RUG**  
CENTRAL & WEST PERSIA, CIRCA  
EARLY 20TH CENTURY

approx: 13ft.6in. x 3ft.7in. and 5ft.1 x  
3ft.5in. (2)  
£1,000-1,500          \$1,300-1,800  
€1,200-1,700



46



47

**A PAIR OF BRASS-MOUNTED PINK MURANO GLASS TABLE LAMPS**  
THIRD QUARTER 20TH CENTURY

29½ in. (75 cm.) high including lamp fittings (2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700



47

48

**A GILT-METAL-MOUNTED CUBE PARQUETRY AND INLAID MARBLE-TOP TWO-TIER TABLE**

EARLY 20TH CENTURY, STYLE OF MAISON KRIEGER

29¾ in. (76 cm.) high; 22½ in. (57 cm.) wide; 15½ in. (39.5 cm.) deep

£2,000-3,000 \$2,500-3,700  
€2,300-3,300



48

THE PROPERTY OF A GENTLEMAN

49

**A PAIR OF ENGLISH GILTWOOD ARMCHAIRS**

ONE GEORGE III, ATTRIBUTED TO THOMAS CHIPPENDALE, SNR OR JNR, CIRCA 1770-80, THE OTHER MID-VICTORIAN, BY WRIGHT AND MANSFIELD

36½ in. (96 cm.) high; 24½ in. (62 cm.) wide;

26 in. (66 cm.) deep

(2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700

50

**AN UNUSUAL KIRMAN RUNNER**

SOUTH PERSIA, CIRCA 1940, SIGNATURE, RASHID FARUGHI

approx: 19ft.8in. x 3ft.6in. (597cm. x 107cm.)

£1,200-1,600 \$1,500-2,000  
€1,400-1,800



50



49





52



51

■51  
**A PAIR OF LATE VICTORIAN BRASS-MOUNTED OAK HALL BENCHES**

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

Each stamped with two kite marks, reading 13  
 December 1883  
 24½ in. (62.5 cm.) high; 21½ in. (55 cm.) wide;  
 12¾ in. (32.5 cm.) deep (2)

£2,000-3,000 \$2,500-3,700  
 €2,300-3,300

For a related pair see Christie's South Kensington,  
 17th February 2015, lot 491 (€10,625 including



53

■52  
**A VICTORIAN GILTWOOD AND COMPOSITION OVERMANTEL MIRROR**

LATE 19TH CENTURY, HOLLY LEAVES TO THE  
 CREST

61 in. (155 cm.) high; 49 in. (125 cm.) wide

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700

■53  
**A REGENCY REEDED-LEG TWO-SEAT SOFA**  
 EARLY 19TH CENTURY

35¼ in. (99.5 cm.) high; 54½ in. (138.5 cm.) wide;  
 25½ in. (65 cm.) deep

£2,000-3,000 \$2,500-3,700  
 €2,300-3,300

■54  
**A VERY LONG VICTORIAN MAHOGANY AND LEATHER-UPHOLSTERED BENCH**  
 LATE 19TH CENTURY

39½ in. (100.5 cm.) high; 96 in. (244 cm.) wide;  
 26 in. (66 cm.) deep

£2,000-3,000 \$2,500-3,700  
 €2,300-3,300



54



55

■55  
**A FRENCH CANED WALNUT WINDOW SEAT WITH  
 LEATHER CUSHION**

LATE 19TH CENTURY

32¼ in. (82 cm.) high; 50¼ in. (129 cm.) wide;  
 16¾ in. (42.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



57

■57  
**A PAIR OF UNUSUAL OAK HALL SEATS**

EARLY 19TH CENTURY, POSSIBLY FRENCH OR ITALIAN

40¾ in. (103.5 cm.) high; 42 in. (107 cm.) wide;  
 20 in. (51 cm.) deep

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■56  
**A VICTORIAN WALNUT CHEVAL MIRROR**

MID-19TH CENTURY

63½ in. (161.5 cm.) high; 35 in. (89 cm.) wide;  
 27¾ in. (70.5 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700



56

■58  
**TWO ENGLISH HALL STANDS**

ONE DATED 1934, THE OTHER 20TH CENTURY

One mahogany, the other oak and lloyd weave

The mahogany stand 72¼ in. (183.5 cm.) high

The oak stand 73¼ in. (186 cm.) high

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



58







59 (part)

**59**  
**TWELVE COLOURED BOTANICAL**  
**ETCHINGS FROM 'PHYTANTHOZA**  
**ICONOGRAPHIA'**

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

19½ x 15¼ in. (49.5 x 38.7 cm.) overall (12)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**60**  
**A REGENCY ROSEWOOD,**  
**SATINWOOD AND LINE-INLAID**  
**CARD TABLE**

EARLY 19TH CENTURY

29½ in. (74 cm.) high; 36 in. (91.5 cm.)

wide; 17¼ in. (45 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**61**  
**A PAIR OF GREY BUTTONED**  
**CHESTERFIELD SOFAS**

MODERN

27½ in. (70 cm.) high; 75 in. (190.5 cm.)

wide; 34 in. (86.5 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



60



61

**62**  
**A BRASS AND WOOD NOVELTY**  
**FLOOR LAMP**

LATE 20TH CENTURY

61 in. (155 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700



62



63

■ **63**  
**A SET OF THREE ENGLISH STEEL AND  
 BRASS-HANDLED FIRE-TOOLS**  
 SECOND HALF 19TH CENTURY

The shovel 30½ in. (77.5 cm.) high (3)  
 \$1,200-1,800 \$1,500-2,200  
 €1,400-2,000



64

■ **64**  
**A GEORGE IV MAHOGANY DRUM TABLE**  
 EARLY 19TH CENTURY

30 in. (76.2 cm.) high; 49½ in. (125.5 cm.) diameter  
 \$3,700-6,100  
 €3,400-5,500



65

■ **65**  
**A PAIR OF VICTORIAN MAHOGANY AND BUTTONED  
 LEATHER ARMCHAIRS**  
 LATE 19TH CENTURY

43¾ in. (111 cm.) high; 27 in. (68.5 cm.) wide;  
 27½ in. (70 cm.) deep (2)  
 \$1,500-2,200  
 €1,400-2,000



■ **66**  
**A REGENCY PAINTED AND SIMULATED BAMBOO SIX-  
 DRAWER CHEST**  
 EARLY 19TH CENTURY

48½ in. (123 cm.) high; 42½ in. (108 cm.) wide;  
 18½ in. (47 cm.) deep  
 \$1,500-2,200  
 €1,400-2,000



66



67

**67**  
**A PAIR OF FRENCH BRONZE FIGURES OF FORTUNA AND MERCURY**

AFTER GIAMBOLOGNA, LATE 19TH CENTURY

On black marble plinths  
 Fortuna: 34¾ in. (88.2 cm.) high

(2)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



69

**69**  
**A MATCHED PAIR OF SILVER AND MAHOGANY PHOTOGRAPH FRAMES WITH OPEN FOLIATE DECORATION**

TWO INDISTINCT MAKER'S MARKS, BOTH BIRMINGHAM HALLMARKS 1902

16½ in. (42 cm.) high

(2)

£1,200-3,000

\$2,500-3,700  
 €2,300-3,300

**68**  
**A MATCHED PAIR OF GEORGE III MAHOGANY BEDSIDE TABLES**

LATE 18TH CENTURY, AND LATER ADAPTED

30¾ in. (78 cm.) high; 19¼ in. (49 cm.) wide;  
 17¼ in. (44 cm.) deep

(2)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300

**70**  
**A LATE GEORGE III MAHOGANY AND INLAID BOW-FRONT SIDEBORD**

LATE 18TH CENTURY

37 in. (94 cm.) high; 66¼ in. (168.3 cm.) wide;  
 28¾ in. (73 cm.) deep

£1,200-1,800

\$1,500-2,200  
 €1,400-2,000



68



70





71



■71  
**A PAIR OF FRENCH MAHOGANY  
 AND SILVER-PLATED DINING  
 TROLLEYS**

BELGIAN, EARLY 20TH CENTURY

One for roasts with a hinged dome  
 44 in. (112 cm.) high; 48 in. (122 cm.) long  
 including attached trays (2)

£7,000-10,000 \$8,600-12,000  
 €7,800-11,000

PROVENANCE:  
 Palace Hotel, Menthon.



72

72  
**A COLLECTION OF FOURTEEN  
 COLOURED GLASS CARAFES**  
 PROBABLY BOHEMIAN, LATE 19TH  
 CENTURY

Assorted brass and silver-plated  
 stoppers  
 9 in. (23 cm.) and smaller (14)

£2,000-3,000 \$2,500-3,700  
 €2,300-3,300

■73  
**A MEISSEN 'BLUE ONION' PATTERN  
 PART TABLE-SERVICE**  
 MODERN, BLUE CROSSED SWORDS  
 MARKS, IMPRESSED AND INCISED  
 NUMERALS

For a full list of quantities please see  
[www.christies.com](http://www.christies.com)  
 The tureen stand - 14¼ in. (37 cm.) wide  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



73

■74  
**A WILLIAM IV MAHOGANY  
 REEDED-LEG EXTENDING DINING  
 TABLE**

EARLY 19TH CENTURY  
 28¾ in. (73 cm.) high; 105 in. (266.5 cm.)  
 wide extended; 55 in. (139.5 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



74



75

**75**  
**A PAIR OF SILVER AND OAK PHOTOGRAPH FRAMES**  
**EMBOSSED WITH LEAFY STEMS AND FLORAL**  
**BORDERS**

MAKER'S MARK B&C, BIRMINGHAM, 1911

15½ in. (39 cm.) high

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



77

**77**  
**A PAIR OF GEORGE III MAHOGANY BOTTLE CARRIERS**  
**EARLY 19TH CENTURY**

With gilt brass handles

9¼ in. (23.5 cm.) high; 17¼ in. (44 cm.) wide;

15¾ in. (40 cm.) deep

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**76**  
**A LATE GEORGE III MAHOGANY HEXAGONAL TRIPOD**  
**TABLE**

LATE 18TH / EARLY 19TH CENTURY

29 in. (73.5 cm.) high; 17¼ in. (45 cm.) diameter

£1,000-1,500

\$1,300-1,800

€1,200-1,700



76



78

**78**  
**A BRASS TWO-TIER DRINK'S TROLLEY**  
**CIRCA 1950**

With marbled glass shelves

32 in. (81.5 cm.) high; 33 in. (84 cm.) long

£1,500-2,500

\$1,900-3,100

€1,700-2,800



79

THE PROPERTY FROM THE COLLECTION OF GEOFFREY BLACKWELL O.B.E. (1884-1943) FORMED UNDER THE GUIDANCE OF R.W. SYMONDS

**79**

**A PAIR OF GEORGE III MAHOGANY AND TULIPWOOD-CROSSBANDED CUTLERY BOXES**  
CIRCA 1770

15¼ in. (39 cm.) high; 10½ in. (17 cm.) wide;  
13¼ in. (33.5 cm.) deep

(2)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700

**PROVENANCE:**

Geoffrey Blackwell, Esq., OBE (d.1943) and thence by descent in the Blackwell family.



80

**■80**

**A FRENCH GILT AND PATINATED BRONZE EIGHT-LIGHT CHANDELIER**  
OF EMPIRE STYLE, CIRCA 1900

42 in. (106.5 cm.) high

£1,000-1,500

\$1,300-1,800  
€1,200-1,700

PROPERTY OF A NOBLEMAN

**■81**

**A SET OF EIGHTEEN ENGLISH MAHOGANY DINING CHAIRS**

LATE 19TH/ EARLY 20TH CENTURY

36½ in. (93 cm.) high; 21½ in. (54.5 cm.) wide;  
19½ in. (49.5 cm.) deep

(18)

£4,000-6,000

\$4,900-7,300  
€4,500-6,700

**PROVENANCE:**

'The Collection of Carroll Petrie & European Decorative Arts from the Birmingham Museum of Art, Alabama, including the Eugenia Woodward Hitt Collection', Christie's New York, 31 March 2016, lot 1084



81

**■82**

**A MAHOGANY THREE-PEDESTAL DINING-TABLE**  
PARTS 18TH CENTURY AND LATER

28¼ in. (71.5 cm.) high; 143½ in. (364.5 cm.) wide; 48 in. (122 cm.) wide

£2,000-3,000

\$2,500-3,700  
€2,300-3,300

**PROVENANCE:**

Sotheby's, London, 17 September 1999, lot 82.



82





83

■83  
**AN EXTREMELY FINE & UNUSUAL PART SILK CARPET**  
 POSSIBLY LAHORE, CIRCA SECOND HALF 20TH  
 CENTURY

approx: 9ft.5in. x 7ft.2in.(286cm. x 2187cm.)

£3,000-5,000

\$3,700-6,100  
 €3,400-5,500



85

■85  
**AN ART DECO DESIGN CARPET**  
 CIRCA, SECOND HALF OF 20TH CENTURY  
 approx: 12ft.9in. x 8ft.6in.(390cm. x 259cm.)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



84

■84  
**AN UNUSUAL AUBUSSON STYLE CARPET**  
 SECOND HALF 20TH CENTURY

approx: 11ft.7in. x 9ft.2in.(352cm. x 279cm.)

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700



86

■86  
**A FINE PART SILK TABRIZ CARPET**  
 NORTH WEST PERSIA, CIRCA MID 20TH CENTURY  
 approx; 11ft.8in. x 8ft.5in.(354cm. x 256cm.)

£4,000-6,000

\$4,900-7,300  
 €4,500-6,700



■87

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 13ft.7in. x 9ft.9in.  
(414cm. x 296cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



87

■88

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 12ft.6in. x 9ft.11in.  
(382cm. x 302cm.)

£1,200-1,600

\$1,500-2,000

€1,400-1,800



88

■89

**A SAROUK CARPET**

WEST PERSIA, CIRCA 1940

approx: 11ft.3in. x 8ft.1in.  
(342cm. x 246cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



89

■90

**A FINE PART SILK TABRIZ  
RUNNER**

NORTH WEST PERSIA, CIRCA MID  
20TH CENTURY

approx: 13ft.5in. x 2ft.10in.  
(409cm. x 86cm.)

£4,000-5,000

\$4,900-6,100

€4,500-5,500



90



91

■91  
**A KASHAN CARPET**  
 CENTRAL PERSIA, CIRCA MID 20TH CENTURY  
 approx: 13ft.4in. x 9ft.9in.(406cm. x 296cm.)  
 £1,500-2,000

\$1,900-2,400  
 €1,700-2,200



93

■93  
**A FINE SAROUK CARPET**  
 WEST PERSIA, CIRCA 1940  
 approx: 15ft.11in. x 9ft.11in.(458cm. x 302cm.)  
 £2,000-3,000

\$2,500-3,700  
 €2,300-3,300



92

■92  
**AN EXTREMELY FINE SILK QUM RUG**  
 CENTRAL PERSIA, CIRCA MID 20TH CENTURY,  
 SIGNATURE, KAZEMI  
 approx: 5ft. x 3ft.4in.(152cm. x 102cm.)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



94

■94  
**AN EXTREMELY FINE SILK HEREKE PRAYER RUG**  
 TURKEY, CIRCA MID 20TH CENTURY, SIGNATURE,  
 UZUBEK, HEREKE  
 approx: 3ft.1in. x 1ft.11in.(94cm. x 58cm.)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300





95

■95

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 11ft.11in. x 9ft.1in.(363cm. x 276cm.)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



97

■97

**A FINE PART SILK TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY

approx: 8ft.2in. x 8ft.3in.(248cm. x 251cm.)

£4,000-6,000

\$4,900-7,300  
€4,500-6,700



96

■96

**A LILIHAN CARPET**

WEST PERSIA, CIRCA 1930

approx; 14ft. x 10ft.11in.(427cm. x 332cm.)

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



98

■98

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1890, SIGNATURE, HADDAT

approx: 11ft.6in. x 8ft.8in.(350cm. x 264cm.)

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



99

■ 99

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA MID 20TH CENTURY

approx: 13ft.3in. x 9ft.10in.(403cm. x 299cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



101

■ 101

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 11ft.6in. x 8ft.7in.(350cm. x 261cm.)

£1,200-1,600

\$1,500-2,000

€1,400-1,800



100

■ 100

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1940

approx: 12ft.9in. x 9ft.8in.(390cm. x 294cm.)

£1,500-2,000

\$1,900-2,400

€1,700-2,200



102

■ 102

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 12ft.3in. x 9ft.8in.(373cm. x 294cm.)

£1,200-1,600

\$1,500-2,000

€1,400-1,800





103

■103  
**AN UNUSUAL INDO-TABRIZ  
 CARPET**

CIRCA MID 20TH CENTURY

approx: 13ft.11in. x 10ft.3in.  
 (425cm. x 312cm.)

£3,000-5,000

\$3,700-6,100  
 €3,400-5,500



104

■104  
**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 9ft.6in. x 6ft.11in.  
 (289cm. x 211cm.)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300

■105  
**AN EXTREMELY FINE SILK QUM  
 RUNNER**

CENTRAL PERSIA, CIRCA MID  
 20TH CENTURY, SIGNATURE,  
 MUSAVI

approx: 9ft.9in. x 2ft.3in.  
 (296cm. x 68cm.)

£4,000-6,000

\$4,900-7,300  
 €4,500-6,700



105



PROPERTY FROM THE COLLECTION OF WILLIAM WESTON DECEASED.  
(LOTS 106-126)



106

**106**  
**A FRENCH BRONZE MODEL OF A TETHERED HORSE**  
CAST FROM A MODEL BY ISIDORE JULES BONHEUR  
(1827-1901), CIRCA 1900

With signature 'I.BONHEUR'  
19¾ in. (27.5 cm.) high; 14 in. (35.5 cm.) long

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



108

**108**  
**A FRENCH BRONZE MODEL OF A MILKMAID WITH A  
COW AND CALF**

CAST FROM A MODEL BY ISIDORE JULES BONHEUR  
(1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR'  
7¼ in. (19.7 cm.) high; 12¾ in. (32.5 cm.) long

£3,000-5,000

\$3,700-6,100  
€3,400-5,500



107

**107**  
**A FRENCH BRONZE MODEL OF A RAM**  
CAST BY HIPPOLYTE PEYROL FROM A MODEL BY  
ISIDORE JULES BONHEUR (1827-1901), LATE 19TH  
CENTURY

With signature 'I. BONHEUR' and stamped 'PEYROL'  
7¼ in. (18.5 cm.) high; 8½ in. (21.5 cm.) long

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



109

**109**  
**A FRENCH BRONZE MODEL OF A BULL**  
CAST FROM THE MODEL BY ISIDORE JULES BONHEUR  
(1827-1901), LATE 19TH CENTURY

With signature 'I. BONHEUR'  
6¼ in. (16 cm.) high; 9 in. (23 cm.) long

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



110

**110**  
**A FRENCH BRONZE MODEL OF A RUNNING BISON**  
 CAST BY HIPPOLYTE PEYROL FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR' and stamped twice 'PEYROL'  
 7¼ in. (18.5 cm.) high; 13 in. (33 cm.) long

£1,500-2,500

\$1,900-3,100

€1,700-2,800



112

**112**  
**A FRENCH BRONZE MODEL OF AN AFRICAN RIDER AND LION**

CAST FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR'  
 11¼ in. (30 cm.) high; 13¾ in. (34 cm.) long

£2,000-3,000

\$2,500-3,700

€2,300-3,300



111

**111**  
**A FRENCH BRONZE MODEL OF A STAG**  
 CAST BY HIPPOLYTE PEYROL FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR' and stamped twice 'PEYROL'  
 9¾ in. (25 cm.) high; 11 in. (28 cm.) long

£1,000-1,500

\$1,300-1,800

€1,200-1,700



113

**113**  
**A FRENCH BRONZE MODEL OF A MILKMAID AND COW**  
 CAST BY HIPPOLYTE PEYROL FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR' and stamped 'PEYROL'  
 7½ in. (19 cm.) high; 10¼ in. (26 cm.) long

£2,000-3,000

\$2,500-3,700

€2,300-3,300



114

**114**  
**A FRENCH BRONZE MODEL OF A NEIGHING HORSE**  
 CAST FROM A MODEL BY ISIDORE JULES BONHEUR  
 (1827-1901, CIRCA 1900

With signature 'ISIDORE.BONHEUR'  
 13½ in. (34.5 cm.) high; 15 in. (38 cm.) long  
 £2,000-3,000

\$2,500-3,700  
 €2,300-3,300



116

**116**  
**A FRENCH BRONZE MODEL OF A RUNNING BOAR**  
 CAST BY HIPPOLYTE PEYROL FROM A MODEL BY  
 ISIDORE JULES BONHEUR (1827-1901), LATE 19TH  
 CENTURY

With signature 'I.BONHEUR' and stamped 'PEYROL'  
 7½ in. (19 cm.) high; 11½ in. (29.2 cm.) long

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800



115

**115**  
**A FRENCH BRONZE MODEL OF A BRAYING COW**  
 CAST FROM A MODEL BY ISIDORE JULES BONHEUR  
 (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR'  
 6½ in. (16.5 cm.) high; 9¾ in. (24.8 cm.) long  
 £1,000-1,500

\$1,300-1,800  
 €1,200-1,700



117

**117**  
**A FRENCH BRONZE MODEL OF HORSE AND GROOM**  
 CAST FROM A MODEL BY ISIDORE JULES BONHEUR  
 (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR'  
 16¼ in. (41.2 cm.) high; 21¼ in. (54 cm.) long

£4,000-6,000

\$4,900-7,300  
 €4,500-6,700





118

**118**  
**A FRENCH BRONZE MODEL OF A HIGHLAND PONY CARRYING A STAG**  
 CAST FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), CIRCA 1900

With signature 'I.BONHEUR'  
 9½ in. (24 cm.) high; 10 in. (25.5 cm.) long

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300

This sensitive portrayal of a highland pony is closely related to another portrait of a pony, though lacking the addition of the stag, executed by Bonheur circa 1880 (see C. Payne, *Animals in Bronze*, Woodbridge, 1986, p. 291).



120

**120**  
**A FRENCH BRONZE MODEL OF A STALLION**  
 CAST BY HIPPOLYTE PEYROL FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR' and stamped 'PEYROL'  
 12¼ in. (31 cm.) high; 11 in. (28 cm.) long

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



119

**119**  
**A FRENCH BRONZE MODEL OF A STAG**  
 CAST BY HIPPOLYTE PEYROL FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), LATE 19TH CENTURY

With signature 'I.BONHEUR' and stamped 'PEYROL'  
 11¾ in. (29 cm.) high; 13¼ in. (33.5 cm.) long

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800



121

**121**  
**A FRENCH BRONZE MODEL OF A PRIZE BULL**  
 CAST FROM A MODEL BY ISIDORE JULES BONHEUR (1827-1901), LATE 19TH / EARLY 20TH CENTURY

With signature 'I.BONHEUR', on a rouge griotte oval base  
 15½ in. (39.5 cm.) high; 14 in. (35.5 cm.) long, including base

£4,000-6,000

\$4,900-7,300  
 €4,500-6,700





127

PROPERTY FROM A PRIVATE SAUDI ARABIAN COLLECTION (LOTS 127-128)

■\*127

**A FRENCH ORMOLU-MOUNTED BURR-AMBONYA AND MAPLE BUFFET**

BY MAISON KRIEGER, PARIS, CIRCA 1900

Stamped 'KRIEGER / AMEUBLEMENT / PARIS'

77¾ in. (192 cm.) high; 85½ in. (217 cm.) wide;

25¼ in. (64 cm.) deep

£10,000-15,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

By repute, the Egyptian Royal family.

Bought in Cairo in 1954 by the present owner's father.



129

PROPERTY FROM A PRIVATE SAUDI ARABIAN COLLECTION (LOTS 127-128)

■\*128

**A FRENCH GILT AND PATINATED-BRONZE-MOUNTED BURR-AMBONYA VITRINE CABINET**

BY MAISON KRIEGER, PARIS, CIRCA 1910

The reverse stamped 'KRIEGER'

67¾ in. (172 cm.) high; 41 in. (104 cm.) wide;

20 in. (51 cm.) deep

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

By repute, the Egyptian Royal family.

Bought in Cairo in 1954 by the present owner's father.



128

PROPERTY FROM THE COLLECTION OF TOM CRAIG (LOTS 129, 284, 287 & 292)

■129

**AN EARLY LOUIS XV ORMOLU-MOUNTED KINGWOOD PARQUETRY SERPENTINE COMMODE**

BY NICOLAS-JEAN MARCHAND, CIRCA 1735

Stamped 'MARCHAND'

33½ in. (85 cm.) high; 53 in. (135 cm.) wide;

24¾ in. (63 cm.) deep

£3,000-5,000

\$3,700-6,100

€3,400-5,500

For further information on this lot please visit [www.christies.com](http://www.christies.com).

**130 No Lot**





131

■131  
**A PAIR OF FRENCH MAHOGANY SIDE CABINETS**  
 IN THE MANNER OF MAISON CHARLES, MID-20TH  
 CENTURY

28 in. (71 cm.) high; 17 in. (43 cm.) wide; 11½ in. (29 cm.) deep (2)  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



133

■133  
**A DIRECTOIRE BRASS-MOUNTED MAHOGANY SIDE**  
**CABINET**  
 EARLY 19TH CENTURY

47¼ in. (120 cm.) high; 41½ in. (105.5 cm.) wide;  
 19¼ in. (49 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



132

■132  
**A CHARLES X MAHOGANY AND GREY MARBLE CENTRE**  
**TABLE**  
 CIRCA 1825

29 in. (73.5 cm.) high; 41½ in. (115.5 cm.) diameter  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700



134

■134  
**AN ITALIAN SPECIMEN MARBLE AND MICRO-MOSAIC**  
**CIRCULAR TABLE WITH IRON TRIPOD BASE**  
 RETAILED BY E. TOMBINI, 74 PIAZZA DI SPAGNA, ROMA,  
 LATE 19TH CENTURY

17¾ in (45 cm.) diameter; 20¾ in. (53 cm.) high  
 £3,000-5,000 \$3,700-6,100  
 €3,400-5,500

135

**A PAIR OF EMPIRE BRASS AND TOLE-PEINTE SINUMBRA OIL LAMPS**

EARLY 19TH CENTURY

With makers labels Jallard & Cie, Paris, and etched shades

27½ in. (70 cm.) high (2)

£3,000-5,000 \$3,700-6,100  
€3,400-5,500

For a similar lamp supplied for Kedleston see Steven Parissien, *Regency Style*, p.110.

PROPERTY FROM THE COLLECTION OF THE HON. DAVID MCALPINE

136

**A PAIR OF ITALIAN SIENA MARBLE COLUMNAR LAMPS**

SECOND HALF 19TH CENTURY

With *Rouge Royale* marble bases

22½ in. (57 cm.) high, excluding fitment (2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700



135



136

137

**A FRENCH ORMOLU MANTEL CLOCK**

BY LEPINE A PARIS, CIRCA 1880

14½ in. (37 cm.) high

£1,000-1,500 \$1,300-1,800  
€1,200-1,700

**PROVENANCE:**

Prince and Princess Henry de la Tour D'Auvergne Lauraguais, Sotheby's London, 3 May 2012, lot 156.

138

**A BISCUIT PORCELAIN MANTEL CLOCK**

OF EMPIRE STYLE, PROBABLY LATE 19TH CENTURY

With a 'Sevres' mark under base, on an ormolu plinth

18¼ in. (46.5 cm.) high

£2,000-3,000 \$2,500-3,700  
€2,300-3,300

Charles Percier and Pierre Fontaine designed the original model for Sevres in 1813. The model is illustrated in *Recueil de Decorations interieures*, Paris 1812, plate 38, fig. 4; and C. Lechevalier-Chevignard, *Le Biscuit de Sevres*, pl. 30. fig.1.



137



138



139

■-139  
**A SET OF FOUR LOUIS PHILIPPE LINE-INLAID  
 ROSEWOOD SIDE CHAIRS**

BY JEANSELME, SECOND QUARTER 19TH CENTURY

Each stencilled and stamped 'JEANSELME'  
 35¼ in. (89.5 cm.) high; 18 in. (45.8 cm.) wide;  
 19 in. (48.5 cm.) deep

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



141

■141  
**A PAIR OF LOUIS XV CANED BEECH FAUTEUILS**  
 LATE 18TH / EARLY 19TH CENTURY

37 in. (94 cm.) high

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



140

■140  
**A NEAR PAIR OF FRENCH GILT-METAL MOUNTED  
 MAHOGANY AND MARBLE TOPPED SIDE TABLES**  
 IN THE MANNER OF WEISWEILLER, EARLY 20TH  
 CENTURY

The larger - 28½ in. (72.5 cm.) high; 24¼ in. (61.5 cm.) wide;  
 13¾ in. (35 cm.) deep

(2)

£4,000-6,000

\$4,900-7,300

€4,500-6,700



142

■142  
**A PAIR OF ITALIAN PAINTED AND UPHOLSTERED  
 STOOLS**  
 MID-19TH CENTURY, RE-DECORATED

19½ in. (49 cm.) high; 15½ in. (39 cm.) square

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800





143



144



145

■143

**A GERMAN SPELTER FIGURAL TABLE LAMP**  
CAST AFTER PAUL AICHELE, EARLY 20TH CENTURY

29¼ in. (74.5 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

■\*144

**A GERMAN BRONZE FIGURE OF A WARRIOR HERO**  
LATE 19TH CENTURY

Mounted on a granite plinth

44¾ in. (113.5 cm.) high

£2,500-3,500

\$3,100-4,300

€2,800-3,900

145

**A FRENCH BRONZE MOUNTED ROUGE GRIOTTE AND  
BLACK MARBLE MANTEL CLOCK**  
LATE 19TH CENTURY

Movement with recoil anchor escapement, rack striking on bell,  
stamped 'J. DENIERE A PARIS 133'

32 in. (81.5 cm.) high

£1,500-2,500

\$1,900-3,100

€1,700-2,800

■\*146

**AN AUSTRIAN COLD-PAINTED BRONZE FIGURE OF A  
FEMALE MUSICIAN**  
VIENNA, LATE 19TH CENTURY

On a wrought-iron pedestal painted in imitation of marble

22¼ in. (56.5 cm.) high, the figure; 57½ in. (146 cm.) high, overall

£4,000-6,000

\$4,900-7,300

€4,500-6,700



146



147

■147  
A NORTH ITALIAN CREAM-PAINTED MIRROR  
TURIN, MID-18TH CENTURY

93 in. (237 cm.) high; 46 in. (117 cm.) wide  
£5,000-8,000

\$6,200-9,800  
€5,600-8,900

For further information on this lot please visit [www.christies.com](http://www.christies.com).



■148  
A LOUIS XV PASTORAL TAPESTRY  
BY CLAUDE AUDRAN, GOBELINS, DATED 1738

Signed 'GOBELIN - AUDRAN 1738'  
9 ft. 1 in. x 6 ft. 3 in. (276 cm. x 190 cm.)  
£5,000-8,000

\$6,200-9,800  
€5,600-8,900



150

■149  
A NORTH ITALIAN PALE BLUE-PAINTED MIRROR  
PIEDMONT, SECOND QUARTER 18TH CENTURY

95 in. (241.5 cm.) high; 49 in. (125 cm.) wide  
£3,000-5,000

\$3,700-6,100  
€3,400-5,500

For further information on this lot please visit [www.christies.com](http://www.christies.com).

■150  
A CHARLES X MAHOGANY AND NEEDLEWORK TEN-PIECE SALON SUITE  
BY F. ROCHARD, CIRCA 1835

Comprising a four-seat sofa, seven armchairs and a pair of side chairs  
The sofa: 42¼ in. (102 cm.) high; 79¾ in. (203 cm.) wide;  
32 in. (82 cm.) deep  
£5,000-8,000

(10)  
\$6,200-9,800  
€5,600-8,900





151

■151  
**A NORTH ITALIAN GILT-METAL AND GILT-TOLE  
 CUT-GLASS AND ROCK CRYSTAL EIGHT-LIGHT  
 CHANDELIER**

PIEDMONT, LATE 18TH/EARLY 19TH CENTURY

44 in. (112 cm.) high; 32 in. (81 cm.) diameter

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



153

■153  
**A FRENCH GILT-METAL CRYSTAL AND CUT-GLASS SIX-  
 LIGHT CHANDELIER**

PROBABLY 19TH CENTURY

43 in. (110 cm.) high; 27 in. (68 cm.) diameter

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800

■152  
**A NORTH ITALIAN CREAM-PAINTED CONSOLE**  
 TURIN, MID-18TH CENTURY

34½ in. (88 cm.) high; 49¼ in. (126 cm.) wide;  
 25½ in. (65 cm.) deep

£2,500-4,000

\$3,100-4,900  
 €2,800-4,400

For further information on this lot please visit [www.christies.com](http://www.christies.com).

■154  
**A MATCHED PAIR OF FRENCH TULIPWOOD AND BOIS  
 SATINE TABLES EN CHIFFONNIERE**

ONE LOUIS XV, SECOND HALF 18TH CENTURY;  
 THE OTHER OF LATER DATE

29 in. (74 cm.) high; 19½ in. (50 cm.) wide; 14½ in. (37 cm.) deep  
 (2)

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700



152



154







155

PROPERTY FROM VILLA D'AGLIÉ, TURIN

■155  
**TWO NORTH ITALIAN GILT-METAL-MOUNTED LEATHER COFFERS**

ONE PROBABLY 18TH CENTURY AND LATER, THE OTHER ONE 19TH CENTURY

21 in. (53 cm.) high; 43 in. (110 cm.) wide; 19 in. (48 cm.) deep, the larger (2)

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700



156

■156  
**A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU PLAT**

OF LOUIS XV STYLE, LATE 19TH CENTURY

30½ in. (78 cm.) high; 50 in. (127 cm.) wide; 28 in. (71 cm.) deep

£1,500-2,500 \$1,900-3,100  
 €1,700-2,800

■157  
**A PAIR OF ITALIAN BRASS, STEEL AND LEATHER ARMCHAIRS**

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

34 in. (87 cm.) high approx (2)

£2,000-3,000 \$2,500-3,700  
 €2,300-3,300



157

■158  
**A FRENCH WALNUT CANAPE**

OF LOUIS XVI STYLE, FIRST HALF 20TH CENTURY

36½ in. (92.5 cm.) high; 48¼ in. (122.5 cm.) wide; 26 in. (66 cm.) deep

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700



158



159

■159  
**A FRENCH ORMOLU AND ROUGE GRIOTTE MARBLE  
 STRIKING CLOCK GARNITURE**

JULIEN LEROY, PARIS, LATE 19TH CENTURY

The clock: 18 in. (40.5 cm.) high; 9¼ in. (23.5 cm.) wide;

6⅝ in. (15.5 cm.) deep

The candelabra: 17½ in. (44.5 cm.) high

£2,500-4,000

\$3,100-4,900

€2,800-4,400



161

■161  
**A FRENCH ORMOLU STRIKING CLOCK GARNITURE**

THE CASE STAMPED E. HERBERT, LATE 19TH CENTURY

The clock: 24½ in. (62.5 cm.) high; 13 in. (33 cm.) wide;

10¼ in. (26 cm.) deep

The candelabra: 24½ in. (62.5 cm.) high

£6,000-10,000

\$7,400-12,000

€6,700-11,000

■-160  
**A FRENCH GILT-BRONZE MOUNTED ROSEWOOD,  
 TULIPWOOD AND MARQUETRY WRITING TABLE**

EARLY 19TH CENTURY

29 in. (73.7 cm.) high; 30¾ in. (77 cm.) wide;

17½ in. (44.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■162  
**A FRENCH GILT-BRONZE MOUNTED KINGWOOD AND  
 PARQUETRY TWO-TIER ETAGERE**

LATE 20TH CENTURY, LOUIS XV STYLE

33 in. (84 cm.) high; 34¾ in. (88.5 cm.) wide; 22 in. (56 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000



160



162



163

**163**  
**A SILVER POT AND COVER**  
 POSSIBLY SPAIN, 18TH CENTURY

*marked underneath*  
 4 ½ in. (11.5 cm.)  
 14 oz. 90 dwt. (450 gr.)  
 £1,000-1,500

\$1,300-1,800  
 €1,200-1,700



164

**\*164**  
**A SILVER-GILT-MOUNTED CEDAR FRAME**  
 MARK OF ANDERS (ANTTI) NEVALAINEN, 20TH CENTURY

*marked on lower rim*  
 12¾ in. (32.5 cm.) high  
 £1,000-1,500

\$1,300-1,800  
 €1,200-1,700

PROPERTY FROM THE COUNT AUGUSTA COLLECTION

**165**  
**A RUSSIAN SILVER AND ENAMEL CIGARETTE CASE**  
 POSSIBLY TALLIN, 1891, UNKNOWN MAKER

*marked to the interior*  
 6 ½ in. (15.5 cm.) wide  
 £2,000-3,000

\$2,500-3,700  
 €2,300-3,300

**166**  
**A RUSSIAN SILVER-GILT AND ENAMEL CIGARETTE CASE**

MOSCOW, 1896-1908, MAKER'S MARK BC  
*marked to the inside*  
 3 ¾ in. (98 mm.) wide  
 £600-800

\$740-980  
 €670-890



165



166





167

**167**  
**A RUSSIAN SILVER CAVIAR POT AND COVER**  
 MARK OF IVAN EGOROV, MOSCOW, 1863

of *trompe l'oeil* design, together with two Russian silver niello beakers  
 the caviar pot 4 in. (10 cm.) high (3)  
 £1,200-1,800 \$1,500-2,200  
 €1,400-2,000

**PROVENANCE:**  
 Prince and Princess Henry de la Tour D'Auvergne Lauraguais,  
 Sotheby's London, 3 May 2012, lot 173

**169**  
**A RUSSIAN GILT-BRONZE AND MALACHITE TROIKA GROUP**  
 MID-19TH CENTURY

5 in. (12.7 cm.) high; 9¾ in. (24.7 cm.) wide; 7¾ in. (19.7 cm.) deep  
 £1,500-2,000 \$1,900-2,400  
 €1,700-2,200

For similar see N.R. Levinson & N.L. Goncharova, *Russian Art Bronze*, 1958, p.165. and U.B. Semyonov, *Malachite Sverdlovsk*, 1987, N.97 for one in the Hermitage



169



168

**-168**  
**A PAIR OF SILVER AND IVORY BEAKERS**  
 POSSIBLY GERMAN

carved ivory beakers with chased silver mounts, *marked to the base*  
 4 in. (10 cm.) high (2)  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**170**  
**TWO RUSSIAN BRONZE BUSTS OF IVAN KRYLOV AND NIKOLAI GOGOL**  
 CAST FROM MODELS BY ROBERT ROBERTOVICH BAKH (1859-1933), DATED 1886

Signed and dated with foundry inscriptions in the cyrillic  
 8¾ in. (22 cm.) high (2)  
 £2,000-4,000 \$2,500-4,900  
 €2,300-4,400

For the model of Gogol see Sotheby's, New York, *Russian Works of Art*, 17 April 2012, lot 52.



170



171



172



173



174

**171**  
**AN IVORY PORTRAIT RELIEF OF**  
**FREDERICK IV OF DENMARK**  
**(1671 - 1730)**

PROBABLY 18TH CENTURY

3½ in. (9 cm.) high

£800-1,200

\$980-1,500

€890-1,300

**PROVENANCE:**

Sotheby's London, European Works of Art, 12th December 1985, lot 280

**172**  
**A RUSSIAN BRONZE MODEL OF A**  
**CIRCASSIAN**

CAST BY CHOPIN AFTER THE MODEL BY EVGENII LANCERAY, LATE 19TH CENTURY

Signed and dated 1873 and with foundry stamp and inscription all in the Cyrillic  
 11 in. (28 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500

For the original wax model, see L.A. Dementieva, *Album of Models by the Sculptor Eugene Lanceray*, 2011, pp. 38-39, 310, no. 4. and for another model, Christie's London, Russian Art, 03 June 2013, lot 373.

**173**  
**A RUSSIAN BRONZE FIGURE OF**  
**EMPEROR NICHOLAS I**

BY NIKOLAI VASILIEVICH STROEM (1828-1882), CIRCA 1880

10 in. (25.5 cm.) high

£800-1,200

\$980-1,500

€890-1,300

For the attribution to Stroem see Christie's London, *Galerie Popoff: An enduring passion for Russian Art*, 12th-13th October 2009, lot 423.

■ **174**  
**A RUSSIAN ORMOLU SINUMBRA**  
**LAMP**

EARLY 19TH CENTURY

The base applied with double-headed eagle mounts  
 24½ in. (62 cm.) high excluding later shade

£1,000-1,500

\$1,300-1,800

€1,200-1,700



175

**175**  
**FOURTEEN CAST MEDALLIONS COMMEMORATING THE TSARS OF RUSSIA**

RUSSIA AND EUROPE, 18TH AND 19TH CENTURY

In copper and other metals, including medallions of Catherine II, Paul I, Alexander II and Nicholas I, the large Waterloo medal by Benedeto Pistrucci, a Catherine II medal of the establishment of the orphanage, 1763, and others  
 Waterloo medal 5 in. (13 cm.) diameter and smaller set in two wood display cases (14)

£1,000-2,000

\$1,300-2,400

€1,200-2,200



177

**177**  
**THREE RUSSIAN BRONZE MODELS OF THE 'TSAR KOLOKOL' BELL**

MID-19TH CENTURY

Gilt, silvered and bronze, the latter with a Russian inscription to inside walls  
 largest 5½ in. (14 cm.) high (3)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

The massive original bell is displayed in the grounds of the Kremlin. The bell was commissioned by Empress Anna Ivanova, niece of Peter the Great. For similar See N.R. Levinson & L.N. Goncharova, Russian Art bronzes, 1958. p.164.

**176**  
**A PAIR OF RUSSIAN GILTWOOD CANDELABRA**

EARLY 19TH CENTURY

In *Kokoshnik* style  
 17 in. (44 cm.) high (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**178**  
**A PAIR OF RUSSIAN OR SWEDISH GLASS, GILT-BRASS AND MARBLE TWIN-LIGHT CANDELABRA**

LATE 18TH/ EARLY 19TH CENTURY

19½ in. 49.5 cm.) high (2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

Hagelstam, Finland, 27th November 1994, lot 131



176



178





179

179

**A BRONZE TROIKA GROUP**

CAST BY WOERFFEL AFTER THE MODEL BY VASILII GRACHEV, LATE 19TH CENTURY

Signed on base in Cyrillic 'GRACHEV', with foundry mark 'FABR. C.F. WOERFFEL. / ST. PETERSBURG.'

4¼ in. (12 cm.) high; 10½ in. (26.5 cm.) wide; 6 in. (15 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



182 (part)

■180

**A NORTH EUROPEAN MAHOGANY AND BRASS-MOUNTED NINE-DRAWER PEDESTAL DESK**

LATE 19TH CENTURY, PROBABLY BALTIC

31½ in. (80 cm.) high; 57 in. (145 cm.) wide; 32 in. (81 cm.) deep

£2,000-4,000

\$2,500-4,900

€2,300-4,400



180

■181

**A PAIR OF NORTH ITALIAN WALNUT AND MARBLE-TOPPED COMMODES**

EARLY 19TH CENTURY

Both tops stamped *I.G.P* beneath a crown

36¼ in. (92 cm.) high; 50 in. (127 cm.) wide;

24¼ in. (61.5 cm.) deep

(2)

£6,000-8,000

\$7,400-9,800

€6,700-8,900



181

The initials *I.G.P* surmounted by a closed crown are as yet unidentified. However, it is likely that the stamp indicates that the commodes were in an Italian Palazzo used by members of the French Imperial family during the time when Napoleon proclaimed himself King of Italy in 1805.

■182

**A SET OF FOUR SWEDISH OR BALTIC ORMOLU WALL APPLIQUES**

LATE 18TH CENTURY

16 in. (41 cm.) high

(4)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



183

■183  
**A RUSSIAN ORMOLU-MOUNTED  
 CARVED ALABASTER CANDLE  
 LANTERN**

EARLY 19TH CENTURY

33 in. (84 cm.) high overall

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300

For related examples see A.M. Kuchumov, *Ubranstvo Russian Interior XIXth century*, 1977, No.213, from the Pavlovsk Palace and A. Gaydamak, *Russian Empire*, 2000, p.54. for a similar lantern in Alexander I's study in the Winter Palace.



185

■184  
**A GLASS AND GILT-BRASS SIX  
 LIGHT CHANDELIER**

PROBABLY BY WERNER & MIETH,  
 BERLIN, CIRCA 1800

36 in. (92 cm.) high

£3,000-5,000      \$3,700-6,100  
 €3,400-5,500

For further information on this lot please visit [www.christies.com](http://www.christies.com).



184

185  
**A RUSSIAN BRONZE GROUP OF A  
 COSSACK'S FAREWELL**

CAST BY C.F. WOERFFEL AFTER  
 THE MODEL BY VASILII GRACHEV,  
 LATE 19TH CENTURY

Signed and with foundry inscription in  
 the cyrillic

12¾ in. (32.3 cm.) including spear

£4,000-6,000      \$4,900-7,300  
 €4,500-6,700

For similar see Christie's London, *Russian Art*, 29 November 2010, lot 439.



186

186  
**A RUSSIAN BRONZE COSSACK ON  
 A HORSE**

CAST BY C.F. WOERFFEL AFTER  
 THE MODEL BY VASILII GRACHEV,  
 LATE 19TH CENTURY

Signed and with foundry inscription in  
 the cyrillic

9¼ in. (23.2 cm.) high

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300



187

**■187**  
**A FRENCH BRONZE GROUP OF A CLASSICAL WOMAN WITH FATHER TIME**

CAST BY THE FOUNDERS DENIERE, LATE 19TH CENTURY

Signed DENIERE' to the base  
 20 in. (51 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**■188**  
**A PAIR OF GILTWOOD AND BELGIAN FOSSIL MARBLE-TOP CONSOLE TABLES**

20TH CENTURY, OF GEORGE II STYLE, MANNER OF WILLIAM KENT

33½ in. (85 cm.) high; 41 in. (104 cm.) wide; 18½ in. (47 cm.) deep  
 (2)

£5,000-10,000

\$6,200-12,000

€5,600-11,000



188 (part)



189

**\*189**  
**A FRENCH PATINATED SPLETER RELIEF PANEL OF A LADY**

CAST AFTER A MODEL BY LOUIS HOTTOT, CIRCA 1890

Later framed  
 35¼ x 26½ in. (89.5 x 67.5 cm.), overall

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**■190**  
**A FRENCH GILT-BRONZE MOUNTED KINGWOOD AND PARQUETRY TWO-TIER ETAGERE**

MID 20TH CENTURY, LOUIS XV STYLE

38 in. (96.5 cm.) high; 35½ in. (90 cm.) wide;  
 22¼ in. (58 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800



190





191

**191**  
**A PATINATED AND GILT-METAL MODEL OF THE**  
**KHARTOUM COLUMN OF ALEXANDRIA**  
 CIRCA 1900

36 in. (92 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300



192

**192**  
**A LARGE FRENCH SILVER-GILT SERPENTINE MIRROR**  
 LATE 19TH / EARLY 20TH CENTURY, REGENCE STYLE

76 in. (193 cm.) high; 39½ in. (100 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300



193

**\*193**  
**AN ITALIAN BRONZE AND GILT-HEIGHTENED**  
**TORCHERE**  
 OF NEO-CLASSICAL STYLE, EARLY 20TH CENTURY

With tiered campana urns hung with chains

66¾ in. (169.5 cm.) high

£1,500-2,500

\$1,900-3,100

€1,700-2,800



194

**194**  
**AN ART NOUVEAU ORMOLU-MOUNTED MAHOGANY**  
**STRIKING TABLE CLOCK**  
 EMILE COLIN & CIE., PARIS, LATE 19TH CENTURY

12¾ in. (32.5 cm.) high; 8 in. (20 cm.) wide; 6¾ in. (17 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000



195

■195  
**AN ITALIAN CARVED WHITE MARBLE BUST OF A CHILD  
 EMERGING FROM A FLOWER POT**

BY EMANUELE CARONI, DATED 1888

Signed 'Prof. E. Caroni \ Firenze 1888'  
 23¾ in. (60.5 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■196  
**A LARGE VENETIAN RECTANGULAR MIRROR**  
 LATE 19TH / EARLY 20TH CENTURY

63 in. (160 cm.) high; 47¼ in. (120 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300



196



197

THE PROPERTY OF A LADY

■197  
**A VENETIAN CUT AND MOULDED GLASS MIRROR**  
 CIRCA 1880

70½ x 44½ in. (179 x 112 cm.)

£2,500-4,000

\$3,100-4,900

€2,800-4,400

\*198  
**A PARCEL-GILT AND SILVER-GILT FIGURE OF SAPPHO**  
 BY JAMES PRADIER, DATED 1848

Signed and dated 'J. PRADIER / 1848'

17½ in. (45 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500



198



199



201



202

A VILLA IN TUSCANY PROPERTY OF A GENTLEMAN

■199

**A FRENCH BRASS AND WROUGHT-IRON THREE-TIER BAKER'S RACK**

EARLY 20TH CENTURY

85 in. (216 cm.) high; 61 in. (155 cm.) wide; 18 in. (46 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700

■200

**A FRENCH PAINTED AND PARCEL-GILT MIRRORRED TWO-DOOR ARMOIRE**

MID 20TH CENTURY, STYLE OF MAISON JANSEN

86 in. (219 cm.) high; 58 in. (147 cm.) wide; 19½ in. (50 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300

\*201

**TWO FRENCH 'JAPONISME' BRONZE TAZZE**

ATTRIBUTED TO MAISON ALPHONSE GIROUX, PARIS, CIRCA 1870-1880

5½ in. (14 cm.) high; 11½ in. (29.5 cm.) diameter, the tallest (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

\*202

**A FRENCH GILT-BRONZE AND CHAMPLEVE ENAMEL CENTREPIECE**

LATE 19TH CENTURY

9 in. (23 cm.) high; 15¼ in. (39 cm.) wide

£1,000-1,500

\$1,300-1,800

€1,200-1,700



200





203



204

**203**  
**A RUSSIAN PORCELAIN CABINET-PLATE**

BY THE IMPERIAL PORCELAIN FACTORY, LATE 19TH CENTURY, PERIOD OF ALEXANDER II, GREEN PRINTED FACTORY MARK AND THREE DOT MARK

9 in. (22.9 cm.) diameter

£1,500-2,000

\$1,900-2,400

€1,700-2,200

**204**  
**TWO PORCELAIN SEVRES-STYLE CABINET PLATES AND A PORCELAIN EGG**

CIRCA 1840, PROBABLY RUSSIAN, GILT SCRIPT TITLE TO TURQUOISE GROUND EXAMPLE

12 in. (30.5 cm.) diameter overall

(3)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**205**  
**TWO SOVIET PORCELAIN TEACUPS**

ONE BY THE IMPERIAL PORCELAIN FACTORY, 1888, PERIOD OF ALEXANDER III, GREEN PRINTED MARK, THE DECORATION BY THE STATE PORCELAIN FACTORY, PETROGRAD, 1924, BLACK PRINTED MARK; THE OTHER WITH FAINT MARK

The first painted with acorns, possibly by Varvara Freze, the second with a stylised vase of flowers

(2)

£1,000-2,000

\$1,300-2,400

€1,200-2,200

**206**  
**A RUSSIAN PORCELAIN PART COFFEE-SERVICE**

CIRCA 1820, BLUE C.B TO WATER JUG

The coffee-pot - 10¾ in. (27.3 cm.) high

(3)

£1,000-2,000

\$1,300-2,400

€1,200-2,200



205



206









216

■ 216

**A RUSSIAN PORCELAIN GREEN-GROUND PART TEA-SERVICE**

BY THE GARDNER FACTORY, LATE 19TH CENTURY, IRON RED FACTORY MARKS

The teapot - 5 in. (12.8 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

218

**A PAIR OF RUSSIAN PORCELAIN CABINET PLATES**

BY THE IMPERIAL PORCELAIN FACTORY, EARLY 19TH CENTURY, PERIOD OF NICHOLAS I, BLUE FACTORY MARKS AND GILT D. NO. 2.

9½ in (23.8 cm.) wide

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



217

217

**A RUSSIAN PORCELAIN VASE**

BY THE IMPERIAL FACTORY, PERIOD OF NICHOLAS II, 1913, GREEN PRINTED FACTORY MARK

7½ in. (29.5 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

219

**A FRENCH GILT BRONZE AND CHAMPLEVE ENAMEL STRIKING MANTEL CLOCK**

LATE 19TH CENTURY

15½ in. (39.5 cm.) high;

9 in. (23 cm.) wide; 6 in. (15 cm.) deep

£1,000-2,000

\$1,300-2,400

€1,200-2,200



219



218



220

■220  
**A BRUSHED CHROME, BRASS AND GLASS CIRCULAR CENTRE TABLE**

MID-20TH CENTURY, IN THE MANNER OF MAISON JANSEN

With hoof feet

28 in. (71 cm.) high; 53 in. (134.5 cm.) diameter

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■221  
**A CALAMANDER AND CHROME-PLATED DISPLAY CABINET**

MID 20TH CENTURY

With four adjustable glass shelves

65¾ in. (167 cm.) high; 41¼ in. (105 cm.) wide;

15½ in. (39 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



221



222

■222  
**A MURANO GLASS COMPOSITE PART TABLE-SERVICE**  
 EARLY 20TH CENTURY, SOME MARKED FOR NASON AND MORETTI

Comprising: a water-jug, ten champagne-flutes, thirteen large red wine glasses, four smaller, fourteen white wine glasses, twelve smaller white glasses, ten smaller, fourteen rinsers

£1,800-2,500

\$2,300-3,100

€2,000-2,800

■223  
**A PAIR OF ENGLISH SATINWOOD WATERFALL BOOKCASES**

EARLY 20TH CENTURY

With rosewood crossbanding

56¾ in. / 914 cm.) high; 36 in. (91.5 cm.) wide;

14½ in. (37 cm.) deep

£4,000-6,000

(2)

\$4,900-7,300

€4,500-6,700



223





224

■ 224  
**A PAIR OF HOLOPHANE CEILING LIGHTS**  
 MID-20TH CENTURY

The moulded lights with metal mounts  
 26 in. (66 cm.)

£2,000-3,000

(2)

\$2,500-3,700  
 €2,300-3,300



225

THE PROPERTY OF A LADY

■ 225  
**A LARGE PERSPEX COFFEE TABLE**  
 BY CAREW JONES, LONDON, MODERN

16 in. (40.5 cm.) high; 59¼ in. (150.5 cm.) wide;  
 59½ in. (150 cm.) deep

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700



226

■ 226  
**A WOVEN WOOL SALVADOR DALI TAPESTRY 'THE PERSISTENCE OF MEMORY'**

CREATED BY SUZY LANGLOIS, CIRCA 1980

With original label by Dali numbered 180 of 500  
 55 x 65 in. (140 x 165 cm.)

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700

■ 227  
**A VINTAGE FRENCH 'TABLE FOOTBALL' GAME**  
 MID 20TH CENTURY, BY ETABLISSEMENT JACQUET,  
 LE HAVRE

36½ in. (93 cm.) high; 54½ in. (138.5 cm.) wide;  
 29¼ in. (74.5 cm.) deep

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



227





228



229



230



231

**228**

**A HERVE VAN DER STRAETEN (B.1965) BLACK AND GOLD PATINATED BRONZE TABLE LAMP WITH SHADE**

'LAMPE VOLUBILE' NO.321, CIRCA 2006, STAMPED HV MONOGRAM

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**229**

**A PATRICK NORDSTROM (1870-1929) FOR ROYAL COPENHAGEN, CELADON-GLAZED PORCELAIN VASE WITH BRONZE BASE AND COVER BY KNUD ANDERSEN**

CIRCA 1923, MAKER'S MARKS AND f221 ON PORCELAIN, AND MAKER'S MARKS AND KA MONOGRAM ON BRONZE BASE

8 $\frac{1}{2}$  in. (22 cm) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**230**

**AN ARNE NORELL (1917-1971) 'ARI' LEATHER AND BRUSHED STEEL CHAIR AND OTTOMAN**

DESIGNED 1973, WITH LABEL FOR 'NORELL MADE IN SWEDEN'

The chair: 32 $\frac{1}{4}$  in. (82 cm.) high;

26 $\frac{1}{2}$  in. (67.3 cm.) wide

The ottoman: 15 $\frac{1}{4}$  in. (38.5 cm.);

19 $\frac{1}{4}$  in. (49 cm.) deep

£1,800-2,500

\$2,300-3,100

€2,000-2,800

**231**

**A HANS BRATTRUD (B. 1933) BRAZILIAN ROSEWOOD DINING TABLE AND SIX 'SCANDIA' CHAIRS**

CIRCA 1965, LABEL FOR HOVE MOBLER STORDAL, MADE IN NORWAY

Table 27 $\frac{3}{8}$  in. (69.5 cm.) high;

62 $\frac{5}{8}$  in. (159 cm.) wide;

39 in. (99 cm.) deep

£3,500-4,500

\$4,300-5,500

€3,900-5,000



232

232

**AN ISAMU NOGUCHI (1904-1989) BAKELITE 'RADIO NURSE' SPEAKER**  
 CIRCA 1937, MOULDED ZENITH RADIO NURSE DESIGN BY NOGUCHI PATENT APPLIED FOR 117 VOLTS-50/60 CYCLE-25 WATTS ZENITH RADIO CORP., CHICAGO

8¼ in. (21 cm.) high

£1,200-1,800

\$1,500-2,200  
 €1,400-2,000



234

233

**A HERVE VAN DER STRAETEN (B.1965) BLACK AND GOLD PATINATED BRONZE TABLE LAMP WITH SHADE**  
 'LAMPE VOLUBILE' NO.320, CIRCA 2006, STAMPED HV MONOGRAM

Lamp without shade 21 in. (51 cm.) high; 29½ in. (74 cm.) wide

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800



233

234

**A PAIR OF BUTTONED AND LACED-CORD LEATHER LOUNGE CHAIRS**

LAST QUARTER 20TH CENTURY

31 in. (79 cm.) high; 39¼ in. (99.5 cm.) wide

(2)

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700

235

**A SHAG PILE RUG**

PROBABLY SWEDISH, THIRD QUARTER 20TH CENTURY

Woven in multi-colours, short field with long pile border  
 97¼ in. (247 cm.) x 61½ in. (156 cm.)

£1,500-2,000

\$1,900-2,400  
 €1,700-2,200



235



236

■236

AN ICO PARISI (1916-1996) RADIAL VENEERED MAHOGANY FLIP-TOP CARD TABLE

CIRCA 1960, GREEN BAIZED UNDERSIDE TO TOP

31½ in. (79 cm.) high; 40 in. (101.5 cm.) diameter

£1,500-2,500

\$1,900-3,100

€1,700-2,800

237

AN ANGELO LELLI BRASS, PATINATED AND ENAMELLED STEEL 'COBRA' TABLE LAMP

DESIGNED 1962, MADE BY ARREDOLUCE

Central globe is magnetic and position adjustable, includes brass cap for lightbulb

24¾ (62 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000



237

■238

AN ICO PARISI (1916-1996) TEAK DINING TABLE WITH BOWED TOP FOR MIM

CIRCA 1960, WITH INSET LABEL 'MIM ROMA'

28½ in. (72.5 cm.) high; 94 in. (239 cm.) wide; 41¼ in. (104.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



238





239

■ **239**  
**AN ITALIAN BEECH AND UPHOLSTERED WINGBACK CHAIR WITH BRASS SABOTS**  
 THIRD QUARTER 20TH CENTURY

32¼ in. (82 cm.) high;  
 32¼ in. (82 cm.) wide

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300



240

■ **240**  
**A FONTANA ARTE GLASS AND BRASS CEILING LIGHT**  
 CIRCA 1940

38 in. (96.5 cm.) high

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300

■ **241**  
**A PIERO FORNASETTI (1913-1988) UNIQUE 'GRECA' CHEST OF DRAWERS ON BRASS FEET**  
 DESIGNED 1950S, PRODUCED BY ATELIERS FORNASETTI IN 1975, LITHOGRAPHICALLY DECORATED AND HAND-PAINTED, LABELLED

33¼ in. (84.5 cm.) high;  
 39½ in. (100 cm.) wide;  
 22 in. (56 cm.) deep

£7,000-10,000      \$8,600-12,000  
 €7,800-11,000



241



242

■ **242**  
**A KIM MOLTZER (B. 1938) PATINATED CAST BRONZE 'GUNNERA LEAF' STOOL**

CIRCA 1980, SIGNED WITH ARTIST MONOGRAM TO BASE

26 $\frac{1}{2}$  in. (67 cm.) high; 24 $\frac{3}{4}$  in. (63 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300



245

■ **243**  
**AN ARCHIE SHINE FOR HEALS BRAZILIAN ROSEWOOD DRUM DINING TABLE WITH FOUR DRAWERS**

CIRCA 1960S, CIRCULAR LABEL HEAL FURNITURE ARCHIE SHINE DESIGN

28 in. (71 cm.) high; 55 $\frac{3}{4}$  in. (141.5 cm.) diameter

£1,000-1,500

\$1,300-1,800

€1,200-1,700



243

■ **244**  
**A PAUL EVANS (1931-1987) ASH AND POLISHED STEEL COFFEE TABLE**

CIRCA 1970

16 $\frac{1}{2}$  in. (42 cm.) high; 42 $\frac{1}{2}$  in. (107 cm.) square

£1,500-2,500

\$1,900-3,100

€1,700-2,800



244

**245**  
**A PIERRE DELBÉE FOR MAISON JENSEN TABLE LAMP**  
 CIRCA 1965

Painted metal and shells: *Chicoreus ramosus* and *Acanthocardia* sp.

26 in. (66 cm.) high excluding the shade

£3,000-5,000

\$3,700-6,100

€3,400-5,500



246

■246  
AN ART DECO WROUGHT IRON AND  
ALABASTER FLOOR LAMP WITH  
OPENWORK BASE  
CIRCA 1930

71¼ in. (181 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300



247



248

■248  
A PAIR OF FRENCH ZEBRAWOOD  
AND ROSEWOOD-INLAID BLACK  
LACQUER CARD TABLES  
LATE 20TH CENTURY

27¾ in. (70.5 cm.) high;

19½ in. (49.5 cm.) square (closed) (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

247  
A MINTONS PATE SUR PATE TWO-  
HANDLED VASE  
CIRCA 1885, PRINTED FACTORY  
MARK

8½ in. (21.2 cm.) high

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

By repute, The Hotel Ambassador, Paris.

■249  
A PIERRE CARDIN (B. 1922)  
BURLWOOD 'FAN' COFFEE TABLE  
MID-20TH CENTURY, SIGNED  
'PIERRE CARDIN 12/80'

16 in. (40.5 cm.) high; 27½ in. (70 cm.) wide;  
33½ in. (85 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800



249





250

■250

**A GEORGE NELSON (1908-1986) WALNUT, WHITE LAMINATE AND CHROMED METAL 'SWAG LEG' DESK**  
 CIRCA 1960S, MAKER'S LABEL 'HERMAN MILLER ZEELAND, MICH.'

Coloured partitions and sliding drawers with removable plastic trays

34½ in. (87.5 cm.) high; 39 in. (99 cm.) wide;  
 28½ in. (72.4 cm.) deep

£1,500-2,000

\$1,900-2,400

€1,700-2,200



253

■253

**A SWISS RHODIUM-PLATED ATMOS CLOCK**

JAEGER-LECOULTRE, SWITZERLAND, MID-20TH CENTURY, ATMOS III, NO. 26762, CALIBRE 519

9 ¼ in. (23.5 cm.) high; 8 ¼ in. (21 cm.) wide; 6 ¼ in. (16 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



251

■251

**A VICTOR ROMAN (1937-1995) PATINATED BRONZE AND GLASS 'TAUREAU' COFFEE TABLE**

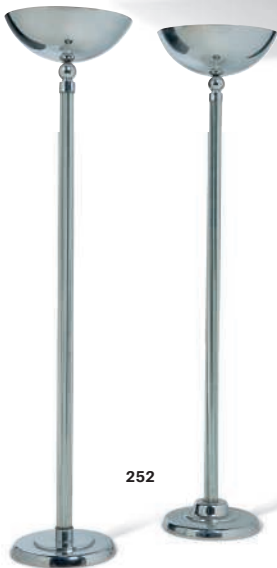
20TH CENTURY, BRONZE SIGNED 'V. ROMAN 8/8'

Glass 12¾ in. (32.5 cm.) high; 63 in. (160 cm.) wide;  
 39¾ in. (100 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



252

■252

**A PAIR OF ART DECO CHROMIUM PLATED UP-LIGHTER FLOOR LAMPS WITH GLASS ROD COLUMNS**

CIRCA 1935

70 in. (178 cm.) high

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

■-254

**AN OLE WANSCHER (1903-1985),  
ATTRIBUTED, ROSEWOOD  
CABINET WITH TAMBOUR SLIDING  
DOORS**

1960S

60 in. (152.5 cm.) high; 77¼ in. (197.5 cm.)  
wide; 18½ in. (47 cm.) deep

£3,000-5,000

\$3,700-6,100

€3,400-5,500



254



255

■255

**AN AMERICAN POLISHED  
ALUMINIUM AND STEEL AURICON  
PRO-600 SPECIAL MOTION  
CAMERA ON STAND**

BY BACH AURICON, CIRCA 1940

With maker's label for 'Model CM-770 /  
No. 72366', on adjustable tripod stand  
74.1/14 in. (189.2 cm.) high, overall

£15,000-25,000

\$19,000-31,000

€17,000-28,000

■256

**A PAIR OF STEEL AND GLASS  
COFFEE TABLES ADAPTED FROM  
OLD SPOKED MILL WHEELS**  
MODERN

Each 19 in. (48 cm.) high;

48¼ in. (122.5 cm.) diameter

(2)

£2,000-4,000

\$2,500-4,900

€2,300-4,400



256



257



■257  
TWO BRASS HALL LANTERNS  
SECOND HALF 20TH CENTURY

45 in. (115 cm.) high and 33 in. (84 cm.) high

£1,000-1,500

(2)

\$1,300-1,800

€1,200-1,700



258

■258  
A VICTORIAN MALBY'S TERRESTRIAL GLOBE ON  
STAND

LATE 19TH CENTURY

With Malby / George Philip & Son label

43 in. (119 cm.) high, the globe approx 17 in. (43 cm.) diameter

£1,500-2,500

\$1,900-3,100

€1,700-2,800



259

■259  
A GEORGE III MAHOGANY LIBRARY TABLE  
LATE 18TH CENTURY

31¼ in. (79.5 cm.) high; 54½ in. (138.5 cm.) wide;

36 in. (91.5 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000



260

■260  
A GEORGE III MAHOGANY SERPENTINE SERVING  
TABLE

LATE 18TH CENTURY

33¾ in. (86 cm.) high; 72¼ in. (183.5 cm.) wide;

26½ in. (67.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800





261

■261

**A REGENCY MAHOGANY WINE OR HUNT TABLE**

EARLY 19TH CENTURY

28½ in. (72.5 cm.) high; 72½ in. (184 cm.) wide;  
48 in. (122 cm.) deep

£1,500-2,500

\$1,900-3,100  
€1,700-2,800

THE PROPERTY OF A GENTLEMAN (LOTS 262-264)

■262

**AN EARLY VICTORIAN SATINBIRCH STOOL**

CIRCA 1840

19 in. (48 cm.) high; 32 in. (81 cm.) wide; 20 in. (51 cm.) deep

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



262

■263

**A PAIR OF SMALL REGENCY MAHOGANY DOUBLE-SIDED LEATHER-TOP WRITING OR CENTRE TABLES IN THE MANNER OF GILLOWS, EARLY 19TH CENTURY**

Each 29¾ in. (75.5 cm.) high; 27¼ in. (69.2 cm.) wide;

18¾ in. (47.5 cm.) deep

(2)

£4,000-6,000

\$4,900-7,300  
€4,500-6,700

■264

**A GEORGE IV MAHOGANY WRITING TABLE**

CIRCA 1830

28¾ in. (73 cm.) high; 36 in. (91.5 cm.) wide;

23¾ in. (60.5 cm.) deep

£1,200-1,800

\$1,500-2,200  
€1,400-2,000



263



264



265 (part)

■265  
A SET OF FOUR GILT-METAL TWIN-LIGHT WALL APPLIQUES  
SECOND HALF 20TH CENTURY

11½ in. (29 cm.) high (4)  
£800-1,200 \$980-1,500  
€890-1,300



266 (part)

■266  
A SET OF FOUR SOLID BRASS TWIN-LIGHT WALL APPLIQUES  
OF LOUIS XVI STYLE, SECOND HALF 20TH CENTURY

21 in. (53.5 cm.) high, excluding fitments (4)  
£1,000-1,500 \$1,300-1,800  
€1,200-1,700



267 (part)

■267  
A SET OF FOUR GILT-BRASS TWIN-LIGHT WALL APPLIQUES  
IN THE STYLE OF QUENTIN-CLAUDE PITOIN, SECOND HALF 20TH CENTURY

21¼ in. (54 cm.) high, excluding fitments (4)  
£1,500-2,500 \$1,900-3,100  
€1,700-2,800



268

■-268  
AN EARLY VICTORIAN ROSEWOOD AND MIRRORRED SIDE TABLE  
MID-19TH CENTURY

36 in. (91.5 cm.) high; 61 in. (155 cm.) wide; 18 in. (46 cm.) deep  
£3,000-4,000 \$3,700-4,900  
€3,400-4,400



269

■269  
A REGENCY BRASS-INLAID KINGWOOD CARD TABLE  
EARLY 19TH CENTURY, WITH RESTORATIONS

29 in. (74 cm.) high; 36 in. (91.5 cm.) wide; 18 in. (45.5 cm.) deep  
£2,000-3,000 \$2,500-3,700  
€2,300-3,300

PROVENANCE:  
With Eton Antiques, 2012



270



271

■ 270

**A LARGE GILTWOOD MARGINAL PIERCED-CREST MIRROR**

18TH CENTURY AND ADAPTED, ROBERT ADAM STYLE

98 in. (249 cm.) high; 48 in. (122 cm.) wide

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

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

■ -271

**A REGENCY MAHOGANY AND ROSEWOOD CROSS-BANDED DOCUMENT BOX**

EARLY 19TH CENTURY, WITH LATER STEEL LINER

14½ in. (37 cm.) high; 22¼ in. (56.5 cm.) wide;

14¼ in. (36.2 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000

■ 272

**A PAIR OF EBONISED AND GILTWOOD ARMCHAIRS**

OF REGENCY STYLE, FIRST HALF 20TH CENTURY

34½ in. (87.5 cm.) high; 24 in. (61 cm.) wide;

27½ in. (70 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



272



273

■ 273

**A ENGLISH BRASS AND SUEDE CLUB FENDER**

MODERN

21½ in. (54.5 cm.) high; 80¼ in. (204 cm.) wide;

20¼ in. (51.5 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700

■ 274

**A PAIR OF ENGLISH MAHOGANY SIDE CABINETS**

PROBABLY 20TH CENTURY, INCORPORATING 19TH CENTURY ELEMENTS

36¾ in. (93.5 cm.) high; 43¾ in. (111 cm.) wide;

21¼ in. (54 cm.) deep

£3,000-4,000

(2)

\$3,700-4,900

€3,400-4,400



274







275



276

**275**  
**A COMPOSITE HEREND 'ROTSCHILD BIRD' PATTERN**  
**PART DINNER-SERVICE**

MODERN, BLUE PRINTED AND PAINTED FACTORY MARKS

For full quantities please see [www.christies.com](http://www.christies.com)  
 The sauce-tureen - 10½ in. (26.8 cm.) wide

£3,000-5,000 \$3,700-6,100  
 €3,400-5,500



277

**276**  
**A FRENCH PORCELAIN—MOUNTED ORMOLU STRIKING**  
**MANTEL CLOCK**  
 LATE 19TH CENTURY

16½ in. (42 cm.) high; 12¾ in. (32.5 cm.) wide; 4 in. (10 cm.) deep  
 £1,200-1,800 \$1,500-2,200  
 €1,400-2,000

THE PROPERTY OF A LADY

■ **277**

**A GEORGE I WALNUT AND NEEDLEWORK SOFA**  
 EARLY 18TH CENTURY, THE NEEDLEWORK MODERN

The floral embroidered upholstery a bespoke commission by the Royal School of Needlework, Hampton Court Palace  
 36¼ in. (92 cm.) high; 58½ in. (148.5 cm.) wide;  
 28 in. (71 cm.) deep

£3,000-5,000 \$3,700-6,100  
 €3,400-5,500

THE PROPERTY OF A GENTLEMAN

■ **278**

**AN ENGLISH MAHOGANY PARTNER'S PEDESTAL DESK**  
 BY WILLIAM TILLMAN, OF GEORGE III STYLE, LAST  
 QUARTER 20TH CENTURY

30½ in. (77.5 cm.) high; 65¼ in. (165.5 cm.) wide;  
 41¼ in. (104.5 cm.) deep

£1,500-2,500 \$1,900-3,100  
 €1,700-2,800



278



279

**279**

**TWO MEISSEN MODELS OF PIGEONS**

MID-19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED 468 AND NO. 827

8½ in. (21.7 cm.) high

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,300



281

**281**

**A MEISSEN MODEL OF A PARROT**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED A 43B

16¼ in. (41.1 cm.) high

£3,000-5,000

\$3,700-6,100

€3,400-5,500



280

**280**

**A FRENCH ELM ARCHITECTURAL MODEL OF A STAIRCASE**

MID-20TH CENTURY

24¾ in. (63 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300



282

**282**

**A LATE GEORGE III MAHOGANY BOWFRONT CHEST OF DRAWERS**

EARLY 19TH CENTURY

33¾ in. (85.5 cm.) high; 44 in. (111.5 cm.) wide;

22¾ in. (57.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



283 (part)



284

PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS FOR MR. & MRS. JACK STEINBERG (LOTS 283, 285 & 286, 288)

■283

**A PAIR OF GEORGE III GILTWOOD AND GILT- GESSO WALL APPLIQUES**

CIRCA 1770-80, IN THE MANNER OF ROBERT ADAM

21 in. (53 cm.) high (2)  
 £2,500-4,000 \$3,100-4,900  
 €2,800-4,400

**PROVENANCE:**

Acquired from Frank Partridge & Sons, 144 - 146 New Bond Street, London, 6 February 1968.

PROPERTY FROM THE COLLECTION OF TOM CRAIG (LOTS 129, 284, 287 & 292)

■284

**A PAIR OF CARVED BEECHWOOD FIGURES OF VENUS**

SECOND HALF 18TH CENTURY, LATER ADAPTED TO LAMPS

21 in. (53.5 cm.) high, excluding fitment (2)  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**PROVENANCE:**

Edward James Esq., West Dean Park; Christie's house sale, 2 - 6 June 1986, lot 279.

■285

**A GEORGE III MAHOGANY OPEN ARMCHAIR**

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1760

35 in. (89 cm) high; 23½ in. (59.5 cm.) wide; 27¾ in. (70.5 cm.) deep

£1,500-2,500 \$1,900-3,100  
 €1,700-2,800

**PROVENANCE:**

Probably acquired from Pratt & Sons Ltd. 158 & 160 Brompton Road, London, 12th March 1947.

The chair pattern corresponds to a mahogany

■286

**A GEORGE III MAHOGANY TRIPOD TABLE**

CIRCA 1760, POSSIBLY IRISH

26 in. (66 cm.) high; 23½ in. (59.5 cm.) diameter

£2,000-3,000 \$2,500-3,700  
 €2,300-3,300

PROPERTY FROM THE COLLECTION OF TOM CRAIG (LOTS 129, 284, 287 & 292)

■287

**A PAIR OF GILTWOOD SOFAS**

ONE GEORGE III, CIRCA 1780, THE OTHER LATE 19TH CENTURY

36½ in. (93 cm.) high; 75 in. (195 cm.) wide; 28½ in. (72.5 cm.) deep

£3,000-5,000 \$3,700-6,100  
 €3,400-5,500

**PROVENANCE:**

Acquired from Mallett Antiques, London, March 1968.



285



286



287





288

**■ 288**  
**A SET OF FOUR GEORGE III MAHOGANY OPEN**  
**ARMCHAIRS**  
 CIRCA 1780

One stamped 'H.G. TRIGGS ESQ', two stamped 'COC' and one stamped 'G'  
 36¾ in. (93.5 cm.) high; 23½ in. (59.5 cm.) wide;  
 25¼ in. (64 cm.) deep (4)  
 £3,000-5,000 \$3,700-6,100  
 €3,400-5,500

**PROVENANCE:**  
 Acquired from Mallett & Son, 40 New Bond Street, London, 30  
 September 1947.

THE COLLECTION OF THE LATE PETER ASCROFT, SHERFORD HOUSE, BROMYARD,  
 HEREFORDSHIRE (LOTS 290 & 291)

**■ -290**  
**A PAIR OF REGENCY REVIVAL ROSEWOOD AND**  
**GILTWOOD SIDE TABLES**  
 EARLY 20TH CENTURY

35 ½ in. (90 cm.) high; 36 in. (91 cm.) wide; 22 ½ in. (57 cm.) deep (2)  
 £1,500-2,000 \$1,900-2,400  
 €1,700-2,200



290



**289**  
**A FRENCH BRONZE FIGURE OF DIANA DE GABIES**  
 AFTER THE ANTIQUE, CAST BY FERDINAND  
 BARBEDIENNE, LATE 19TH CENTURY

17¼ in. (44 cm.) high  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700



289

**■ -291**  
**A GEORGE III BRASS-MOUNTED ROSEWOOD,**  
**MAHOGANY AND MARQUETRY SERPENTINE**  
**COMMODE**  
 LATE 18TH CENTURY

31 ½ in. (80 cm.) high; 40 ¼ in. (102 cm.) wide;  
 22 ¾ in. (58 cm.) deep  
 £1,500-2,500 \$1,900-3,100  
 €1,700-2,800



291



292

PROPERTY FROM THE COLLECTION OF TOM CRAIG  
(LOTS 129, 284, 287 & 292)

■-292  
**A GEORGE III SATINWOOD AND  
 ROSEWOOD CROSSBANDED  
 PERSONAL WEIGHING MACHINE**  
 BY THOMAS WEEKS, LATE 18TH  
 CENTURY, AFTER THE DESIGN BY  
 JOHN JOSEPH MERLIN

With brass plaque engraved 'Made at  
*Weeks's R'L Museum, Titchborne St*  
 53½ in. (136 cm.) high; 13 in. (33 cm.)  
 wide; 14½ in. (37 cm.) deep

£1,000-1,500      \$1,300-1,800  
 €1,200-1,700

**PROVENANCE:**  
 Acquired from Hotspur, London, 15  
 January 1972.

**LITERATURE:**  
 Christopher Gilbert, 'Some Weeks  
 Cabinets Reconsidered', *The  
 Connoisseur*, May 1971, p. 13, similar



293

■293  
**A TERRACOTTA FIGURE OF ATLAS**  
 EARLY 20TH CENTURY

29¾ in. 975.5 cm.) high

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

■295  
**A PAIR OF LARGE CHINESE STONE  
 LION ORNAMENTS**  
 18TH / 20TH CENTURY

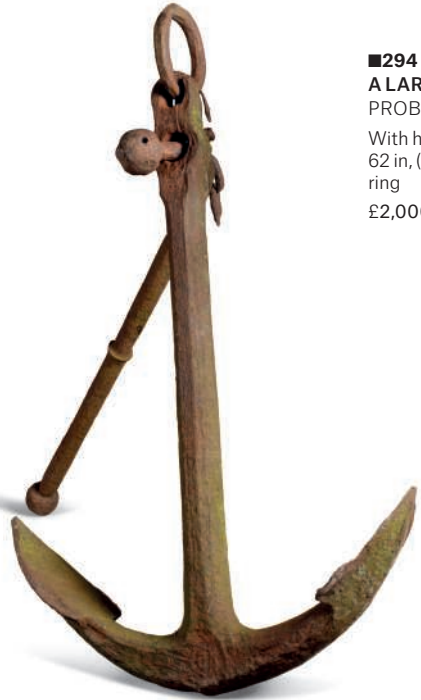
On integral plinths  
 41 in. (104 cm.) high (2)

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300

■294  
**A LARGE IRON ANCHOR**  
 PROBABLY 18TH CENTURY

With hinged strut acting as a support  
 62 in. (158 cm.) high excluding the top  
 ring

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300



294



295



296



■ **296**  
**A MATCHED PAIR OF MAHOGANY  
 'CUTLERY' OR OCCASIONAL TABLES**  
 LATE 20TH CENTURY, ONE STAMPED  
 J.W.HETHERINGTON LANCASTER

Each 24½ in. (62 cm.) high;  
 20 in. (51 cm.) wide; 13 in. (33 cm.) deep (2)  
 £1,200-1,800 \$1,500-2,200  
 €1,400-2,000



297

■ **297**  
**A VICTORIAN GREEN-PAINTED  
 WROUGHT-IRON GARDEN GAMES  
 SEAT**  
 LATE 19TH CENTURY

34 in. (89 cm.) high; 62 in. (157.5 cm.) wide;  
 29 in. (74 cm.) deep  
 £1,500-2,500 \$1,900-3,100  
 €1,700-2,800



298

■ **298**  
**A LATE VICTORIAN BUTTONED  
 LEATHER CHESTERFIELD SOFA**  
 LATE 19TH CENTURY

31½ in. (80 cm.) high; 83 in. (211 cm.) wide;  
 36 in. (91.5 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



299

■ **299**  
**TWO REGENCY STEEL FENDERS**  
 EARLY 19TH CENTURY

One pierced and engraved, and one bow front  
 with applied paterae  
 60 in. (153 cm.) and 57 in. (145 cm.) long (2)  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300







300

**300**  
**A FRENCH BRASS BUTTERFIELD DIAL**

BY P. LE MAIRE, PARIS, CIRCA 1740

Engraved on both sides and signed, leather case  
 3 7/8 in. (8 cm.)

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700

**PROVENANCE:**

Prince and Princess Henry de la Tour D'Auvergne Lauraguais,  
 Sotheby's London, 3 May 2012, lot 249



302

**302**  
**A GILT BRASS QUARTER REPEATING TABLE TIMEPIECE WITH ALARM**

BY FERDINAND ENGELSCHALK, PRAGUE, CIRCA 1700

4 in. (10 cm.) wide in later leather case

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300

**PROVENANCE:**

From the Collection of Prince and Princess Henry De la Tour  
 d'Auvergne Lauraguais, Sotheby's London, 03 May 2012,  
 lot 252.

Prince Maximilien de Saxe, 1838.

The clock with two old paper labels inscribed 'pendule  
 provenant de la succession de prince Maximilien de Saxe  
 1838, pere du Roi Jean'



301

**\*301**  
**A LOUIS-PHILIPPE ORMOLU ORIENTALIST STRIKING MANTEL CLOCK**

GILLION, PARIS, SECOND QUARTER 19TH CENTURY

18. 7/8 in. (47.5 cm.) high; 13 3/4 in. (35 cm.) wide;  
 4 3/4 in. (12 cm.) deep

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800



303

**303**  
**A FRENCH ORMOLU AND PATINATED BRONZE TIMEPIECE 'AU BON SAUVAGE'**

OF EMPIRE STYLE, 19TH CENTURY, THE ENGLISH TIMEPIECE MOVEMENT PROBABLY ASSOCIATED

14 in. (35.5 cm.) high; 10 1/4 in. (26 cm.) wide; 4 1/4 in. (11 cm.) deep

£1,200-1,800

\$1,500-2,200  
 €1,400-2,000



304



■ 304  
A PAIR OF MAHOGANY WING ARMCHAIRS  
OF GEORGE III STYLE, LATE 20TH CENTURY

43¼ in. (110 cm.) high; 34 in. (86.5 cm.) wide; 31 in. (79 cm.) deep  
(2)

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



306

■ 306  
A GEORGE III MAHOGANY TILT-TOP BREAKFAST TABLE  
EARLY 19TH CENTURY

26¾ in. (68 cm.) high; 46¾ in. (119 cm.) diameter

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



305

■ -305  
A REGENCY MAHOGANY, ROSEWOOD CROSSBANDED  
AND LINE-INLAID BOW-FRONT CHEST  
EARLY 19TH CENTURY

39½ in. (100.5 cm.) high; 45 in. (114.5 cm.) wide;  
24¾ in. (63 cm.) deep

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



307

■ -307  
A REGENCY GILT-METAL MOUNTED ROSEWOOD AND  
MARBLE-TOPPED SIDE CABINET  
EARLY 19TH CENTURY

35 in. (89 cm.) high; 35¾ in. (91 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

\$2,500-3,700  
€2,300-3,300



308

FROM THE PRIVATE COLLECTION OF AKKO VAN ACKER (LOTS 308-310)

**308**  
A GEORGE III BLUE JOHN SOLID VASE

LATE 18TH CENTURY

The finial associated  
13.3/4 in. (35 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700



309

**309**  
A GEORGE III BLUE JOHN AND JASPER SOLID VASE

LATE 18TH CENTURY

11½ in. (29 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700



310

**310**  
A FRENCH ORMOLU-MOUNTED BLUE JOHN SOLID VASE

19TH CENTURY

Probably adapted from a *cercle en tournant*

18½ in. (47 cm.) high

£1,500-2,500

\$1,900-3,100

€1,700-2,800



311

**\*311**  
A PAIR OF FRENCH BRONZE AND GILT DECORATED FIGURES OF EGYPTIAN MAIDENS

LATE 19TH CENTURY

On malachite veneered plinths

16½ in. (42 cm.) high (2)

£3,000-5,000

\$3,700-6,100

€3,400-5,500





312

**■ 312**  
**A PAIR OF REGENCY EBONISED  
 AND PAINTED ARMCHAIRS**

BY JOHN GEE, CIRCA 1805-1810

Stamped with the JG device

Each 32¾ in. (83 cm.) high (2)

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300



313

**■ 313**  
**A GEORGE II GILTWOOD MIRROR**  
 MID 18TH CENTURY

43 in. (109 cm.) high;  
 23½ in. (60 cm.) wide

£1,500-2,500      \$1,900-3,100  
 €1,700-2,800



314



**■ 314**  
**A PAIR OF EBONISED AND PARCEL-  
 GILT MIRRORED MARBLE-TOP  
 CONSOLE TABLES**

ONE 19TH CENTURY, ONE 20TH  
 CENTURY, BOTH WITH NEW  
 MARBLES

Each 34 in. (86.5 cm.) high;  
 38¼ in. (97 cm.) wide;  
 15½ in. (39.5 cm.) deep (2)

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300

**■ 315**  
**A GEORGE III MAHOGANY  
 PEDESTAL PARTNER'S DESK**  
 LATE 18TH CENTURY

32 in. (81 cm.) high; 52 in. (132 cm.) wide;  
 39 in. (99 cm.) deep

£2,000-3,000      \$2,500-3,700  
 €2,300-3,300



315



316



317



318

■ 316

**A PAIR OF BROWN BUTTONED LEATHER ARMCHAIRS**  
SECOND QUARTER 20TH CENTURY

30¼ in. (77 cm.) high; 38½ in. (98 cm.) wide; 30 in. (76 cm.) deep  
(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

PROPERTY OF A LADY

■ 317

**A GEORGE II GILTWOOD PIER MIRROR**  
SECOND QUARTER 18TH CENTURY

74 x 32 in. (188 x 81.5 cm.)

£2,500-4,000

\$3,100-4,900

€2,800-4,400

**PROVENANCE:**

Christie's, London, 9 March 2006, The Legend of Dick Turpin Part I, lot 72.



319

■ 318

**A GEORGE III MAHOGANY CHEST OF DRAWERS**  
MID-18TH CENTURY

36½ in. (92.5 cm.) high; 37¾ in. (96 cm.) wide;  
19¼ in. (49 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000

■ 319

**A VICTORIAN MAHOGANY PARTNERS' PEDESTAL DESK**  
MID-19TH CENTURY

30 in. (76 cm.) high; 74 in. (188 cm.) wide;  
50¾ in. (129 cm.) deep

£3,000-5,000

\$3,700-6,100

€3,400-5,500



320



321



322

**\*320**

**A PAIR OF FRENCH CHAMPLEVE ENAMEL TABLE OIL LAMPS**

CIRCA 1880

On onyx bases

11 in. (28 cm.) high

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**\*321**

**A PAIR OF FRENCH ROUGE MARBLE, GILT AND PATINATED BRONZE LAMPS**

20TH CENTURY

22½ in. (57 cm.) high

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**■\*322**

**A PAIR OF FRENCH EARTHENWARE AND GILT-METAL MOUNTED OIL-LAMPS**

CIRCA 1880

Simulating cloisonne enamel

24½ in. (62 cm.) high

(2)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**■-323**

**A FRENCH GILT-METAL MOUNTED KINGWOOD AND ROSEWOOD SEMAINIER**

THIRD QUARTER 19TH CENTURY

47¾ in. (121.5 cm.) high; 25½ in. (64.7 cm.) wide;

11¼ in. (28.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



323





324



325

**324**  
**A PAIR OF SILVER AND OAK**  
**PHOTOGRAPH FRAMES**  
**EMBOSSD WITH FIGURES BY A**  
**WATER MILL**

MARK OF CHARLES S. GREEN &  
 CO LTD, BIRMINGHAM 1905, WITH  
 INSCRIPTION

8½ in. (21.5 cm.) high (2)  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300

**325**  
**AN ITALIAN CARVED MARBLE BUST**  
**OF AN ALLEGORY OF SATIRE**

ATTRIBUTABLE TO DANTE ZOI,  
 CIRCA 1900

Carved with a sash inscribed 'CATIGAT  
 RIDENDO MORES'

23¾ in. (60.5 cm.) high  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



326



■ **326**  
**A SET OF SIX NORTH ITALIAN**  
**WALNUT CHAIRS**

17TH CENTURY AND LATER,  
 PROBABLY LIGURIA

Together with a 17th century Tuscan  
 walnut and burr-walnut high-back chair

44½ in. (113 cm.) high;  
 19¾ in. (50 cm.) wide;  
 16 in. (41 cm.) deep (7)  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700



327

■ **327**  
**A NORTH ITALIAN WALNUT TABLE**  
 17TH CENTURY AND LATER,  
 PROBABLY TUSCANY

34 in. (86 cm.) high; 123 in. (312 cm.)  
 long; 39 in. (99 cm.) deep  
 £3,000-5,000 \$3,700-6,100  
 €3,400-5,500

**328**

**AN ITALIAN GILT-BRONZE URN  
ADAPTED AS A TABLE LAMP**

BY BENEDETTO BOSCHETTI, CIRCA  
1860

Signed 'B. BOSCHETTI ROMA'  
22 in. (56 cm.) high, overall

£1,500-2,500 \$1,900-3,100  
€1,700-2,800



328

A VILLA IN TUSCANY PROPERTY OF A GENTLEMAN

■ **329**

**A WHITE MARBLE BUST OF  
MARGUERITE REYNIER**

BY JULES OR JEAN-PAUL  
FRANCESCHI FRENCH, LATE 19TH  
CENTURY

Signed 'J. FRANCESCHI', with modern  
printed label 'Marguerite Reynier épouse  
Couriot'

25 in. (64 cm.) high, excluding socle

£1,000-1,500 \$1,300-1,800  
€1,200-1,700



329

■ **330**

**A BURR-OAK, SATINWOOD,  
SANTOS ROSEWOOD AND WHITE-  
PAINTED CONSOLE TABLE**

THE BASE 20TH CENTURY, THE TOP  
MODERN

31 7/8 in. (81 cm.) high;  
58 in. (147.5 cm.) wide;  
24 1/2 in. (62 cm.) deep

£2,000-3,000 \$2,500-3,700  
€2,300-3,300



330

A VILLA IN TUSCANY PROPERTY OF A GENTLEMAN

■ **331**

**A SET OF NINETEEN NORTH  
ITALIAN PARCEL-GILT MAHOGANY  
DINING CHAIRS**

SEVEN CHAIRS CIRCA 1820-30,  
TWELVE OF A LATER DATE

33 1/2 in. (85 cm.) high;  
17 1/2 in. (45 cm.) wide;  
18 1/2 in. (47 cm.) deep

£5,000-8,000 \$6,200-9,800  
€5,600-8,900

(19)



331



332



333



334



335

**\*332**

**A PAIR OF FRENCH GILT AND PATINATED BRONZE FIVE-BRANCH CANDELABRA**  
CIRCA 1880

27 in. (69 cm.) excluding fittings; 40 in. (102 cm.) high including fittings (2)

£2,000-3,000 \$2,500-3,700  
€2,300-3,300

THE PROPERTY OF A SPANISH COLLECTOR

**333**

**A PAIR OF MEISSEN PORCELAIN SEVEN-LIGHT CANDELABRA**

CIRCA 1880, BLUE CROSSED SWORDS MARKS, BOTH WITH PRESSNUMMERN 50, INCISED 200

26 in. (66 cm.) high; 13½ in. (34 cm.) diameter (2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700

**\*334**

**A FRENCH ORMOLU AND CHAMPLEVE ENAMEL THREE-PIECE STRIKING CLOCK GARNITURE**

CIRCA 1870

Comprising a mantel clock and associated pair of four-light candelabra

The clock: 17 in. (43 cm.) high; 9½ in. (24 cm.) wide; 7 in. (18 cm.) deep

The candelabra: 20½ in. (51.5 cm.) high (3)

£1,500-2,500 \$1,900-3,100  
€1,700-2,800

**■ 335**

**A PAIR OF FRENCH GILT-METAL-MOUNTED AMARANTH AND PARQUETRY BEDSIDE CUPBOARDS**

BY EMILE LÉGER, PARIS, THIRD QUARTER 19TH CENTURY

Indistinctly stencilled 'E.LEGER'

31 in. (79 cm.) high; 12 in. (30.5 cm.) wide; 11¼ in. (30 cm.) deep (2)

£4,000-6,000 \$4,900-7,300  
€4,500-6,700





■336

**A FRENCH ORMOLU AND GLASS TWENTY-FOUR-LIGHT CHANDELIER**

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1900

Stamped 'BACCARAT'

46 in. (117 cm.) high; 34 in. (86.5 cm.) diameter

£10,000-15,000

\$13,000-18,000

€12,000-17,000



337

■337  
**A FRENCH GILT-METAL MOUNTED MAHOGANY AND GILT-TOOLED LEATHER DESK**  
 BY MERCIER FRERES, PARIS, LATE 20TH CENTURY

30 in. (76 cm.) high; 72¾ in. (185 cm.) wide;  
 34½ in. (87.5 cm.) deep

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



338

■338  
**A PAIR OF GILT-METAL-MOUNTED FIXED-SHELF MAHOGANY OPEN BOOKCASES**  
 LATE 20TH CENTURY, EGYPTIAN REVIVAL STYLE

Each 39½ in. (100.5 cm.) high; 35¼ in. (91 cm.) wide;  
 13½ in. (35 cm.) deep

(2)

£2,500-3,500

\$3,100-4,300  
 €2,800-3,900



339

■339  
**A PAIR OF FRENCH GILT-BRONZE MOUNTED ALABASTER FIORITO COVERED VASES**  
 OF LOUIS XVI STYLE, CIRCA 1900

21¼ in. (54 cm.) high

£2,000-3,000

(2)  
 \$2,500-3,700  
 €2,300-3,300



340

■340  
**A SET OF TEN FRENCH GREY-PAINTED AND LEATHER UPHOLSTERED DINING-CHAIRS**  
 OF LOUIS XVI STYLE, 20TH CENTURY

Including two armchairs

The armchairs 37¼ in. (94.5 cm.) high;  
 22½ in. (57 cm.) wide; 20 in. (51 cm.) deep

(10)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300







346

PROPERTY FROM THE COLLECTION OF THE HON. DAVID MCALPINE

**346**

**A GROUP OF FOUR CHINESE PORCELAIN LAMPS**

THE PORCELAIN 19TH / 20TH CENTURY AND LATER MOUNTED

With flambé, green, blue and brown glazes  
The tallest 17 in. (43 cm.) high, excluding fitment (4)

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



347

**347**

**A NEST OF FOUR VICTORIAN RED AND GILT-JAPANNED TABLES**

THE TABLES LATE 19TH CENTURY, THE JAPANNING MODERN

The largest 27¼ in. (69.5 cm.) high; 19¾ in. (50 cm.) wide; 12 in. (30.5 cm.) deep (4)

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



348

**348**

**A PAIR OF CHINOISERIE GLAZED TERRACOTTA STANDS**

PROBABLY FRENCH, LATE 19TH CENTURY

30 in. (76 cm.) high (2)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700

**349**

**A PAIR OF LARGE FOUR-DOOR GREEN-JAPANNED AND CHINOISERIE-DECORATED PARCEL-GILT CABINETS**

MODERN, INCORPORATING EARLIER PARTS

Each 36 in. (91 cm.) high; 74 in. (188 cm.) wide; 18½ in. (47 cm.) deep (2)

£12,000-15,000 \$15,000-18,000  
€14,000-17,000



349



350

PROPERTY FROM THE COLLECTION OF THE HON. DAVID MCALPINE

**350**

**A GROUP OF FOUR CHINESE PORCELAIN LAMPS**  
THE PORCELAIN 19TH / 20TH CENTURY AND LATER MOUNTED

Three with red flambé glaze and one with copper red glaze  
The tallest 15½ in. (39 cm.) high, excluding fitment (4)

£1,500-2,500 \$1,900-3,100  
€1,700-2,800

**351**

**A CHINOISERIE FIVE-DRAWER BOW-FRONT CHEST**  
EARLY 19TH CENTURY, THE JAPANING MODERN

41¾ in. (106 cm.) high; 42 in. (107 cm.) wide; 19¾ in. (50 cm.) deep

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



351



352

**352**

**A PAIR OF GILT-BRONZE AND PORCELAIN THREE-BRANCH CHANDELIERS**  
LATE 19TH CENTURY, GREEK REVIVAL

25½ in. (64.8 cm.) high; (2)

£2,000-3,000 \$2,500-3,700  
€2,300-3,300

**353**

**A SATINWOOD AND MARQUETRY DEMI-LUNE TABLE**  
OF GEORGE III STYLE, LATE 19TH CENTURY / EARLY 20TH CENTURY

34¾ in. (88 cm.) high; 45 in. (114 cm.) wide; 19 in. (48 cm.) deep

£1,500-2,500 \$1,900-3,100  
€1,700-2,800



353



354



355 (part)

**354**  
**A PAIR OF ENGLISH CUT-GLASS**  
**'ROCK CRYSTAL' VASES**

LATE 19TH CENTURY,  
 STOURBRIDGE

11 in. (28 cm.) high

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,300

**356**  
**A PAIR OF ROCK CRYSTAL AND**  
**GILTWOOD TABLE LAMPS**

20TH CENTURY

36¼ in. (92 cm.) high, including fitment (2)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

Sotheby's, New York, 8th October, 2004,  
 lot 145.

**355**  
**NINE HAND-COLOURED**  
**ENGRAVINGS OF MONKEYS**

AFTER GEORGE EDWARDS  
 (1694-1773), SECOND HALF 18TH  
 CENTURY

From the book 'Gleanings of Natural  
 History', in later Chinoiserie lacquered  
 frames

18 X 15¼ in. (46 x 38.5 cm.), overall (9)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**357**  
**A PARCEL-GILT AND RED LACQUER**  
**SOFA**

PROBABLY SOUTHEAST ASIAN,  
 FIRST HALF 20TH CENTURY

31½ in. (80 cm.) high; 78½ in. (199.5 cm.)  
 wide; 29 in. (74 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



356



357





358

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**358**  
**A PAIR OF CHINESE CLAY FIGURES**  
**OF A MANDARIN AND A COURT**  
**LADY**  
 EARLY 19TH CENTURY

20½ in. (52 cm.) high (2)  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700

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

**\*360**  
**A FRENCH 'JAPONISME' BRONZE-**  
**MOUNTED ENAMEL TABLE LAMP**  
 CIRCA 1860

Fitted for electricity  
 24 in. (61 cm.) high  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700



361

**\*361**  
**A GREY AND GILT-JAPANNED**  
**SIDEBOARD**

LATE 19TH CENTURY, THE  
 JAPANNING MODERN  
 31 in. (79 cm.) high; 47 in. (119.5 cm.)  
 wide; 20¼ in. (52.5 cm.) deep  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700



359

**\*359**  
**A PAIR OF GILT DECORATED**  
**DECALOMANIA BALUSTER TABLE**  
**LAMPS**  
 20TH CENTURY

34 in. (86.5 cm.) high, overall (2)  
 £1,500-2,500 \$1,900-3,100  
 €1,700-2,800



360



362

**■364**  
**AN UNUSUAL REGENCY MAHOGANY AND EBONISED**  
**LINE-INLAY FIVE-DRAWER CHEST-ON-STAND**  
 EARLY 19TH CENTURY

58 in. (148 cm.) high; 48½ in. (123 cm.) wide; 22 in. (56 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300

**■365**  
**A GEORGE III MAHOGANY SERPENTINE CHEST OF**  
**DRAWERS**  
 LATE 18TH CENTURY

33 in. (83.5 cm.) high; 47½ in. (121 cm.) wide;  
 19¾ in. (50 cm.) deep  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



364

**■362**  
**A FRENCH PASTORAL TAPESTRY**  
 LATE 19TH / EARLY 20TH CENTURY  
 Depicting a courting couple  
 85 in. (216 cm.) high; 114 in. (290 cm.) wide  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**\*363**  
**A FRENCH ORMOLU AND CHAMPLEVE ENAMEL-**  
**MOUNTED ONYX THREE-PIECE CLOCK GARNITURE**  
 BY FERDINAND BARBEDIENNE, TO A DESIGN BY LOUIS  
 CONSTANT SEVIN, PARIS, CIRCA 1860-1870

Comprising a clock surmounted by an urn and a pair of four-  
 light candelabra, the back right foot signed 'F. BARBEDIENNE'  
 The clock: 15 in. (38 cm.) high; 13½ in. (34.5 cm.) wide;  
 9¼ in. (23.5 cm) deep  
 The candelabra: 20 in. (51 cm.) high (3)  
 £2,000-3,000 \$2,500-3,700  
 €2,300-3,300



363



365



366

THE PROPERTY OF A LADY

■ **366**  
**AN EARLY GEORGE III MAHOGANY ARCHITECT'S TABLE**  
 CIRCA 1760

33¼ in. (84.5 cm.) high; 36 in. (91.5 cm.) wide;  
 24¼ in. (61.5 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

Sotheby's, London, 22 April 1994, lot 62.

Christie's, London, 22 April 2001, lot 114.

■ **367**  
**A REGENCY BRASS MOUNTED MAHOGANY, BURR-YEW  
 AND SIMULATED TORTOISESHELL WRITING-CABINET**  
 EARLY 19TH CENTURY, RETAILED BY H. SAMUEL

Stamped 'H. SAMUEL 484 OXFORD ST LONDON'

52¼ in. (134 cm.) high; 36¼ in. (92 cm.) wide;

16¾ in. (43 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700



367



368

THE PROPERTY OF A GENTLEMAN

■ **368**  
**A WILLIAM IV ROSEWOOD LIBRARY TABLE**  
 CIRCA 1830

28¾ in. (73 cm.) high; 48 in. (122 cm.) wide;

25¼ in. (64 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700

■ **369**  
**A REGENCY MAHOGANY BOOKCASE**  
 EARLY 19TH CENTURY

74½ in. (189.5 cm.) high; 36¼ in. (92 cm.) wide;

15¾ in. (40 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300



369





370

**370**  
**AN ITALIAN SERPENTINE BRONZE GROUP OF 'THE WRESTLERS'**

EARLY 20TH CENTURY, AFTER THE ANTIQUE

18 in. (46 cm.) high; 20 in. (51 cm.) long

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



372

**372**  
**A MOSER 'COPENHAGEN' PATTERN PART GLASS-SERVICE**

20TH CENTURY

The jug - 11 in. (28 cm.) high

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300

**\*371**  
**A PAIR OF BRONZE FIGURES OF EGYPTIAN WOMEN**  
 CAST FROM A MODEL BY FRANZ BERGMAN OF VIENNA,  
 CIRCA 1900

Signed 'Nam Greb' and with impressed Bergman makers marks  
 15¼ in. (39 cm.) high (2)

£4,000-6,000

\$4,900-7,300  
 €4,500-6,700



371

**-373**  
**A COLLECTION OF TEN WALKING STICKS**  
 LATE 19TH / EARLY 20TH CENTURY

With handles in ivory, silver, damascene and steel  
 35 in. (89 cm.) high

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300



373



**Georg Jensen (1866-1935)**

Trained as a sculptor and silversmith, Georg Jensen opened his shop in Copenhagen in 1904, selling silver jewellery and holloware. Inspired by nature, but with functionality at its core, Jensen's designs are characterized by a timeless and distinctive naturalist aesthetic. Jensen's early and continued collaboration with other designers, such as Johan Rohde and Harald Neilsen, helped develop the Jensen brand and pushed the firm to stylistic leadership. This association with innovative designers was the key to the firm's success.

**150 Year Anniversary**

2016 sees the 150th anniversary of Georg Jensen's birth. The company continue to produce silver pieces, still influenced by the natural world and characterised by their sleek, modern vision. The brand has come to be epitomized by its quality of craftsmanship and innovative designs.



378

PROPERTY OF A GENTLEMAN (LOTS 378-406)

**378**  
**A FIVE-PIECE DANISH TEA AND COFFEE-SERVICE**  
MARK OF GEORG JENSEN, COPENHAGEN, 1919, 1920  
AND 1925-1932, DESIGNED BY JOHAN ROHDE

no. 88, *marked underneath*  
the tray 22 1/16 in. (56 cm.) wide (5)

£10,000-15,000 \$13,000-18,000  
€12,000-17,000

**379**  
**A DANISH TEA-URN**  
MARK OF GEORG JENSEN, COPENHAGEN, 1920,  
DESIGNED BY JOHAN ROHDE

no. 88, *marked underneath, on rim and cover*  
14 1/4 in. (36 cm.) high

£3,000-5,000 \$3,700-6,100  
€3,400-5,500



379

**380**  
**A DANISH BOWL**  
MARK OF GEORG JENSEN, COPENHAGEN, 1919-1927

no. 234 B, *marked underneath*  
4 3/4 in. (12.25 cm.) diam.  
6 oz. 8 dwt. (200 gr.)

£1,000-1,500 \$1,300-1,800  
€1,200-1,700



380







386

**386**  
**A PAIR OF DANISH TAZZE**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,  
 DESIGNED BY GUNDORPH ALBERTUS

no. 608, *marked underneath*

5 ¼ in. (13.25 cm) diam.

16 oz. 1 dwt. (500 gr.)

(2)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



387

**387**  
**A DANISH BEAKER**

MARK OF GEORG JENSEN, COPENHAGEN, 1919,  
 DESIGNED BY GEORG JENSEN

no. 105, *marked underneath*

6 ¼ in. (16 cm.) high

12 oz. 4 dwt. (383 gr.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



388

**388**  
**A DANISH COMPORT**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1933,  
 WITH ENGLISH IMPORT MARKS FOR 1929

no. 285, *marked underneath and to bowl*

7 ¾ in. (19.5 cm.) high

21 oz. 14 dwt. (675 gr.)

£5,000-8,000

\$6,200-9,800

€5,600-8,900

**389**  
**A DANISH BOWL**

MARK OF GEORG JENSEN, COPENHAGEN, 1924, WITH  
 ENGLISH IMPORT MARKS FOR LONDON, 1923

no. 246, *marked underneath*

5 ½ in. (14 cm.) high

8 oz. 12 dwt. (268 gr.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



389



390

**390**

**A DANISH WINE-COASTER**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1925-1932,  
DESIGNED BY GEORG JENSEN

no. 2A, *marked underneath*

5 7/8 in. (13 cm.) diam.

3 oz. 11 dwt. (110 gr.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000



391

**392**

**A DANISH MUG**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1925-1932, SWEDISH  
IMPORT MARKS, DESIGNED BY  
ARNO MALINOWSKI

no. 524, *marked underneath*

5 1/4 in. (13.25 cm.) high to top of handle

7 oz. 2 dwt. (221 gr.)

£700-1,000

\$860-1,200

€780-1,100

**394**

**A DANISH BEAKER**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1919

no. 60, *marked underneath*

5 1/4 in. (13.5 cm.) high

7 oz. 9 dwt. (231 gr.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**391**

**A DANISH JARDINIÈRE**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1925-1932

no. 283, *marked underneath*

7 3/4 in. (19.5 cm) wide

15 oz. 8 dwt. (479 gr.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

**393**

**A DANISH BOWL AND COVER**

MARK OF GEORG JENSEN,  
COPENHAGEN, 1925-1932

no. 273, *marked to underside of bowl and  
lip of cover*

6 1/2 in. (16.5 cm) diam.

18 oz. 12 dwt. (58 gr.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



392



393



394





395



396

**395**

**A DANISH SILVER PITCHER**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,  
DESIGNED BY JOHAN ROHDE

no. 432, *marked underneath*

9 ¼ in. (23.5 cm)

13 oz. 19 dwt. (434 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



397

**396**

**A DANISH SILVER CONDIMENT-SET**

MARK OF GEORG JENSEN, COPENHAGEN, 1925- 1932,  
WITH ENGLISH IMPORT MARKS FOR LONDON, 1930

nos. 410 and 13, *all marked*

the pepper 3 in. (7.5 cm) high

4 oz. 15 dwt. (148 gr.)

£1,000-1,500

(5)

\$1,300-1,800

€1,200-1,700



398

**397**

**A DANISH BOWL**

MARK OF GEORGE JENSEN, COPENHAGEN, 1925-1932,  
WITH ENGLISH IMPORT MARKS FOR 1924-1925

no. 4, *marked underneath and below lip*

4 ¼ in. (9 cm.) across handles

3 oz. 5 dwt. (101 gr.)

£700-1,000

\$860-1,200

€780-1,100

**398**

**A DANISH MATCH HOLDER**

MARK OF GEORG JENSEN, COPENHAGEN, 1918

no. 204, *marked underneath*

dish 5 ¾ in. (15 cm.) diam.

7 oz. 7 dwt. (228 gr.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



399

**399**

**A DANISH PILL-BOX**

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1927

no. 143, *marked to base*  
1 ½ in. (4 cm.) diam.

£700-1,000



400

**400**

**A DANISH SAUCE-BOAT AND STAND**

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1919

nos. 122 and 11, *marked underneath*  
the sauce boat 5 ¾ in. (14.5 cm) high  
21 oz. 5 dwt. (660 gr.)

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,300

**401**

**A DANISH BOWL**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,  
DESIGNED BY JOHAN ROHDE

no. 6, *marked to foot*  
5 ½ in. (14 cm.) high  
13 oz. 5 dwt. (411 gr.)

£800-1,200

\$980-1,500

€890-1,300

**402**

**A PAIR OF DANISH GOBLETS**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,  
DESIGNED BY GUNDORPH ALBERTUS

no. 572D, *marked underneath*  
3 ½ in. (8.25 cm.) high  
6 oz. 8 dwt. (198 gr.)

£700-1,000

(2)

\$860-1,200

€780-1,100



401



402





403

**403**

**A DANISH CREAM-JUG AND SUGAR-BOWL**

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1919,  
DESIGN BY JOHAN RÖHDE

no. 43, *marked underneath*  
the sugar-bowl 5 ¾ in. (15 cm) high  
19 oz. 18 dwt. (619 gr.)

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,300



405

**405**

**A DANISH SUGAR-BOWL AND COVER**

MARK OF GEORG JENSEN, COPENHAGEN, 1923

no. 234, *marked underneath*  
4 ½ in. (11.5 cm) high  
9 oz. 13 dwt. (300 gr.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**404**

**A DANISH CREAM-JUG**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,  
DESIGNED BY JØRGEN JENSEN

no. 385, *marked underneath*  
4 in. (10 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**406**

**A PAIR OF DANISH BOWLS**

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1920,  
THE OTHER 1925-1932

no. 235, *marked underneath*  
4 in. (10 cm.) wide  
5 oz. 7 dwt. (167 gr.)

£1,500-2,500

(2)

\$1,900-3,100

€1,700-2,800



404



406







407

PROPERTY OF A GENTLEMAN (LOTS 407-410)

**407**

**A DANISH 'CACTUS' PATTERN TABLE-SERVICE**

MARK OF GEORG JENSEN, COPENHAGEN, 1930,  
DESIGNED BY GUNDORPH ALBERTUS

for 8 place settings

132 oz. 5 dwt. (4114 gr.)

£3,000-5,000

(124)

\$3,700-6,100

€3,400-5,500



409

**409**

**A DANISH BOWL**

MARK OF GEORG JENSEN, COPENHAGEN, 1932-44

no. 461B, *marked underneath*

9¾ in. (25 cm.) diam.

32 oz. 18 dwt. (1010 gr.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**408**

**A DANISH SAUCE-BOAT AND LADLE**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944,

nos. 11 and 141, *marked underneath*

the sauce-boat 9¾ in. (24.5 cm.) long

14 oz. 3 dwt. (441 gr.)

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,300

**410**

**A DANISH SAUCE-BOAT**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

no. 177, *marked underneath*

8¾ in. (21 cm.)

11 oz. 14 dwt. (363 gr.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**411**

**AN ITALIAN SILVER CENTREPIECE**

DESIGNED BY GIANMARIA BUCCELLATI, MILAN, 20TH  
CENTURY

*signed GIANMARIA BUCCELLATI, stamped 'ITALY' '925' to the  
underside*

11¾ in. (30 cm.) wide

40 oz. 14 dwt. (1266 gr.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



408



410



411



412



413



414



415

**412**  
**A PAIR OF ART NOUVEAU SILVER AND OAK PHOTOGRAPH FRAMES EMBOSSED WITH KINGFISHERS AND HEIGHTENED WITH LATER ADDED SOFT ENAMELS**

MARK OF WILLIAM NEALE, CHESTER 1905

12¾ in. (32.4 cm.) high x 10½ in. (26.6 cm.) wide (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**\*413**  
**A PAIR OF ITALIAN ORMOLU-MOUNTED PIETRA DURA PLAQUES**

LATE 17TH/18TH CENTURY, PROBABLY FLORENCE, THE FRAME CIRCA 1820-40

9½ in. (24 cm.) high; 7 in. (18 cm.) wide (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**■414**  
**AN UNUSUAL CHINESE MIRROR-DOOR STORAGE CABINET**  
 FIRST HALF 20TH CENTURY

76 in. (193 cm.) high; 53¾ in. (136.5 cm.) wide;

19½ in. (49.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**■415**  
**A VERY LARGE PAIR OF PARCEL-GILT MAHOGANY BOOKCASES**  
 OF REGENCY STYLE, MODERN

129½ in. (329 cm.) high; 82½ in. (209.5 cm.) wide;

18¼ in. (46.5 cm.) deep (2)

£5,000-8,000

\$6,200-9,800

€5,600-8,900



416



417



418



419

■ **416**  
**A GEORGE III LINE-INLAID MAHOGANY SERPENTINE**  
**BEDSIDE TABLE**

CIRCA 1770, AND LATER ADAPTED  
 30 in. (76 cm.) high; 21 $\frac{7}{8}$  in. (55.5 cm.) wide;  
 18 $\frac{7}{8}$  in. (48 cm.) deep  
 £2,000-3,000

\$2,500-3,700  
 €2,300-3,300

■ **417**  
**A GEORGE III MAHOGANY TILT-TOP TRIPOD TABLE**  
 LATE 18TH CENTURY

28 in. (71 cm.) high; 20 $\frac{1}{2}$  in. (52 cm.) diameter  
 £1,000-1,500

\$1,300-1,800  
 €1,200-1,700

■ **418**  
**AN UNUSUAL COCONUT SHELL AND BRASS TABLE**  
 PROBABLY INDIAN, LATE 19TH CENTURY

The brass and shell segments pinned to a wood carcass  
 28 in. (71 cm.) high; 24 in. (61 cm.) diameter

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300

■ **419**  
**A LARGE FRENCH GILTWOOD-FRAMED EIGHT-LEG**  
**SOFA**

LATE 19TH CENTURY  
 34 in. (87 cm.) high; 86 $\frac{1}{2}$  in. (220 cm.) wide;  
 the seat 27 in. (69 cm.) deep

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700





420



421



422



423

**420**

**A PAIR OF FRENCH CHAMPLEVÉ ENAMEL AND GILT-BRONZE URN LAMPS**

BY FERDINAND BARBEDIENNE, CIRCA 1880

Signed, later adapted for electricity

12½ in. (32 cm.) high, excluding fitment

(2)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**421**

**A PAIR OF FRENCH BRONZE FIGURES OF NATIVE AMERICAN HUNTERS**

LATE 19TH CENTURY

18¼ in. (46.5 cm.) high

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**422**

**A PAIR OF VENETIAN GILTWOOD WALL LANTERNS**

FIRST HALF 20TH CENTURY

29 in. (74 cm.) high; 13 in. (33 cm.) deep

(2)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

**423**

**A REGENCY MAHOGANY CHEVAL MIRROR**

EARLY 19TH CENTURY

68½ in. (174 cm.) high; 31 in. (79 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300



424

**\*424**  
**A CONTINENTAL PARCEL-GILT AND GREEN**  
**CHINOISERIE-JAPPANED QUARTER CHIMING TABLE**  
**CLOCK**

20TH CENTURY

24 in. (61 cm.) high; 12 in. (30.5 cm.) wide; 8 3/8 in. (21.5 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700



425

**■425**  
**AN ENGLISH ARTIFICIAL STONE NEO-CLASSICAL**  
**TWIN-HANDLED VASE**  
**EARLY 19TH CENTURY**

With Bacchus mask mounts, later socle

51 1/2 in. (131 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,300



426

**■426**  
**A FRENCH ORMOLU-MOUNTED KINGWOOD FOOT**  
**STOOL**

LATE 19TH CENTURY, NAPOLEON III STYLE

8 3/4 in. (22 cm.) high; 14 1/2 in. (37 cm.) wide; 11 3/4 in. (30 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700



427

**■427**  
**A GEORGE III MAHOGANY SERPENTINE DRESSING**  
**CHEST**

LATE 18TH CENTURY

32 1/4 in. (82 cm.) high; 36 3/4 in. (92 cm.) wide; 24 in. (61 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800



428



429



430



431

■428

**A PAIR OF SATINWOOD AND SANTOS ROSEWOOD PARQUETRY OCCASIONAL TABLES**

MODERN

30 in. (76 cm.) high; 21¼ in. (55 cm.) wide; 15¼ in. (40 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■429

**A STAINED AND CARVED WOOD NOVELTY JARDINIÈRE**

LATE 19TH CENTURY

In the form of crossed halberds  
37 in. (94 cm.) high; 38 in. (97 cm.) long

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■430

**AN EARLY VICTORIAN SIMULATED ROSEWOOD STOOL**

SECOND QUARTER 19TH CENTURY

20 in. (50.5 cm.) high; 48¼ in. (122.5 cm.) wide; 26 in. (66 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■431

**AN INDIAN CARVED AND PIERCED MARBLE SCREEN**

20TH CENTURY

73½ X 52 in. (186 x 132 cm.) overall

£2,000-3,000

\$2,500-3,700

€2,300-3,300





432



434



433



435

**432**  
**A CARVED COCO-DE-MER (LODOICEA MALDIVICA) CONTAINER**

WEST INDIA OR CEYLON, 19TH CENTURY

Silver mounted and with quilted velvet interior  
 19½ in. (50 cm.) high

£3,000-5,000

\$3,700-6,100  
 €3,400-5,500

**434**  
**TWO CEYLONESE PORCUPINE QUILL AND BONE HEXAGONAL BOXES**

LATE 19TH CENTURY

4 in. (10 cm.) high; 8¾ in. (22.25 cm.) diameter (2)

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700

For a similar coco-de-mer see Christie's London, Out of the Ordinary, 05 September 2013, lot 13, £13,750

■ **433**  
**A SYRIAN GEOMETRIC PARQUETRY AND BONE-INLAID CENTRE TABLE**

LATE 19TH / EARLY 20TH CENTURY

31½ in. (80 cm.) high; 30 in. (76 cm.) square

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800

■ **435**  
**AN UNUSUAL GEORGE IV ROSEWOOD AND BRASS-INLAID BREAKFRONT DISPLAY CABINET**

EARLY 19TH CENTURY

67 in. (170 cm.) high; 75 in. (191 cm.) wide; 16 in. (41 cm.) deep

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800

For further information on this lot please see [www.christies.com](http://www.christies.com).



436



438

**436**  
**FOLLOWER OF SIR ANTHONY VAN DYCK**

*The Crucifixion*

oil on copper, unframed  
 13 $\frac{7}{8}$  x 9 $\frac{3}{4}$  in. (35.5 x 24.8 cm.)

£1,500-2,000

\$1,900-2,400  
 €1,700-2,200



437

**437**  
**FLORENTINE SCHOOL, LATE 16TH CENTURY**

*Saint Lucy*

oil on canvas, unframed  
 29 x 22 $\frac{5}{8}$  in. (73.5 x 57.5 cm.)

£3,000-5,000

\$3,700-6,100  
 €3,400-5,500

PROPERTY OF A PRIVATE COLLECTOR

**438**  
**CIRCLE OF GIUSEPPE MARIA CRESPI (ITALIAN, 1665-1747)**

*The Infant Christ as Redeemer*

oil on canvas  
 19 $\frac{1}{2}$  x 16 $\frac{1}{8}$  in. (49.4 x 42.3 cm.)

£2,000-3,000

\$2,500-3,700  
 €2,300-3,300

**PROVENANCE:**

Anonymous sale; Pierre Berge & Associés, Paris, 20 June 2012, lot 11.



439



440

VARIOUS PROPERTIES

**439**

**MANNER OF LUCAS CRANACH**

*Salome receiving the head of Saint John the Baptist*

oil on panel, marouflaged, unframed  
20% x 11% in. (52.3 x 29.9 cm.)

£1,000-2,000

\$1,300-2,400

€1,200-2,200

**440**

**CIRCLE OF CARLO CIGNANI (ITALIAN, 1628-1719)**

*Madonna and Child*

oil on canvas  
39% x 31% in. (99.5 x 80.5 cm.)

£2,500-3,500

\$3,100-4,300

€2,800-3,900

**441**

**FRANCIS DANBY, A.R.A. (IRISH, 1793-1861)**

*Mary Magdalene in the Desert*

signed 'F. DANBY' (lower right)  
oil on canvas  
11% x 16% in. (29.8 x 42.5 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,400



441

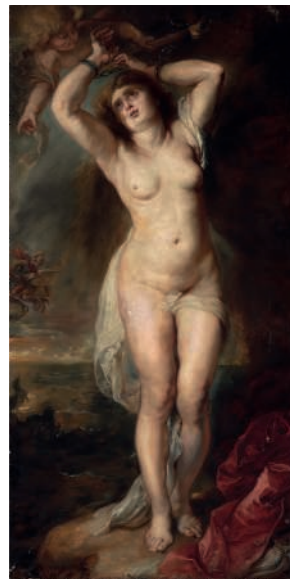




442



443



444

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

■442

**CIRCLE OF LUCA GIORDANO**  
(ITALIAN, 1634-1705)

*Flying cherubs with exotic birds*

oil on canvas, unframed  
77 x 37 in. (195.4 x 93.8 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

VARIOUS PROPERTIES

■443

**AFTER BARTOLOMEO SCHEDONI**

*Cupid reclining in a landscape*

oil on canvas, unframed  
37¾ x 30¼ in. (95.7 x 76.8 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■444

**AFTER PETER PAUL RUBENS**

*Andromeda rescued by Perseus*

signed 'C. Bukowski' (lower left) and  
inscribed 'Clara Bukowski' (on a label  
attached to the reverse)

oil on canvas, unframed  
75¾ x 37¾ in. (191.3 x 95.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

After the painting in the  
Gemäldegalerie, Berlin.

445

**FOLLOWER OF ANTONIO GIANLISI**

*Narcissi, roses, lilies, peonies and other flowers in a sculpted urn, a beaker, an elaborate clock, sweatmeats and cherries on plates on a draped table, with grapes in wicker baskets in an interior*

oil on canvas

22¾ x 29½ in. (57.5 x 74.5 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



445

446

**PIETER WOUWERMAN (DUTCH, 1623-1682)**

*Landscape with hunting party*

oil on canvas

16 x 22½ in. (40.6 x 70 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

P. Larson.

Anonymous Sale; Christie's, London, 12th December 1952, lot 118.



446

447

**DIRCK VERHAERT (DUTCH, 1610-AFTER 1675)**

*A Mediterranean harbour, with travellers on a path*

signed 'DvH' (lower right)

oil on panel

19 x 22¾ in. (57.8 x 48.2 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,400



447



448

THE PROPERTY OF A GENTLEMAN

**448**

**ENGLISH SCHOOL, 16TH CENTURY**

*Portrait of Anne Blythe (1536-1615), wife of Peter Osborn, bust-length, in a black dress with a ruff and gold chain*

with identifying inscription and date 'Aged 44 Painted 1580', 'L. DE. HEERE.' (along the upper edge); and 'Ann Daughter of Blythe and Wife to / Peter Osborn Esq. Died 1615 Aged 79' (along lower edge)

oil on panel

21 x 15¾ in. (53.3 x 40 cm.)

£2,500-3,500

\$3,100-4,300  
€2,800-3,900



449

THE PROPERTY OF A GENTLEMAN

**449**

**ENGLISH SCHOOL, C. 1615**

*Portrait of Dorothy Danvers (1590-1660), half-length, in an embroidered white and red dress, with lace cuffs and ruff, pearl earrings and lace headdress, in a feigned oval*

with identifying inscription 'Dorothy Daughter of Henry (Danvers) Earl of Danby and wife / to Sir Peter Osborn. Kt.' (along upper edge)

oil on panel

30 x 24½ in. (76.2 x 62.3 cm.)

£2,500-3,500

\$3,100-4,300  
€2,800-3,900

For further information on this lot please visit [www.christies.com](http://www.christies.com).

For further information on this lot please visit [www.christies.com](http://www.christies.com).



450

VARIOUS PROPERTIES

■\*450

**DUTCH SCHOOL, CIRCA 1630**

*Portrait of a gentleman, half-length, in a black doublet with lace-trimmed ruff and cuffs, his gloves in his right hand, wearing his sword*

oil on panel

40¾ x 31½ in. (102.8 x 80 cm.)

£2,500-3,500

\$3,100-4,300  
€2,800-3,900



451

**PIETER JANSZ QUAST (DUTCH, 1605-1647)**

*Elegant company in an interior*

oil on panel

6¾ x 8¾ in. (17 x 22.1 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



451

■452

**FOLLOWER OF WILLIAM MARLOW**

*A view of the Great Cascade at Tivoli, with labourers in the foreground and a shepherd tending to his flock beyond*

oil on canvas, unframed

40¾ x 50¾ in. (103 x 127.9 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,400



452

THE PROPERTY OF THE EARL OF ARRAN

■453

**CIRCLE OF SIR JOSHUA REYNOLDS, P.R.A.  
(BRITISH, 1723-1792)**

*A wooded river landscape with two figures in the foreground*

oil on panel

34¼ x 41¼ in. (87 x 106.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



453



454

VARIOUS PROPERTIES

■454

**CIRCLE OF ALEXIS SIMON BELLE (FRENCH, 1674-1734)**

*Portrait of a gentleman, half-length, in a red cloak*

oil on canvas

48 x 36¾ in. (122 x 93.3 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

PROPERTY OF A PRIVATE COLLECTOR

455

**ATTRIBUTED TO PIETER VAN SLINGELAND  
(DUTCH, 1640-1691)**

*A kitchen interior with poultry*

oil on panel

8¾ x 7¾ in. (22.6 x 19.4 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500

**PROVENANCE:**

(Possibly) P.J. Geelhand, Antwerp; Antwerp, 5 July 1784, lot 56.

(Possibly) Paillet, Paris, 1799 (291 francs).

(Possibly) Madame Wellens, born Geelhand; sale, Antwerp, 21

August 1810, lot 15 (210 florins to Steenebruys),

(Possibly) Steenebruys collection, Antwerp, from which it was

sold privately in 1817 (for 750 francs).

(Possibly) Marquis de St. Clou, Paris, April 1885 (300 francs).

The Wynn Ellis Collection, by 1876.

The Property of Walter de Zoete, Esq.; Christie's, London, 5

April 1935, lot 70, as 'G. Dou' (50 gns. to Katz).

Dr. L.D. van Hengel, Arnhem, before 1947, as 'P. van den Bosch'.

with Julius Bohler, Munich, by 1986, as 'Slingelandt'.

Anonymous sale [Property from a Swiss Collection]; Christie's,

London, 10 December 2010, lot 2143, as 'Attributed to Pieter

Cornelisz. van Slingelandt' (£8,125).



455

VARIOUS PROPERTIES

456

**GERMAN SCHOOL, 18TH CENTURY**

*Portrait of a lady, half-length, in a fur-trimmed white dress  
and blue cloak, pearls in her hair*

oil on canvas, oval

33 x 26½ in. (83.8 x 67.3 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



456



457

■ 457

CIRCLE OF JOHN CONSTABLE, R.A. (BRITISH, 1776-1837)

*Portrait of a boy, full-length, with a spaniel, in a landscape*

oil on canvas, unframed  
55 $\frac{7}{8}$  x 44 in. (142 x 111.8 cm.)

£4,000-6,000

\$4,900-7,300  
€4,500-6,700

458

AMERICAN [?] NAIVE SCHOOL, 19TH CENTURY

*Portrait of a girl in a white dotted dress, handkerchief in her hand*

oil on canvas  
33 $\frac{1}{4}$  x 27 $\frac{1}{4}$  in. (84.4 x 69.3 cm.)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



458

459 No Lot





460

**460**  
**ENGLISH SCHOOL, EARLY 20TH CENTURY**

*Trompe l'oeil of a primula, butterfly peacock and other insects; and Trompe l'oeil of a pansy, grasshopper and other insects*

signed with initials 'G.O.' (lower right)  
 pencil and watercolour on paper  
 7 x 9 in. (17.7 x 22.8 cm.)

£800-1,200

a pair (2)

\$980-1,500

€890-1,300

**PROVENANCE:**

sourced by Tom Parr on behalf of Colefax and Fowler, London for the present owner circa 1970s.



**461**  
**SAMUEL RAVEN (BRITISH, C. 1775-1847)**

*Four sporting scenes: A fox and a pheasant; Hounds chasing a fox; Two terriers on the scent; and A retriever*

oil on copper  
 5¼ x 6 in. (13.2 x 15 cm.)

£1,000-1,500

(4)

\$1,300-1,800

€1,200-1,700



461



462

**462**  
**RICHARD BANKES HARRADEN (BRITISH, 1778-1862)**

*View of Trinity Hall, Cambridge*

pencil and watercolour on paper  
 12¾ x 18½ in. (32.3 x 47 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**463**  
**FOLLOWER OF GUSTAVE DORÉ**

*Four illustrations for Marmion by Sir Walter Scott*

pen and black ink and black wash heightened with white on  
 paper laid down on card  
 each 8 x 6 in. (20.2 x 15.1 cm.)

(4)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**464**  
**ROBERT W. WRIGHT (BRITISH, 1871-1889)**

*A Penny to Spend*

signed and dated 'Rob. W. Wright./1886' (lower left)  
 oil on panel

10 x 8 in. (25.4 x 20.2 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



463 (part)



463 (part)



464



465

PROPERTY FROM AN IMPORTANT CORPORATE COLLECTION

**465**

**BENJAMIN WILLIAMS LEADER, R.A. (BRITISH, 1831-1923)**

*A fine afternoon on the river Conway, North Wales*

signed and dated 'B.W. Leader. 1865.' (lower left) again signed and inscribed 'A fine afternoon on the River Conway Nth Wales/B.W. Leader' (on the reverse)

oil on panel

16 x 24 in. (40.7 x 61 cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



466

VARIOUS PROPERTIES

**466**

**EDITH FULLER (BRITISH, FL. 1893-1895)**

*The reading lesson*

signed 'Edith Fuller' (lower right) again signed 'FULLER' (on the stretcher)

oil on canvas

23 $\frac{7}{8}$  x 19 $\frac{1}{4}$  in. (60.3 x 50.2 cm.)

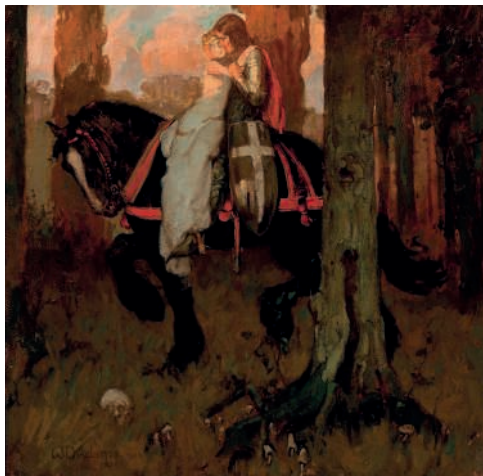
£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 November 1994, lot 249, where purchased by the present owner.



467

**467**

**WILLIAM DACRES ADAMS (BRITISH, 1864-1951)**

*St Martin's summer*

signed and dated 'WD ADAMS 1902' (lower left) again signed and inscribed 'St Martin's Summer/W. Dacres Adams/Dorchester, Wallingford' (on an exhibition label attached to the reverse)

oil on canvas

29 $\frac{1}{4}$  x 30 in. (75.6 x 76.2 cm.)

£1,000-2,000

\$1,300-2,400

€1,200-2,200

**EXHIBITED:**

London, The New Gallery, *Summer Exhibition*, 1902.



468

**ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)**

*Le Petunia*

signed 'Erté' (lower right), inscribed 'Mann No. 6.' (upper right), inscribed as title and numbered with studio stamp '14.787' (on the reverse)

pencil and bodycolour on paper  
14¼ x 10¾ in. (36.2 x 27.3 cm.)

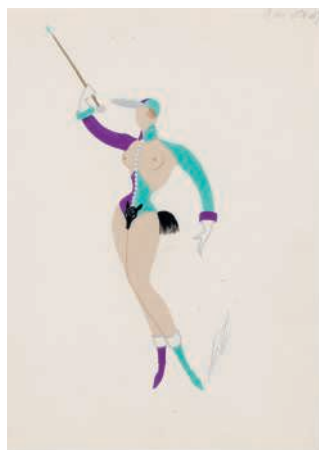
£1,200-1,800

\$1,500-2,200

€1,400-2,000



468



469

469

**ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)**

*Le Jockey*

signed 'Erté' (lower right), inscribed as titles, numbered, with studio stamp '14.796' (on the reverse)

pencil and bodycolour on paper  
14 x 10½ in. (35.7 x 26.6 cm.)

Executed in 1958.

£1,200-1,800

\$1,500-2,200

€1,400-2,000



470



471

470

**ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)**

*La Tulipe*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '14.780' (on the reverse)

pencil and bodycolour on paper  
14¼ x 10¾ in. (36.2 x 27.3 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

471

**ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)**

*La femme panthère*

signed 'Erté' (lower right), numbered with studio stamp '15.343' (on the reverse)

pencil and bodycolour on paper  
14 x 10¾ in. (35.5 x 26 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

472

**ROMAIN DE TIRTOFF 'ERTÉ'  
(RUSSIAN/FRENCH, 1892-1990)**

*Les Membres*

signed 'Erté' (lower right) and numbered with studio stamp '17.301' (on the reverse)

bodycolour on paper  
10¼ x 14 in. (26 x 35.5 cm.)

Executed in 1962.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



472



473

PROPERTY OF A PRIVATE COLLECTOR

λ473

**LUCIEN HENRI GRANDGÉRARD (FRENCH, 1880-1970)**

*Reclining Nude*

signed and dated 'L. Grandgérard/ '59' (lower left)  
oil on board

18 x 25½ in. (45.7 x 65.1 cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

Anonymous Sale; Christie's, London, 13 April 2011, lot 342.



474

VARIOUS PROPERTIES

λ474

**JEAN-LOUIS-MARCEL COSSON (FRENCH, 1878-1956)**

*Scene de rue sous la pluie*

signed 'COSSON' (lower left)  
oil on canvas

15 x 22 in. (38 x 55.8 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,000

**PROVENANCE:**

Anonymous Sale; Christie's, London, 25 October 2012, lot 116.



475

λ475

**CARL WENNEMOES (DANISH, 1860-1965)**

*Winter road*

signed and dated '-C. Wennemoes-/ -Apr-1939-'  
(lower left)

oil on canvas

26½ x 38 in. (67.2 x 97 cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800



476

λ476  
**SHERREE VALENTINE-DAINES (BRITISH, B. 1956)**

*Henley*

signed with initials 'SVD' (lower right)  
 oil on canvas  
 17½ x 23¾ in. (44.5 x 60.3 cm.)

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800

λ477  
**PAUL ELIE GERNEZ (FRENCH 1888-1948)**

*Boquet de fleurs*

signed 'Gernez' (lower right)  
 pastel on paper  
 31¾ x 25¼ in. (79.7 x 64.1 cm.)

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800



478

λ478  
**CHARLES KVAPIL (BELGIAN, 1884-1958)**

*Les Fleurs Jeune*

signed and dated 'KVAPIL/1937' (upper right)  
 oil on canvas  
 23¼ x 31½ in. (59 x 80 cm.)

£1,200-1,800

\$1,500-2,200  
 €1,400-2,000



479

479  
**MARINA MARINA (RUSSIAN, B. 1970)**

*Lazy Morning*

signed 'Marina' (lower right)  
 oil on canvas  
 25¾ x 29¾ in. (65 x 75 cm.)

£5,000-7,000

\$6,200-8,600  
 €5,600-7,800





480

**λ480**  
**RONALD WILLIAM FORDHAM SEARLE (BRITISH, B. 1920)**

*I remember it well...*

signed 'Ronald Searle' (lower left)  
 pencil, pen and black ink and watercolour  
 15¼ x 10 in. (38.7 x 25.4 cm.)

Executed in 1972.

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**PROVENANCE:**

Given by the artist's wife to E and V. Caloutsis,



481

**λ481**  
**KEN HOWARD, R.A. (BRITISH, B. 1932)**

*Rain effect, Mousehole*

signed 'Ken Howard' (lower right,  
 inscribed as title and dated '2013'  
 (on the reverse)

oil on artist's board  
 9½ x 13¾ in. (24.5 x 35 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**λ482**

**KEN HOWARD, R.A. (BRITISH, B. 1932)**

*Frangipani*

signed 'K. Howard' (lower right)  
 oil on artist's board  
 11¼ x 9¾ in. (28.7 x 24.7 cm.)

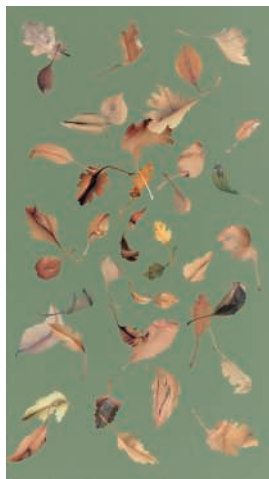
£1,000-1,500

\$1,300-1,800

€1,200-1,700



582



583

**λ483**

**JONATHAN YEO (BRITISH, B. 1970)**

*Leaf Study Olive 2*

acrylic and collage on canvas, unframed  
 32 x 18½ in. (81.4 x 46.7 cm.)

Painted in 2008.

£1,000-2,000

\$1,300-2,400

€1,200-2,200

**PROVENANCE:**

with Lazarides Gallery, London, 2010,  
 where purchased by the present owner.



484

**484**  
**ABLADE GLOVER (GHANAIAN, B.1934)**

*Study of a woman in yellow*

signed with monogram and dated '81' (lower left)  
 oil on canvas  
 18¼ x 15 in. (46.4 x 38 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,400

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**485**

**ABLADE GLOVER (GHANAIAN, B.1934)**

*Mother and children*

indistinctly signed with monogram and dated '81' (lower left)  
 and numbered '22' (on the reverse)  
 oil on canvas  
 30¼ x 24¼ in. (76.8 x 61.5 cm.)

£2,000-4,000

\$2,500-4,900

€2,300-4,400

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**486**

**JOHN BRATBY (BRITISH, 1928-1992)**

*Portrait of a lady, seated by a window*

signed 'BRATBY' (lower left)  
 oil on canvas  
 40 x 24 in. (101.5 x 61 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



485



486



487

λ487  
**YVONNE CANU (FRENCH, 1921-2008)**

*Le Port de St Tropez*

signed 'canu' (lower right)  
 oil on canvas  
 18¼ x 21¼ in. (46.3 x 55.1 cm.)

£3,000-5,000

\$3,700-6,100  
 €3,400-5,500



487A

λ487A  
**RENE DEMEURISSE (FRENCH, 1894-1962)**

*La moisson*

signed 'Demeurisse' (lower right)  
 oil on canvas  
 28¾ x 36¼ in. (68 x 92 cm.)

£600-800

\$740-980  
 €670-890



488

■λ\*488  
**AFTER PIERRE-AUGUSTE RENOIR & RICHARD GUINO**  
*Petite Vénus debout*

with signature 'Renoir' (at the back of the base), numbered 'XXII'  
 (on top of the base)  
 bronze with dark brown patina  
 23⅞ in. (59.5 cm.) high  
 After a design conceived by Renoir with the collaboration of  
 Guino in 1913 and cast by 1939.

£5,000-7,000

\$6,200-8,600  
 €5,600-7,800

**PROVENANCE:**

Galerie Tanner, Zurich, until 1939.  
 Anonymous sale, Galerie Kornfeld, Bern, 24 June 1994, lot 125  
 (as Renoir).  
 Acquired at the above sale by the present owner.



489

**MAURICIO BARBATO (BRAZILIAN, B. 1964)**

*Selva Pluvial*

signed 'M. Barbato' (lower right) and inscribed as title and

dated '2014' (on the reverse)

oil on canvas, unframed

15¾ x 23¾ in. (40 x 60.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



489

PROPERTY FROM THE COLLECTION OF GORDON WATSON

490

**GREGG NIXON (IRISH, B. 1986)**

*Fresh Overload*

oil on paper

29 x 21 in. (73.5 x 53.3 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

Acquired directly from the artist by the present owner.



490

VARIOUS PROPERTIES

491

**DAVID BREUER-WEIL (BRITISH, B. 1965)**

*Gilgul*

signed inscribed and dated 'David/Breuer-/Weil/London/

Gilgul/February/2005/-March/2005' (on the reverse)

oil on canvas

24 x 24 in. (61 x 61 cm.)

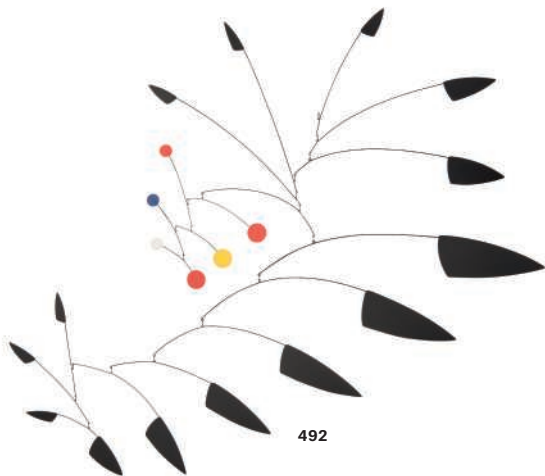
£3,000-5,000

\$3,700-6,100

€3,400-5,500



491



492

■λ.492  
**MANUEL MARIN (SPANISH, 1942-2007)**  
*Untitled (Ceiling mobile)*

painted metal  
 30 x 60 in. (76.3 x 152.4 cm.)  
 £2,000-3,000

\$2,500-3,700  
 €2,300-3,300



493

■λ.493  
**AFTER PABLO PICASSO**  
*Le peintre et son modele*

embroidered with signature and dated 'Picasso/1922' (lower left) and numbered '455/500' (on a label attached to the reverse)  
 wool tapestry in colours  
 35.5 x 44 in. (90.2 x 111.7 cm.)  
 Published by Desso, Netherlands, under the license of succession Picasso-Paris.

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700



494

λ.494  
**JEAN-JULES-LOUIS CAVAILLÈS (FRENCH, 1901-1977)**  
*La table verte*

signed 'J. Cavaillès' (lower right)  
 oil on canvas  
 21¾ x 18 in. (55 x 46 cm.)

£3,000-5,000

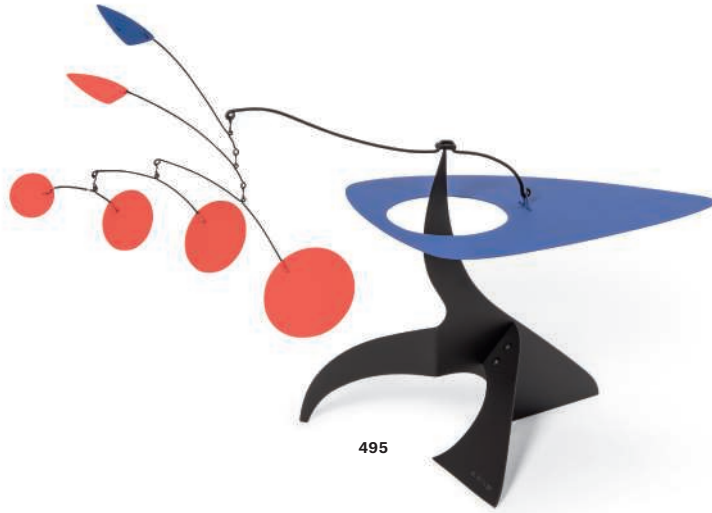
\$3,700-6,100  
 €3,400-5,500

**PROVENANCE:**

Succession Jules Cavaillès - L'Atelier de la Réalité Poétique; Millon & Associés, Paris, Tuesday, 8 March 2016, lot 10.

**LITERATURE:**

J. Cavaillès, *Peintre de la Réalité Poétique*, Paris, 2008, illustrated p.32.



495

λ495

**MANUEL MARIN (SPANISH, 1942-2007)**

*Untitled (Red, black and blue sculpture)*

incised 'M. MARIN' (on the base)

painted metal

c. 12 in. (30.5 cm.), high

£2,000-3,000

\$2,500-3,700

€2,300-3,300

■λ496

**AFTER PABLO PICASSO**

*Gavilla de fábulas sin amor*

with embroidered signature 'Picasso' (lower left) and numbered

'1/500' (on a label attached to the reverse)

wool tapestry with colours

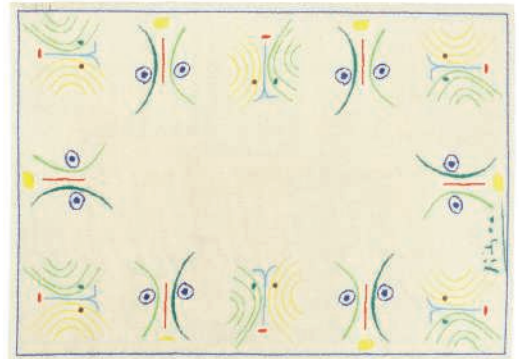
94½ x 67 in. (240 x 170 cm.)

Published by Desso, Netherlands, under the license of succession Picasso-Paris.

£1,000-1,500

\$1,300-1,800

€1,200-1,700



496

PROPERTY FROM THE COLLECTION OF GEOFFREY ASHTON JOHNSON TO BENEFIT A SCHOLARSHIP FOR ACTING STUDENTS AT YALE SCHOOL OF DRAMA

λΩ496A

**RICHARD AVEDON (AMERICAN, 1923-2004)**

*Noël Coward (facing camera), 1961*

signed and dated in ink (image); stamped 'Noël Coward

Collection' and photographer's copyright credit stamp (verso)

gelatin silver print, flush-mounted on board, unframed

image/sheet/flush mount: 13¾ x 10¾ in. (35 x 27.3 cm.)

£1,000-1,500

\$1,300-1,800

€1,200-1,700



496A

**PROVENANCE:**

Sir Noël Coward, by whom gifted to Geoffrey Ashton Johnson.





497

VARIOUS PROPERTIES

**\*497**

**ROBERT SILVERS (AMERICAN, B. 1968)**  
*Marilyn Monroe "Bernard of Hollywood"*

ilfochrome, mounted on aluminum  
 42 5/8 x 32 in. (108.3 x 81.3 cm.)  
 Executed in 2002.

This work is an artist's proof from an edition of ten plus two artist's proofs.

£2,000-4,000

\$2,500-4,900  
 €2,300-4,400

**PROVENANCE:**

with Fabien Fryns Fine Art, Marbella.  
 Anonymous sale; Christie's, South Kensington, 23 August 2011,  
 lot 316.



498

**\*498**

**ROBERT SILVERS (AMERICAN, B. 1968)**  
*James Dean*

ilfochrome, mounted on aluminum  
 42 1/2 x 31 7/8 in. (108 x 81 cm.)  
 Executed in 2002.

This work is number two from an edition of ten plus two artist's proofs.

£2,000-4,000

\$2,500-4,900  
 €2,300-4,400

**PROVENANCE:**

with Fabien Fryns Fine Art, Marbella.  
 Anonymous sale; Christie's, South Kensington, 23 August 2011,  
 lot 312.



499

**■ 499**

**RAY RICHARDSON (BRITISH, B. 1964)**  
*Lovely Hands*

oil on canvas  
 56 1/4 x 67 3/4 in. (142.8 x 172.1 cm.)

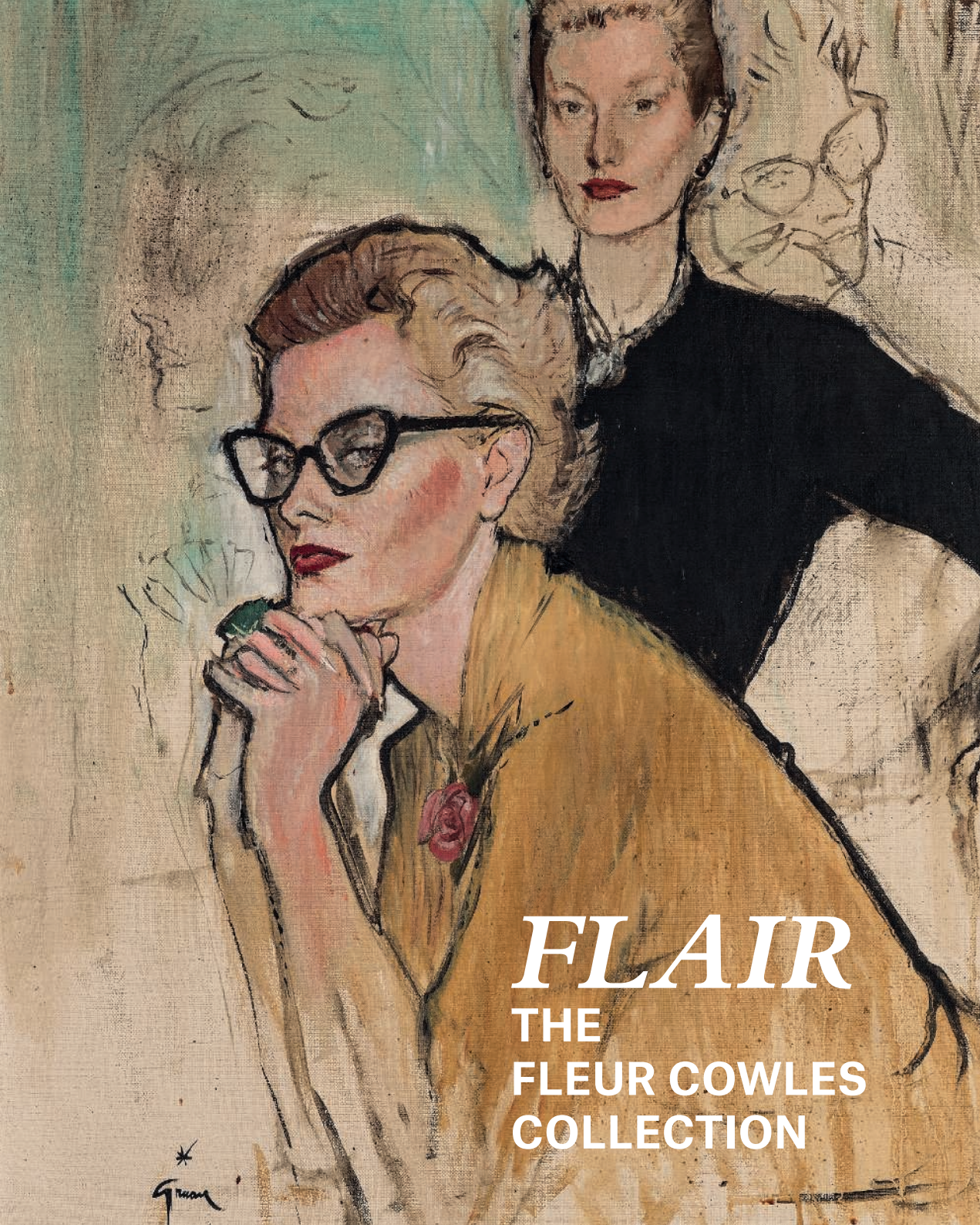
£2,000-4,000

\$2,500-4,900  
 €2,300-4,400

**PROVENANCE:**

with Beaux Arts, Bath, where purchased by the present owner  
 in 1991.

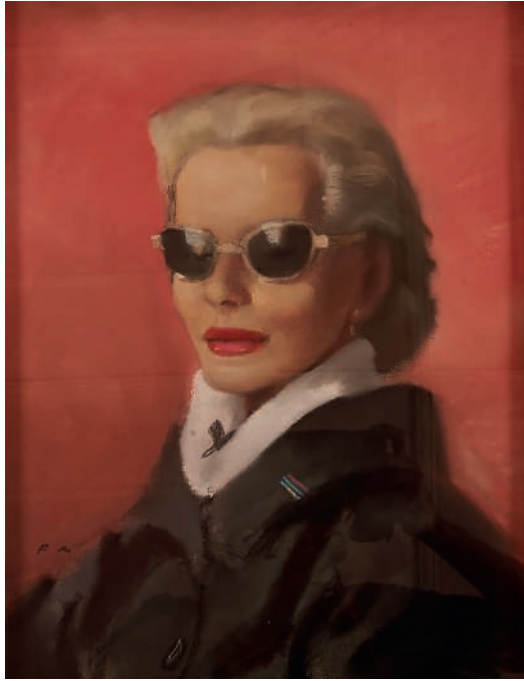




*FLAIR*  
THE  
FLEUR COWLES  
COLLECTION

\*  
Grim





Fleur Cowles circa 1950 (Meyer Family Collection)

# FLEUR COWLES

*'I'M A BORN IDEA MYSELF'*

Fleur Cowles shared two sets, as apartments in Albany, London's most prestigious address, are termed, with her devoted husband, Tom Montague Meyer for over 50 years.

She had first become renowned in the U.S. during her previous marriage to Mike Cowles, owner of Cowles Communications, publisher of Look magazine. She had made a name for herself both as a gifted advertising copywriter and, during the Second World War, as a talented raiser of War Bond funds, during which time she moved in the highest of Washington circles. A talented editor at Look, she became best known as the creator of one of the most extravagant and innovative magazines ever produced for the intellectual and monied elite, which she called Flair.

With cut-out covers, different stocks and stories by the likes of W.H. Auden, Jean Cocteau and Tennessee Williams and illustrations by Picasso, Dali, Lucien Freud and even Winston Churchill, the twelve issues of the loss-making Flair, first published in 1950, are now collectors' items and have inspired generations of magazine editors.

Fleur Cowles moved to London after meeting Tom Meyer, whom she married in 1955, having been President Eisenhower's special envoy at the Queen's coronation. Her friend Cary Grant was the best man at their wedding. Living first in one set and then in two, Fleur Cowles cultivated her friendships with royals, the rich and the famous at fabulous dinner parties she gave at Albany. Guests included American presidents, foreign heads of



Fleur Cowles and Thomas Meyer arriving in London, 1955 © Meyer Family Archives





Fleur Cowles and her friend Cary Grant picnicking inside Fleur's room at The Palace Hotel, on a rainy day in Madrid  
© Meyer Family Archives

state, Queen Elizabeth II, the Queen Mother (described as her best friend) and film stars such as Grace Kelly, Marilyn Monroe and Elizabeth Taylor. Joan Miro designed dresses for her.

She decorated the first set in '50s Georgian' as suited the architecture. This centred on a Wedgwood blue drawing room with white highlights, originally the mansion's ballroom, off which was her tented bedroom. The second set, communicating with the first by a simple jib door, which led into the 'Pink Room', a large drawing room, where she painted, and on to her 'yellow study', a replica of which has been created at the Harry Ransom Centre for the Humanities in Austin, Texas.

A painter and a writer, Fleur Cowles' favorite flower was the rose which was a recurring theme in her work. Her exuberant paintings also featured jungle beasts, huge sprawling flowers, birds and objects of nature, often set in dreamlike sequences. She wrote several books, including one on her friend Salvador

Dali and she was also a great collector, acquiring works by Picasso and Braque as well as assembling a much treasured collection of Naïf and Outsider art.

An unforgettable figure, instantly recognisable with her champagne pale blonde hair and emphatic black-framed glasses, as she is affectionately pictured in her portrait by Rene Gruau, one of the many artists who contributed to Fleur and became her admirers and friends.

The furnishings and highly decorative pieces in this sale encapsulate Fleur Cowles' taste, occupations and hobbies, and give some idea of the mercurial woman who created the notable environment from whence this remarkable collection comes.

*'I have an idea a minute'* Fleur Cowles once said. *'I'm a born idea myself'*.





**500**  
**FREDERICO LUDWIG VON BERZEVICZY PALLAVICINI (SWISS, 1909-1989)**

*Skyscraper 52nd Street, New York City; House interior; Chat I; and Chat bleu*

the first and second signed 'Pallavicini' (lower right); the third signed with initials 'F.P.' (lower left) the first, pen and black ink heightened with white on grey paper; the second pen and black ink and yellow wash on paper; the third ink and metallic paint on metal; the fourth acrylic on wood, cat-shaped

29¾ x 10 in. (75.6 x 25.4 cm.); and smaller (4)  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**PROVENANCE:**  
 Acquired directly from the artist.

For further information on this lot please visit [www.christies.com](http://www.christies.com).

**501**  
**FLEUR COWLES (AMERICAN, 1908-2009)**

*Vive la Chevalière Fleur 1re combattante de Flair; and The rose that grows*

the first signed 'Fleur' (upper left) and inscribed as title; the second signed and dated 'FLEUR.63' (lower right) oil on board  
 17½ x 13¾ in. (44.4 x 34.4 cm.); and 17¼ x 11½ in. (44.4 x 29.3 cm.)

The first with *Study of a flower and butterfly* (verso). (2)  
 £600-1,000 \$740-1,200  
 €670-1,100

**EXHIBITED:**  
 the second London, Arthur Jeffress Gallery, *Fleur Cowles*, 1963.



500



501











λ502

**ALDO PAGLIACCI (ITALIAN, 1913-1992)**

*Il ritorno del figlio prodigo*

signed and dated 'ALDO PAGLIACCI 49' (lower right), signed again, inscribed and dated again, 'ALDO PAGLIACCI/'Il ritorno/del figliinol prodigo'/Roma 1949' (on the reverse)  
oil on board

21½ x 15½ in. (54.6 x 39.4 cm.)

£600-1,000

\$740-1,200

€670-1,100

**PROVENANCE:**

with Galleria dell' Obelisco, Roma

503

**ATTRIBUTABLE TO ERWIN BLUMENFELD (1897-1969)**

*Two portraits of Fleur Cowles, circa 1940*

Printed label to the reverse of one, 'BLUMENFELD TWO PORTRAITS OF FLEUR COWLES 13¾ x 10¼ each'  
Gelatin silver print

19½ x 16½ in. (49.5 x 42 cm.) including frame

£600-1,000

\$740-1,200

€670-1,100



503

504

**TWO PORTRAIT PHOTOGRAPHS OF MARIA EVA DUARTE DE EVITA PERON AND JUAN PERON**

SIGNED AND ONE DATED 1950

Together with an English silver salver, engraved 'To Mrs Cowles, My Best Wishes, Gamal Abdel Nasser', mark of Barker Brothers Silver Ltd., Birmingham, 1939

17¼ x 13¼ in. (44 x 33.5 cm.) overall

(2)

£600-1,000

\$740-1,200

€670-1,100

Fleur Cowles met the Peróns in 1949 and, by 1951 they were the subject of her first book, 'Bloody Precedent'.

For further information on this lot see [www.christies.com](http://www.christies.com)



504



λ505

**RENÉ GRUAU (FRENCH, 1909-2004)**

*Portrait of Fleur Cowles*

signed with monogram (lower left)

oil on canvas

28¾ x 23¾ in. (73 x 60.4 cm.)

£10,000-15,000

\$13,000-18,000

€12,000-17,000

René Gruau was highly regarded as an artist amongst the *haute couture* world. He designed a number of covers and illustrations for the lavishly executed *Flair*. A cover illustration by the artist for *Flair No. 12* was sold, Christie's London, 25 October 2011, lot 126 for £14,000 (Hammer price).

**506 No Lot**



507



**507**  
**FLEUR COWLES (AMERICAN, 1908-2009)**  
*Love Letter (illustrated); and Afternoon tea*

the first signed and dated 'FLEUR. 97' (lower right); the second signed and dated 'Fleur Fenton Cowles/DEC-1938-12' (lower right)  
 the first oil on board; the second watercolour on paper 14½ x 11¼ in. (36.8 x 28.7 cm.); and 14½ x 12 in. (36.8 x 30.5 cm.) (2)  
 £600-1,000 \$740-1,200  
 €670-1,100



508

**508**  
**FLEUR COWLES (AMERICAN, 1908-2009)**  
*Still life with flowers and a lamp by a window*

pen and black ink, watercolour and bodycolour on artist's board  
 19½ x 29 in. (49.5 x 73.6 cm.)  
 Sold together with two works on paper by the same hand: *Winter landscape*; and *A boatyard*, dated 1939 and 1938 respectively. (3)  
 £600-1,000 \$740-1,200  
 €670-1,100



509

**λ509**  
**EDEN BOX (BRITISH, 1919-1988)**  
*Feeding the ducks*

signed, inscribed and dated 'FEEDING THE DUCKS E. BOX/1950' (on the canvas overlap)  
 oil on canvas  
 16 x 14¼ in. (40.5 x 36.2 cm.)  
 £1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**PROVENANCE:**  
 with Hannover Gallery, London.

**510 No Lot**



**511**  
**PRÉFÈTE DUFFAUT (HAITIAN, 1923-2012)**

*Spider Web*

signed 'PréFête DuFaut' (lower centre), signed again with initials 'P.D.F' (on a branch, centre)

oil on board

13 x 18¼ in. (33 x 46.3 cm.)

£500-800

\$620-980

€560-890

**EXHIBITED:**

New York, Haitian Art Center, no. 241, catalogue untraced.



511

**512**  
**STREETER BLAIR (AMERICAN, 1888-1966)**

*Cadmus Grange: Christmas ball; and Early morning market*

the first signed, inscribed and dated 'CADMUS GRANGE/ CHRISTMAS BALL AND/OYSTER SUPPER.KAN. 1900/ SOMETHING NEW.../A ROUND DANCE- THE WALTZ/ STREETER BLAIR '54' (lower right); the second signed with initials and dated 'S.B. 44' (lower left)

oil on canvas

24 x 30¼ in. (60.9 x 76.8 cm.);

and 16 x 20½ in. (40.7 x 52.1 cm.)

£1,000-1,500

(2)

\$1,300-1,800

€1,200-1,700



512



513

**513**  
**STREETER BLAIR (AMERICAN, 1888-1966) AND CAMILLE BLAIR (AMERICAN, 1894-?)**

*Holiday for flowers; and Ranch life*

the first signed and dated 'Streeter Blair '60' (lower centre), inscribed as title (lower left), the second signed and dated 'Camille Blair 58' (lower right)

oil on canvas

18½ x 25 in. (47 x 63.5 cm.); and 25½ x 29½ in. (64.7 x 74.8 cm.)

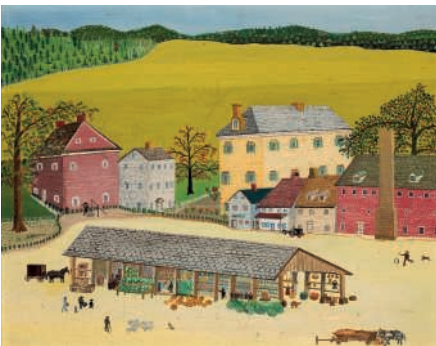
Sold together with *Kansas wild flowers*, by Streeter Blair.

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,000





■514

**A PAIR OF AMERICAN OPAQUE GLASS TABLE LAMPS IN THE FORM OF EAGLES MID-20TH CENTURY**

Mounted on ebonised plinths  
37 in. (94 cm.) high, overall (2)  
£1,000-1,500 \$1,300-1,800  
€1,200-1,700

515

**OF RONALD AND NANCY REAGAN INTEREST; TWO PHOTOGRAPHS AND AN AMERICAN SILVERED METAL COMPACT**

LATE 20TH CENTURY

The compact engraved with facsimile signature 'Nancy Reagan', by Reed & Barton, two signed photographs; one of President Ronald Reagan and Nancy Reagan in the White House, signed 'To Fleur and Tom \ with our very best wishes and affection \ Nancy & Ron', mounted in a Perspex frame; the other of Nancy Reagan dressed in a feathered hat, wearing yellow wellington boots, signed 'Dear Fleur - \ The real me! Fondly \ Nancy', dated 1982; together with an English gilt-metal mounted enamel pill box, by Halcyon Days, dated 1984

The compact: 2 $\frac{7}{8}$  x 2 $\frac{1}{2}$  in. (7.3 x 6.5 cm.)  
£1,000-1,500 \$1,300-1,800  
€1,200-1,700

**PROVENANCE:**

Almost certainly all the personal gift of the Reagans.

Nancy Reagan is photographed dressed in 'Second Hand Clothes' for the Gridiron Club on 27th March 1982, having fun at her own expense in response to the criticism of her usually impeccably glamorous appearance.



515

516

**A GROUP OF FLEUR COWLES DESIGNED CERAMIC BIG CATS AND PLATES**

FIVE DATED 1987, ONE 1988, THE PLATES THOMAS GOODE, 2001

Together with two ashtrays, one designed by Fleur Cowles, and a ceramic leopard print desk table set

The tallest big cat: 8 $\frac{1}{4}$  in. (21 cm.) high; the plates: 11 in. (28 cm.) diameter

£500-800 \$620-980  
€560-890



516

The leopard print pottery is from the Fleur Cowles study, which has been recreated in the Harry Ransom Centre, University of Texas, Austin, which is home to the Cowles Archive.



■517

**FLEUR COWLES (AMERICAN, 1908-2009)**

*Garden Dreams; and Home*

the first signed and dated 'FLEUR 2000' (lower right); the second signed and dated ' FLEUR.'01' (lower right)

acrylic on board

36 x 36 in. (91.5 x 91.5 cm.);

and 33¾ x 23¾ in. (85.8 x 60.4 cm.)

(2)

£800-1,200

\$980-1,500

€890-1,300

**EXHIBITED:**

New York, Wildenstein Gallery, *Flair for wildlife*, November 2001.

London, Messum's, *Fleur Cowles*, 2002.



517

■518

**FLEUR COWLES (AMERICAN, 1908-2009)**

*BIRTHDAY GREETINGS II; A PASSION FOR RED; AND ANOTHER*

Signed and one dated, 1996, acrylic on board; together with a faux fur and silk floral garlanded tiger-head mask; two framed wool embroideries of tigers, one signed; and two wool embroidered cushions

36 in. (91.5 cm.) high, the tallest

(8)

£700-1,000

\$860-1,200

€780-1,100

**EXHIBITED:**

Birthdays Greetings II, National Museum of Women in the Arts, Washington 1993

A Passion For Red, Messum's, London, 2002



518



■519

**A SET OF FOUR YELLOW PAINTED CANED BERGERES**

OF LOUIS XVI STYLE, EARLY 20TH CENTURY

Later decorated, each with indistinct metal label 'The Roosevelt, New York..', with leopard print covered seat cushions 34½ in. (87.5 cm.) high

£1,000-1,500

\$1,300-1,800

€1,200-1,700

**PROVENANCE:**

The Roosevelt Hotel, New York, according to label.



λ520

**GEORGES BRAQUE (FRENCH, 1882-1963)**

*Profil et feuille*

signed with the initials 'G.B.' (lower right)  
pencil, watercolour and bodycolour on squared paper  
8 $\frac{5}{8}$  x 6 $\frac{3}{4}$  in. (21.8 x 17.2 cm.)

£6,000-8,000

\$7,400-9,800

€6,700-8,900

**PROVENANCE:**

A gift from the artist to Fleur Cowles.

Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in his archives.

Fleur Cowles first met Braque in Paris whilst she was the editor of *LOOK* magazine and it was the start of an intimate friendship that lasted for the rest of the artist's life. Fleur recalled of the artist 'This painter has a special place in art history but equally so in my mind. We had become good friends before he died and one of his gifts hangs over our bed in London, keeping those wonderful memories alive' (F. Cowles, 'George Braque and I', in *Christie's International Magazine*, July 2000).



■521

**TWO PALE BLUE LINEN COVERED SOFAS**

MID 20TH CENTURY

Each with high arms  
The largest: 93 in. (236 cm.) wide

£1,000-1,500

\$1,300-1,800

€1,200-1,700

Cary Grant is photographed taking tea with Fleur Cowles on what is almost certainly the larger sofa, circa 1965.





522

■ 522

**YVONNE MOTTET (FRENCH, 1906-1968)**

*Boy with ducks*

signed 'Mottet' (lower left), signed again and dated 'Mottet/1955' (on the reverse)

oil on canvas

76¾ x 51¼ in. (195 x 130.2 cm.)

£3,000-5,000

\$3,700-6,100

€3,400-5,500



**523**  
**MAN RAY (AMERICAN, 1890-1976)**

*Natural Painting*

signed and dated 'Man Ray 58' (lower left)

acrylic on masonite

7 x 5½ in. (17.9 x 13.1 cm.)

£6,000-8,000

\$7,400-9,800

€6,700-8,900

To be included in the catalogue of the paintings of Man Ray being prepared by Andrew Strauss and Timothy Baum.





λ524

**PABLO PICASSO (FRENCH, 1881-1973)**

*Taureau*

signed and dated 'Picasso 10.7.59' (lower centre)

Indian ink on paper

8¼ x 10⅝ in. (21 x 27 cm.)

£20,000-30,000

\$25,000-37,000

€23,000-33,000

**EXHIBITED:**

London, ICA, The Art Council of Great Britain, *Picasso*, 1960 (illustrated).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.



525

λ.525

**BERNARD LORJOU (FRENCH, 1908-1986)**

*Garroted coq*

signed 'Lorjou' (lower left)

oil on canvas

36½ x 28¾ in. (92.7 x 73.1 cm.)

Painted in 1953.

Madame Junko Shibamura has confirmed the authenticity of this work.

£4,000-6,000

\$4,900-7,300

€4,500-6,700

**PROVENANCE:**

with Arthur Lenars & Co., Paris.



526

**526**

**ORONZO GASPARO (AMERICAN, 1903-1969)**

*Sybel No.2*

signed and dated 'Oronzo Gasparo 1947' (lower right)

oil on canvas

36¼ x 28¾ in. (92.1 x 73.1 cm.)

£800-1,200

\$980-1,500

€890-1,300

λ.527

**YVONNE MOTTET (FRENCH, 1906-1968)**

*Lobsters and lemon on a table*

signed 'Y.Mottet' (lower right)

oil on board

5¼ x 14 in. (13.3 x 35.6 cm.)

£600-1,000

\$740-1,200

€670-1,100



527



528

λ528

**BERNARD LORJOU (FRENCH, 1908-1986)**

*Vase de fleurs*

signed 'Lorjou' (lower left)

oil on canvas

29 x 23½ in. (73.6 x 59.8 cm.)

Painted circa 1953.

Madame Junko Shibamura has confirmed the authenticity of this work. (2)

£5,000-7,000

\$6,200-8,600

€5,600-7,800

Sold together with a charcoal drawing of a pot of flowers by the same hand.

529

**ROBERT GWATHMEY (AMERICAN, 1903-1988)**

*Woman seated by a table*

signed 'Gwathmey' (lower left)

oil on board

16 x 12 in. (40.6 x 30.5 cm.)

£4,000-6,000

\$4,900-7,300

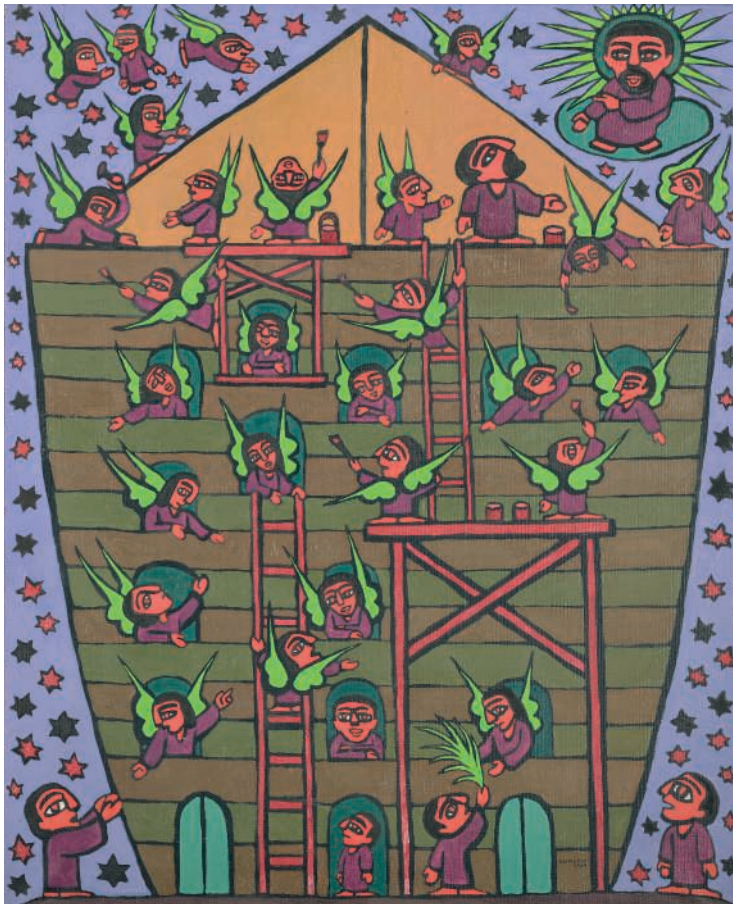
€4,500-6,700

530 No Lot



529





■531

**RAIMUNDO DE OLIVEIRA (BRAZILIAN 1930-1966)**

*Road to heaven*

signed and dated 'RAIMUNDO/1964' (lower right)

oil on canvas

40 x 32¼ in. (101.6 x 81.9 cm.)

£7,000-10,000

\$8,600-12,000

€7,800-11,000







532

▲532

**ENRICO DONATI (ITALIAN, 1909-2008)**

*Untitled*

signed 'donati' and numbered '5/6'  
bronze with partially polished gold patina  
7½ in. (19 cm.) high

£1,000-1,500

\$1,300-1,800  
€1,200-1,700

534

**CLAUDIO BRAVO (CHILEAN, 1936-2011)**

*Gopihue lapageria rosea (lily flowers); and Untitled*

the first signed and dated 'CLAUDIO BRAVO./MCMLXII.'  
(lower right), inscribed 'GOPIHUE (Lapageria rosea)/COLOR:  
CARMIN' (lower left); the second signed and dated 'Claudio  
Bravo./MCMLXII.' (lower centre)

the first red chalk on paper; the second pencil and red chalk on  
paper

7¼ x 4¾ in. (19.6 x 12 cm.); and 11¼ x 9½ in. (28.5 x 24 cm.) (2)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700

Bravo also completed a large portrait of Fleur Cowles, which  
remains in the Meyer family collection.

■533

**ENRICO DONATI (ITALIAN, 1909-2008)**

*Ennatoum's Victory Wall*

signed 'Donati' (lower right), signed again and inscribed as title  
(on the reverse)

oil and sand on canvas  
60 x 50 in. (152.3 x 127 cm.)

Executed in 1961.

£2,000-4,000

\$2,500-4,900  
€2,300-4,400

**LITERATURE:**

T. F. Wolf, *Enrico Donati: Surrealism and Beyond*, New York,  
1996, pp. 91-92, illustrated.



533



534





**535**  
**AN ITALIAN GILT AND DECORATED CARVED WOOD**  
**RECUMBENT LION**  
 18TH CENTURY

Together with a carved oak model of a dove on clasped hand mount, possibly North American, a polychrome Indian horse carrying two Hindu deities, a Southeast Asian polychrome lion on plinth and an Indian polychrome decorated ox cart panel  
 The tallest 14 in. (35.5 cm.) high

£600-1,000

\$740-1,200  
 €670-1,100



**537**  
**A SET OF TWELVE CERAMIC ASPARAGUS PLATES**  
 LATE 19TH/ EARLY 20TH CENTURY

Together with an asparagus serving dish, four asparagus *trompe l'oeil* candlesticks and an Italian *trompe l'oeil* soup tureen and ladle

The tureen: 7 in. (17.5 cm.)

£1,000-1,500

\$1,300-1,800  
 €1,200-1,700

**536**  
**A SPANISH OR SPANISH COLONIAL POLYCHROME**  
**DECORATED CARVED WOOD FIGURE OF THE VIRGIN**  
**MARY**  
 17TH CENTURY

Together with a Spanish carved and painted figure of the Infant Christ and John the Baptist, both 18th century, and another Saint, Spanish Colonial, 18th century  
 The Mary: 34 in. (86.5 cm.) high

£1,200-1,800

\$1,500-2,200  
 €1,400-2,000



**538**  
**A GROUP OF TROMPE L'OEIL CERAMIC FRUIT,**  
**VEGETABLES AND DISHES**  
 PREDOMINATELY MID 20TH CENTURY

Including: a box of chocolates for Dior, a plate of chocolates for Tiffany & Co., a butter biscuit box, corn-on-the-cob, melon, tropical fruit, various dishes mounted with sweets, vegetables and snails, an opaline glass fruit; together with a papier-mâché burger on enamel plate signed 'Fleur'  
 The chocolates box: 4 in. (10 cm.) high

£700-1,000

\$860-1,200  
 €780-1,100





**■539**  
**A PAIR OF JAPANESE BRONZE BIRD GROUPS ADAPTED INTO TABLE LAMPS**

MEIJI, LATE 19TH / EARLY 20TH CENTURY

Mounted on painted wood bases, fitted for electricity; Together with a pair of South East Asian carved wood figures, adapted as table lamps, 20th century

36 in. (91.5 cm.) high, the first pair (4)

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**■540**  
**A FRENCH WALNUT SOFA**  
 OF LOUIS XV STYLE, EARLY 20TH CENTURY

89¼ in. (226.5 cm.) wide

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700



**541**  
**AN EMPIRE ROYAL BLUE GROUND PORCELAIN VASE AND COVER**

CIRCA 1810

With Imperial eagle finial, decorated with bees overall  
 16½ in. (42 cm.) high

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**■542**  
**A PAINTED GLASS, WHITE-PAINTED AND PLEATED MATERIAL SIX-FOLD SCREEN**

LATE 19TH CENTURY

Each panel 72¾ in. (185 cm.) high; 24 in. (61 cm.) wide

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



543

**A SET OF FOUR TOLE PEINTE  
LEOPARD CANDLESTICKS**

MID-20TH CENTURY

Together with a ceramic tiger in the  
grass signed 'Fleur 1979', with a Perspex  
box

Candlesticks: 7½ in. (19 cm.) high (5)

£500-800

\$620-980

€560-890

**PROVENANCE:**

The candlesticks were a gift from Fleur  
Cowles' sister, who lived in USA



■ 544

**A SET OF TEN PAINTED DINING CHAIRS**

FIRST HALF 20TH CENTURY, POSSIBLY  
PORTUGUESE

With drop-in-seats, redecorated

£1,000-1,500

\$1,300-1,800

€1,200-1,700

■ 545

**A NORTH EUROPEAN FAUX-MARBLE  
DECORATED EXTENDING PEDESTAL DINING  
TABLE**

SECOND HALF 19TH CENTURY

With six various additional leaves, redecorated  
29¼ in. (75.5 cm.) high; 60½ in. (153 cm.); 132¾ in.  
(337 cm.) long, extended

£1,000-1,500

\$1,300-1,800

€1,200-1,700







**■546**  
**A SOUTH EAST ASIAN IRON-BOUND ELM STRONG-  
 CHEST**

POSSIBLY KOREAN, 19TH CENTURY

Together with an American painted pine spice cabinet, second half 19th century, the arrangement of ten drawers with stencilled labels, a Chinese mother-of-pearl inlaid lacquer drum seat, 19th century; and an elm low seat

The chest: 17¼ in. (44 cm) high (4)

£800-1,200 \$980-1,500  
 €890-1,300

Reputedly this portable Asian elm chest was bought back by Fleur Cowles from Panmunjom, when she and her husband Mike Cowles attended the Korean war peace negotiations in 1953.

**■547**  
**A MAHOGANY BARREL-BACK ARMCHAIR**  
 OF GEORGE III STYLE, EARLY 20TH CENTURY

Covered in pale blue wool with buttoned back  
 44 in. (112 cm.) high

£700-1,000 \$860-1,200  
 €780-1,100



**■548**  
**A PAIR OF MIRROR-GLASS AND MOTHER OF PEARL  
 INLAID LOW TABLES**

SECOND HALF 20TH CENTURY

Each: 13½ in. (34 cm.) high; 57 in. (145 cm.) long;  
 21¼ in. (55 cm.) deep (2)

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700

**■549**  
**A FRENCH WHITE PAINTED JARDINIÈRE**  
 IN THE LOUIS XV STYLE, EARLY 20TH CENTURY

Later decorated with blue floral panels; together with an Italian occasional pedestal table, late 19th century, later painted  
 33 in. (84 cm.) high, the jardinière (2)

£700-1,000 \$860-1,200  
 €780-1,100



■ 550

**A GEORGE II ASYMMETRICAL MARGINAL GILTWOOD MIRROR**

MID-18TH CENTURY, POSSIBLY IRISH

62 in. (158 cm.) high; 30 in. (77 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,300



■ 551

**A GEORGE II MAHOGANY TRIPLE FOLDING GAMES / TEA TABLE**

MID 18TH CENTURY

29½ in. (75 cm.) high; 32½ in. (83 cm.) wide;

16¼ in. (41 cm.) deep

£1,000-1,500

\$1,300-1,800

€1,200-1,700



552

**A SET OF GEORGE III MAHOGANY METAMORPHIC LIBRARY STEPS**

LATE 18TH CENTURY

39 in. (99 cm.) high; 22¼ in. (56.5 cm.) wide;

17¼ in. (44 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,700-2,800







■556

**A FRENCH PROVINCIAL PAINTED WALNUT SERPENTINE COMMODE**  
19TH CENTURY

Later painted  
31½ in. (79 cm.) high; 43¼ in. (110 cm.) wide; 25½ in. (64.5 cm.) deep  
£1,200-1,800

\$1,500-2,200  
€1,400-2,000



557

λ557

**CAMILLE BOMBOIS (FRENCH, 1883-1970)**

*Still life with flowers, fruits, a baguette, a cigarette and a knife*

signed 'Bombois C.Ile' (lower right)

oil on canvas

23¼ x 27¾ in. (59 x 70.5 cm.)

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have confirmed the authenticity of this work.

£3,000-5,000

\$3,700-6,100

€3,400-5,500



558

λ558

**ANDRÉ BAUCHANT (FRENCH, 1873-1958)**

*Jardin avec pensées et giroflées*

signed and dated 'A.Bauchant/1948' (lower left)

oil on canvas

21¼ x 25¾ in. (54 x 65.4 cm.)

Monsieur Olivier Lorquin has confirmed the authenticity of this work.

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**LITERATURE:**

D. Vierny, *André Bauchant, Catalogue raisonné*, Paris, 2005, no. 48.20, p. 457.



559

λ559

**CAMILLE BOMBOIS (FRENCH, 1883-1970)**

*Roses in a blue vase; and Chrysanthemums in a purple vase*

each signed 'Bombois.C.Ile' (lower left)

oil on canvas

each 9 x 6½ in. (22.8 x 16.5 cm.)

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have confirmed the authenticity of these works. (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,300



λ560

**CAMILLE BOMBOIS (FRENCH, 1883-1970)**

*At the park*

signed 'Bombois.C.Ile' (lower left)

oil on canvas

24 x 19¾ in. (60.9 x 50.2 cm.)

Monsieur Olivier Lorquin and Monsieur Didier Jumaux have confirmed the authenticity of this work.

£4,000-6,000

\$4,900-7,300

€4,500-6,700



560



561

λ561

**ANDRÉ BAUCHANT (FRENCH, 1873-1958)**

*Tulips*

signed and dated 'A Bauchant/1943' (centre left)

oil on board

17 x 13 in. (43.1 x 33 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,300

**LITERATURE:**

Monsieur Olivier Lorquin has confirmed the authenticity of this work.





■562  
A VENETIAN GLASS MOUNTED OCTAGONAL MIRROR  
ASSEMBLED IN THE EARLY 20TH CENTURY

37¼ in. (94.5 cm.) wide

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



■564  
A PAIR OF PAINTED SERPENTINE THREE-DRAWER  
CHESTS

MID 20TH CENTURY, RE-DECORATED

Each 35¼ in. (89.5 cm.) high; 37 in. (94 cm.) wide;  
16½ in. (42 cm.) deep

£1,000-1,500

(2)

\$1,300-1,800  
€1,200-1,700

■563  
A VENETIAN CREAM PAINTED BUREAU-CABINET, RE-  
DECORATED

THE BUREAU 19TH CENTURY, THE CABINET  
ASSOCIATED

89 in. (226 cm.) high; 46½ in. (118 cm.) wide;  
21¼ in. (55.2 cm.) deep

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



■565  
A NAPOLEON III GILT BRASS MOUNTED AND INLAID  
BREAKFRONT SIDE CABINET

MID 19TH CENTURY

With replaced painted *faux* marble top  
40½ in. (103 cm.) high; 15 in. (216 cm.) wide;  
18¼ in. (46.5 cm.) deep

£1,000-1,500

\$1,300-1,800  
€1,200-1,700





566

■ 566

**MARCEL VERTÈS (HUNGARIAN/FRENCH, 1895-1961)**

*Fête champêtre*

signed, inscribed and dated 'Vertès/1947/Noel' (upper right)

oil on panel, three-fold wooden screen

each panel, 78¼ x 36 in. (198.8 x 91.5 cm.) (3)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

It has been suggested that the figure on the right is Fleur Cowles.

■ 567

**CARL RICE EMBREY (AMERICAN, B. 1938)**

*Fince line*

signed 'C.Embrey' (lower right), signed again, inscribed as title and dated 'March 1974'

(on a label attached to the reverse)

acrylic and resin on board  
12 x 19 in. (30.5 x 48.3 cm.)

£600-1,000

\$740-1,200

€670-1,100

**EXHIBITED:**

San Antonio, Texas, McNay Art Museum, *Carl Rice Embrey*, 13 September - 18 October 1974, no. 56.



567



568

**λ568**  
**HERBERT BAYER (AUSTRIAN, 1900-1985)**

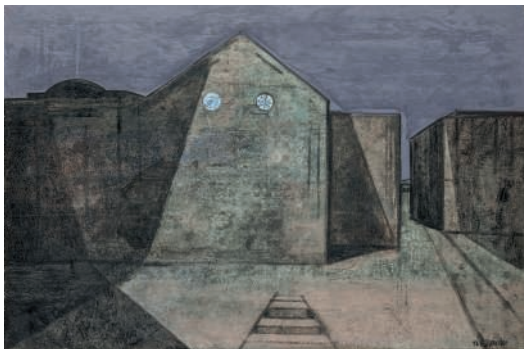
*Leaf for Fleur*

signed and dated 'baYer 42' (lower right)  
 coloured ink on prepared paper  
 12 x 17 in. (30.9 x 43.2 cm.)

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800

**569 No Lot**



570



570

**570**  
**JIMMY ERNST (GERMAN/AMERICAN, 1920-1984)**

*Abstract composition*

signed and dated 'Jimmy Ernst 49' (lower right)  
 oil on canvas  
 17¾ x 17¼ in. (45.1 x 45.1 cm.)

Sold together with *Methaphysical Landscape*, oil on board by  
 Norman Alexander.

£1,500-2,500

\$1,900-3,100  
 €1,700-2,800





572

**λ571**  
**GRAHAM SUTHERLAND, O.M. (BRITISH, 1903-1980)**

*Study for 'Roses'*

signed and dated 'Sutherland 1950' (lower right)  
 pencil, pastel and watercolour on paper  
 21½ x 18 in. (54.6 x 45.7 cm.)

£4,000-6,000

\$4,900-7,300

€4,500-6,700

**PROVENANCE:**

Acquired directly from the artist by Fleur Cowles.

This work is a study for *Roses*, which was sold in these rooms, 24 May 2012, lot 251 for £45,000 (hammer price).

For further information on this lot visit [www.christies.com](http://www.christies.com)

**λ572**  
**PATRICK HUGHES (BRITISH, B. 1939)**

*Fish Blancmange*

signed and inscribed 'Fish Blancmange/Patrick Hughes' (on the reverse)  
 oil on board  
 10¾ x 32 in. (27.4 x 81.3 cm.)

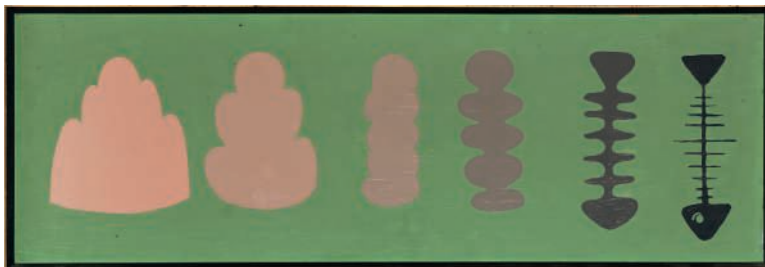
£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

with Portal Gallery, London.



573

165



573

573

■ 573

**A PAIR OF NATURAL BIRCH AND BRIAR TREE ORNAMENTS**

LATE 20TH CENTURY

Mounted in white planked planters  
85 in. (216 cm.) high, approximately

£1,000-1,500

(2)

\$1,300-1,800

€1,200-1,700



■A.574

**PAUL DUFAU (FRENCH, 1897-1989)**

*Masks*

signed 'PAUL DUFAU' (lower right), dated '1963' (on the reverse)  
plaster and mixed media on board  
53¾ x 28¼ in. (136.6 x 71.8 cm.)

£1,000-1,500

\$1,300-1,800  
€1,200-1,700



■575

**AN ABSTRACT PAINTED PAPIER-MACHE 'ORGANIC' TABLE LAMP**

DESIGNED BY FLEUR COWLES,  
CIRCA 1960-70

Fitted for electricity; together with a pair of Delft blue and white ceramic baluster vase table lamps, restored and fitted for electricity, 19th century  
47¾ in. (121.5 cm.) high

£700-1,000

\$860-1,200  
€780-1,100



576

**A QUANTITY OF SCATTER CUSHIONS**

19TH CENTURY AND LATER

Including several covered with wool-work: one depicting the obverse of the Great Seal of the United States, the others a rose, a lion and mermaid, together with an embroidered William IV sampler cover, dated 1834

£700-1,000

\$860-1,200  
€780-1,100



■577

**A PAIR OF FRENCH GILT-BRASS AND OPAQUE GLASS MOUNTED FLORAL TABLE LAMPS**

EARLY 20TH CENTURY

Together with a pair of bronzed plaster baluster table lamps, late 20th century, modelled with flowering foliage and entwined serpents  
35½ in (90.2 cm.) high, the first pair (4)

£800-1,200

\$980-1,500  
€890-1,300



576





578

**578**  
**THREE HAND-PAINTED CERAMIC JUNGLE ANIMALS;**  
**"THE POPPY LOVER", "JUNGLE QUEEN" AND "KING"**  
 DESIGNED BY FLEUR COWLES, TWO DATED 1987

The first (including marble & slate plinth): 30¾ in. (78 cm.) long  
 £600-1,000 \$740-1,200  
 €670-1,100



579

**579**  
**A COLLECTION OF INLAID MARBLE DESK ORNAMENTS**  
**AND SMALL BOXES**

LATE 19TH AND 20TH CENTURY

Including six Derbyshire examples; a plate inlaid with malachite, four paper weights and a plaque; together with various Indian boxes and dishes, probably Agra, most inlaid with mother-of-pearl and lapis-lazuli

The Derbyshire plate: 9¼ in. (23.5 cm.) diameter

£1,000-1,500 \$1,300-1,800  
 €1,200-1,700



580

**580**  
**A COLLECTION OF SPECIMEN MINERAL EGGS AND**  
**OTHER HARDSTONE OBJECT D'ART**  
 20TH CENTURY

Including glass, enamel and resin examples, together with a carved agate cat inset with green paste eyes, in the manner of Fabergé

Largest: 6 in. (15 cm.) high

£800-1,200 \$980-1,500  
 €890-1,300



581

■ 581

SYDNEY HARPLEY, R.A. (BRITISH, 1927-1992)

*Girl on a chair or 'Babette'*

ciment fondu and beech  
44 in. (111.4 cm.) high; 50¼ in. (127.5) long

£2,000-3,000      \$2,500-3,700  
€2,300-3,300

**PROVENANCE:**

Originally displayed at Great Surries, Sussex, before being moved to the sets in Albany.

**EXHIBITED:**

London, Royal Academy of Arts, Summer Exhibition, 1954, no. 1216



582

■ 582

A POLISH CARVED PINE BENCH  
STAMPED ANTONI RZASA,  
ZAKOPANE, POLSKA, THIRD  
QUARTER 20TH CENTURY

21 in. (54 cm.) high; 62 in. (158 cm.) long

£800-1,200      \$980-1,500  
€890-1,300



583



584 (one of twenty)

**■583**  
**FLEUR COWLES (AMERICAN, 1908-2009)**

*My Garden*

signed and dated 'FLEUR . 78' (lower right)

oil on canvas

32¾ x 78¾ (83.3 x 200 cm.)

£1,500-2,500

\$1,900-3,100

€1,700-2,800

**PROVENANCE:**

with Roy Miles Gallery, London, 1994.

**584**  
**TWENTY VARYING PRINTS OF 'JUNGLE GARDEN'**

FLEUR COWLES (AMERICAN, 1908-2009) DATED 1976

Artist proof copies, signed and dated, together with a quantity of other Fleur Cowles prints

25½ x 39½ in. (65 x 100.5 cm.) overall, approximately

£700-1,000

\$860-1,200

€780-1,100



585 (one of six)

**■585**  
**SIX PAINTED HESSIAN PANELS**

BY FEDERICO PALLAVICINI (SWISS, 1909-1989), CIRCA 1950-60

Mounted on board

Each panel: 117 x 18½ in.

(297.2 x 47.3 cm.) overall

£2,000-3,000

(6)

\$2,500-3,700

€2,300-3,300





586 (in situ)

■586

**NINE PAINTED HESSIAN PANELS**

BY FEDERICO PALLAVICINI (SWISS, 1909-1989), CIRCA 1950-60

Mounted on board

Each panel: 115 in. (292 cm.) x 17½ in. (44.5 cm.) approximately (9)

£3,000-5,000

\$3,700-6,100  
€3,400-5,500

The decorative artist Federico Pallavicini was a creative force in the production of the radically ambitious *Flair* magazine throughout its short lived twelve month production from 1949 to 1950. He was discovered by Fleur Cowles whilst researching paper, graphic design and printing techniques for *Flair* in Milan and came to live and flourish in New York under Fleur's patronage. In 1955 he became the art director of Elizabeth Arden, and from 1956 to 1965 he was the Artistic Consultant and Interior Designer for Helena Rubinstein. He was also known for his stage set designs, costumes, packaging and window displays.

■587

**A PAIR OF MAJOLICA BAMBOO DECORATED JARDINIÈRES**

EARLY 20TH CENTURY

Together with a blue faience earthenware stick stand, by Burmantofts, early 20th century, two faience seats and Spanish faience seated spaniel

The jardinières: 12 in. (30.3 cm.) high (5)  
£1,000-1,500

\$1,300-1,800  
€1,200-1,700





588

**588**  
**A COLLECTION OF VARIOUS DRESSES, COATS AND OUTFITS**

Including a black Chanel two piece skirt suit, with label and serial number '64702', four Philippe Lemprière dresses, three Elio Berhanyer coats, a black stained fox-fur trimmed cape, possibly by Yves Saint Laurent and black sheepskin cloak embroidered with 'Fleur Cowles Meyer' signature to red silk lining

£1,000-1,500

\$1,300-1,800

€1,200-1,700



589

**589**  
**A COLLECTION OF VARIOUS HATS**  
**MOSTLY MID-20TH CENTURY**

Including examples by Christian Dior, Rudolf, Philip Somerville, Dolores, Otto Lucas and Bergdorf Goodman; together with twenty Louis Vuitton shoe trunk drawers

The group of drawers: 26½ x 15½ in. (67.5 x 39.5 cm.) overall

£600-1,000

\$740-1,200

€670-1,100



**590**  
**A QUANTITY OF SILK SCARVES**  
**LATE 20TH CENTURY**

Including examples by Gianni Versace, Martin Battersby printed with initials 'F.C.', Jeanne Lanvin designed by Castillo, an Indian example printed with Tibetan tigers, a red example with lion and sabre emblem, Persian text, dated '1979', various others and two pinafores; together with four French coloured leather envelope clutch bags and a brown leather handbag by Elio Berhanyer

£600-1,000

\$740-1,200

€670-1,100



591

**SAUL STEINBERG (AMERICAN, 1914-1999)**

*Nude*

bodycolour on brown card  
12¼ x 9 in. (31.1 x 22.8 cm.)

£3,000-5,000

\$3,700-6,100  
€3,400-5,500

**PROVENANCE:**

with Richard Demarco Gallery, Edinburgh, 1971.

Saul Steinberg contributed designs to *Flair*. Amongst the impressive list of contributors were also Salvador Dali, Lucian Freud and Sir Winston Churchill.



591

592

**SAUL STEINBERG (AMERICAN, 1914-1999)**

*Still life with flowers*

signed and dated 'STEINBERG/47' (lower right)  
pen and black ink and watercolour on paper  
13 x 9½ in. (33 x 24.2 cm.)

£2,000-4,000

\$2,500-4,900  
€2,300-4,400



592





**594**  
**A COLLECTION OF VARIOUS SMALL BOXES**  
**SEVEN BY FLEUR COWLES, CIRCA 1970 AND**  
**LATER**

Including: a silver mounted cigarette box, signed 'Fleur '72', marked Sheffield 1972 and another white metal mounted, signed 'Fleur 1970'; various gilt-metal mounted enamel pill boxes, five designed by Fleur Cowles, as limited editions for Halcyon Days Ltd  
 The cigarette box: 4½ in. (11.5 cm.), largest (23)  
 £500-800 \$620-980  
 €560-890

**593**  
**FLEUR COWLES (AMERICAN, 1908-2009)**

*Proteus Major; and Proteus Minor*  
 the first signed and dated 'FLEUR.59' (lower right);  
 the second signed and dated ' FLEUR COWLES.59'  
 (lower right)  
 acrylic on board  
 the first 40 x 6¾ in. (101.6 x 17.2 cm.);  
 the second 39¾ x 6½ in. (101 x 16.5 cm.) (2)  
 £800-1,200 \$980-1,500  
 €890-1,300

**PROVENANCE:**  
 with L'Obelisco Galleria d'Arte, Rome.



595

**FLEUR COWLES (AMERICAN, 1908-2009)**

*Flower Garden*

signed and dated 'FLEUR.72' (lower right), signed again 'FLEUR' (in the background, lower left)

acrylic on board  
31½ x 32 in. (80 x 81.3 cm.)

£600-1,000

\$740-1,200  
€670-1,100

**PROVENANCE:**

with Hammer Galleries, 1978, New York.  
with Partridge Galleries, May 1983, London.

**EXHIBITED:**

Nashville, Cheekwood Museum, 1978.



595

596

**FLEUR COWLES (AMERICAN, 1908-2009)**

*Lion amongst poppies and butterflies*

signed 'Fleur' (lower right)  
oil on board  
21¾ x 30 in. (55.3 x 76.2 cm.)

£800-1,200

\$980-1,500  
€890-1,300



596

END OF SALE

*Bellmans*  
AUCTIONEERS & VALUERS

The residual furniture and works of art from The Collection of Fleur Cowles to be sold at Bellmans, Sussex on 29 November-1 December and Bellmans, Winchester

For further information please contact Silas Currie; silascurrie@bellmans.co.uk

www.bellmans.co.uk



## INDEX

- A**  
Adams, W.D., 467  
American Naive School, 458  
Avedon, R., 496A
- B**  
Barbato, M., 489  
Bauchant, A., 558, 561  
Bayer, H., 568  
Belle, S. A., 454  
Blair, S., 512  
Blair, S.  
Blair, C., 513  
Blumenfeld, E., 506  
Bombois, C., 557, 559, 560  
Box, E., 508  
Braque, G., 520  
Bratby, J., 486  
Bravo, C., 534  
Breuer-Weill, D., 491
- C**  
Canu, Y., 487  
Cavaillès, J.-J.-L., 494  
Cignani, C., 440  
Constable, J., 457  
Cosson, J.-L.-M., 474  
Cowles, F., 501, 507, 509, 517, 585, 593, 595, 596  
Cranach, L., 439  
Crespi, G.M., 438
- D**  
Delbee, P., 245  
Demeurisse, R., 487A  
Devis, A., 459  
Donati, E., 532, 533  
Doré, G., 463  
Dufau, P., 574  
Duffaunt, P., 511  
Dutch School, 450  
Dyck, van, Sir A., 436
- E**  
Embrey, C. R., 567  
English School, 448, 449, 460  
Ernst, J., 570  
Erté, R.T., 468, 469, 470, 471, 472
- F**  
Faulkner, P., 526  
Florentine School, 437  
Fontana Arte, 240  
Fornasetti, P., 241  
Fuller, E., 466
- G**  
Gasparo, O., 527  
German School, 456  
Gernez, P. E., 477  
Gianlisi, A., 445  
Giordano, L., 442  
Glover, A., 484, 485  
Grandgérard, L. H., 473  
Gruau, R., 505  
Gunther, J., 502  
Gwathmey, R., 529
- H**  
Harpley, S., 581  
Harraden, R. B., 462  
Howard, K., 481, 482  
Hughes, P., 572
- K**  
Kvapil, C., 478
- L**  
Leader, B.W., 465  
Lorjou, B., 525, 528
- M**  
Marin, M., 492, 495  
Marina, M., 479  
Marlow, W., 452  
Merceris, Robert, 12  
Mottet, Y., 522, 530
- N**  
Nixon, G., 490A
- O**  
Oliveira, R. de, 531  
Ortega, R.A., 510
- P**  
Pagliacci, A., 503  
Pallavicini, F.L. von B., 500  
Philippe, P., 23, 24  
Picasso, P., 493, 496, 524
- Q**  
Quast, P. J., 451
- R**  
Raven, S., 461  
Ray, M., 523  
Renoir, P.-A. & Guino, R., 488  
Reynolds, Sir J., 453  
Richardson, R., 499  
Rubens, Sir P.P., 444
- S**  
Schedoni, B., 443  
Searle, R. W. F., 480  
Shine, A., 243  
Silvers, R., 497, 498  
Slingeland, van, P., 455  
Steinberg, S., 591, 592  
Stern, L., 441  
Sutherland, G., 571
- T**  
Tamayo, R., 569
- V**  
Valentine-Daines, S., 476  
Verhaert, D., 447  
Vertès, M., 566
- W**  
Wennemoes, C., 475  
Wouwerman, P., 446  
Wright, R. W., 464
- Y**  
Yeo, J., 483



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the lot 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.

## B 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 sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## 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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://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 require you to be present at 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](http://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](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all lots we charge 25% of the **hammer price** up to and including £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 **l** next to the **lot number**. In these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

**Royalty for the portion of the hammer price**

**(in euros)**

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a definition 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 not worked by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

- This additional **warranty** does not apply to:
  - (i) the absence of blank-leafs, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, stamps or periodicals;
  - (iii) **lots** not identified by title;
  - (iv) **lots** sold without a printed estimate;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition report** or announced at the time of sale.

To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

## F PAYMENT

### 1 HOW TO PAY

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 and services tax, stamping 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 an invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
- You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB32CTY. IBAN (international bank account number): GB81 2030 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions. (v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

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

### 2. TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

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

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

### 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashier on +44 (0)20 7839 9060.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- we will charge you storage costs from that date;
- we can at our option move the lot to within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so;
- we may sell the lot in any commercially reasonable way we think appropriate;
- the storage terms which can be found at christies.com/ storage shall apply;
- nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

#### (b) Lots made of protected species

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

#### (c) US import ban on African elephant ivory

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

#### (d) Lots of Iranian origin

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

#### (e) Gold

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

#### (f) 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.

#### (g) 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. Details are included with this catalogue for details on a particular lot. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as agreed 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 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](http://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 appointed with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://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](http://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.

**Qualified Headings** means the section headed **Qualified Lots** 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](http://www.christies.com), which is also read prospectively telephonically 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	An amount in lieu of the import tax is applied to the <b>hammer price</b> and is at the reduced rate of 5%. Vat is charged at 20% on the <b>buyer's premium</b> but will not be shown separately on the invoice. These <b>lots</b> 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 <b>hammer price</b> and is at the standard rate of 20%. Vat is also charged at 20% on the <b>buyer's premium</b> 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 <b>hammer price</b> and Vat will be payable at 20% on the customs duty. These <b>lots</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† 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 <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	An amount in lieu of the Import VAT will be refunded on the <b>hammer</b> and an amount in lieu of the VAT in the <b>premium</b> 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 reinvoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

•

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

~

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

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

■ See Storage and Collection Pages.

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

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

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

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

## FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

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

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

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

"After..."

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

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

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

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

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

## FOR SILVER

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

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

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

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

A GEORGE II SILVER CUP AND COVER  
circa 1735

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

A GEORGE II SILVER CUP AND COVER

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

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

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

## FOR 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.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

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

### PHYSICAL LOSS & DAMAGE LIABILITY

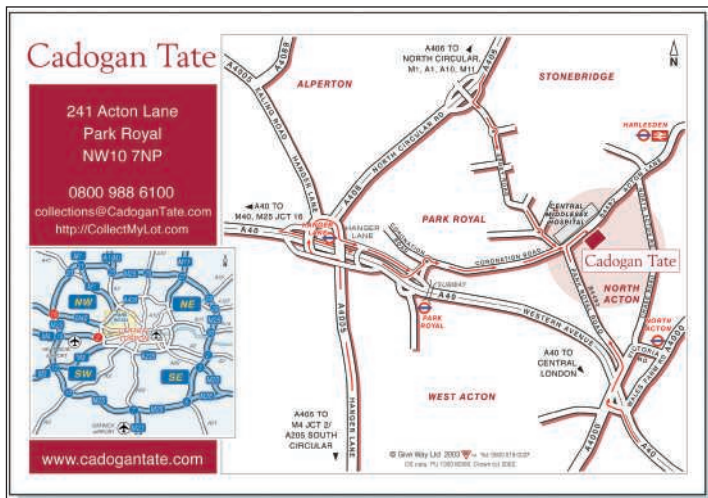
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

### ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.

Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.



### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse  
241 Acton Lane,  
Park Royal,  
London NW10 7NP

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
 +54 11 43 93 42 22  
 Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
 +61 (0)2 9326 1422  
 Ronan Sulich

**AUSTRIA**  
**VIENNA**  
 +43 (0)1 533 881214  
 Angela Bailou

**BELGIUM**  
**BRUSSELS**  
 +32 (0)2 512 88 30  
 Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
 +1 401 849 9222  
 Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
 +55 21 2225 6553  
 Candida Sodre

**SÃO PAULO**  
 +55 11 3061 2576  
 Nathalie Lenci

**CANADA**  
**TORONTO**  
 +1 416 960 2063  
 Brett Sherlock

**CHILE**  
**SANTIAGO**  
 +56 2 2 2631642  
 Denise Ratinoff  
 de Lira

**COLOMBIA**  
**BOGOTÁ**  
 +571 635 54 00  
 Juanita Madriman

**DENMARK**  
**COPENHAGEN**  
 +45 3962 2377  
 Birgitte Hillingsø  
 (Consultant)  
 + 45 2612 0092  
 Rikke Juel Brandt  
 (Consultant)

**FINLAND AND  
 THE BALTIC STATES**  
**HELSINKI**  
 +358 40 5837945  
 Barbro Schauman  
 (Consultant)

**FRANCE**  
**BRITTANY AND  
 THE LOIRE VALLEY**  
 +33 (0)6 09 44 90 78  
 Virginie Gregory  
 (Consultant)

**GREATER  
 EASTERN FRANCE**  
 +33 (0)6 07 16 34 25  
 Jean-Louis Janin Daviet  
 (Consultant)

**NORD-PAS DE CALAIS**  
 +33 (0)6 09 63 21 02  
 Jean-Louis Brémits  
 (Consultant)

**-PARIS**  
 +33 (0)1 40 76 85 85

**POITOU-CHARENTE  
 AQUITAINE**  
 +33 (0)5 56 81 65 47  
 Marie-Cécile Moux

**PROVENCE -  
 ALPES CÔTE D'AZUR**  
 +33 (0)6 71 99 97 67  
 Fabienne Albertini-Cohen

**RHÔNE ALPES**  
 +33 (0)6 61 81 82 53  
 Dominique Pierron  
 (Consultant)

**GERMANY**  
**DÜSSELDORF**  
 +49 (0)21 49 159 352  
 Arno Verkade

**FRANKFURT**  
 +49 (0)71 371 3975  
 Anja Schaller (Consultant)

**HAMBURG**  
 +49 (0)40 27 94 073  
 Christiane Gräfin  
 zu Rantzau

**MÜNCHEN**  
 +49 (0)89 24 20 96 80  
 Marie Christine Gräfin Huyn

**STUTTGART**  
 +49 (0)71 12 26 96 99  
 Eva Susanne  
 Schweizer

**INDIA**  
**-MUMBAI**  
 +91 (22) 2280 7905  
 Sonal Singh

**DELHI**  
 +91 (0)11 6609 1170  
 Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
 +972 (0)3 695 0695  
 Romi Gilat-Baharaff

**ITALY**  
**-MILAN**  
 +39 02 303 2831

**ROME**  
 +39 06 686 3333  
 Marina Cicogna

**NORTH ITALY**  
 +39 348 3131 021  
 Paola Gradi  
 (Consultant)

**TURIN**  
 +39 347 2211 541  
 Chiara Massimello  
 (Consultant)

**VENICE**  
 +39 041 277 0086  
 Bianca Arrivabene Valenti  
 Gonzaga (Consultant)

**BOLOGNA**  
 +39 051 265 154  
 Benedetta Possati Vittori  
 Venenti (Consultant)

**GENOA**  
 +39 010 245 3747  
 Rachèle Guiccardi  
 (Consultant)

**FLORENCE**  
 +39 055 219 012  
 Alessandra Niccolini di  
 Camugliano (Consultant)

**CENTRAL &  
 SOUTHERN ITALY**  
 +39 348 520 2974  
 Alessandra Allaria  
 (Consultant)

**JAPAN**  
**TOKYO**  
 +81 (0)3 6267 1766  
 Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
 +60 3 207 9230  
 Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
 +52 55 5281 5546  
 Gabriela Lobo

**MUNACO**  
 +377 97 97 11 00  
 Nancy Dotta

**THE NETHERLANDS**  
**-AMSTERDAM**  
 +31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
 +47 975 800 78  
 Katinka Traaseth  
 (Consultant)

**PEOPLES REPUBLIC  
 OF CHINA**  
**BEIJING**  
 +86 (0)10 8583 1766

**-HONG KONG**  
 +852 2760 1766

**-SHANGHAI**  
 +86 (0)21 6355 1766

**PORTUGAL**  
**LISBON**  
 +351 919 317 233  
 Mafalda Pereira Coutinho  
 (Consultant)

**RUSSIA**  
**MOSCOW**  
 +7 495 937 6364  
 +44 20 7389 2318  
 Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
 +65 6735 1766  
 Nicole Tee

**SOUTH AFRICA**  
**CAPE TOWN**  
 +27 (21) 761 2676  
 Juliet Lomborg  
 (Independent Consultant)

**DURBAN &  
 JOHANNESBURG**  
 +27 (31) 207 8247  
 Gillian Scott-Berning  
 (Independent Consultant)

**WESTERN CAPE**  
 +27 (44) 533 5178  
 Annabelle Coningham  
 (Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
 +82 2 720 5266  
 Hye-Kyung Bae

**SPAIN**  
**BARCELONA**  
 +34 (0)93 487 8259  
 Carmen Schjaer

**MADRID**  
 +34 (0)91 532 6626  
 Juan Varex  
 Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
 +46 (0)73 645 2891  
 Claire Ahman (Consultant)  
 +46 (0)70 9369 201  
 Louise Dylhén (Consultant)

**SWITZERLAND**  
**-GENEVA**  
 +41 (0)22 319 1766  
 Eveline de Proyart

**-ZÜRICH**  
 +41 (0)44 268 1010  
 Dr. Bertold Mueller

**TAIWAN**  
**TAIPEI**  
 +886 2 2736 3356  
 Ada Ong

**THAILAND**  
**BANGKOK**  
 +66 (0)2 652 1097  
 Yaovanee Nirandara  
 Panchalee Phenjati

**TURKEY**  
**ISTANBUL**  
 +90 (532) 558 7514  
 Eda Kehale Argün  
 (Consultant)

**UNITED ARAB EMIRATES**  
**-DUBAI**  
 +971 (0)4 425 5647

**UNITED KINGDOM**  
**-LONDON,  
 KING STREET**  
 +44 (0)20 7839 9060

**-LONDON,  
 SOUTH KENSINGTON**  
 +44 (0)20 7930 6074

**NORTH AND  
 NORTHEAST**  
 +44 (0)20 3219 6010  
 Thomas Scott

**NORTHWEST  
 AND WALES**  
 +44 (0)20 7752 3033  
 Jane Blood

**SOUTH**  
 +44 (0)1730 814 300  
 Mark Wrey

**SCOTLAND**  
 +44 (0)131 225 4756  
 Bernard Williams  
 Robert Lagneau  
 David Bowes-Lyon  
 (Consultant)

**ISLE OF MAN**  
 +44 (0)20 7389 2032

**CHANNEL ISLANDS**  
 +44 (0)20 7389 2032

**IRELAND**  
 +353 (0)1 67 638 0996  
 Christine Ryall (Consultant)

**UNITED STATES**  
**CHICAGO**  
 +1 312 787 2765  
 Lisa Cavanaugh

**DALLAS**  
 +1 214 599 0735  
 Capera Ryan

**HOUSTON**  
 +1 713 802 0191  
 Jessica Phifer

**LOS ANGELES**  
 +1 310 385 2600

**MIAMI**  
 +1 305 445 1487  
 Jessica Katz

**NEWPORT**  
 +1 401 849 9222  
 Betsy D. Ray

**-NEW YORK**  
 +1 212 636 2000

**SAN FRANCISCO**  
 +1 415 982 0982  
 Ellanor Notides

**AUCTION SERVICES**  
**CHRISTIE'S AUCTION ESTIMATES**  
 Tel: +1 212 492 5495  
 Fax: +1 212 636 4930  
 www.christies.com

**CORPORATE COLLECTIONS**  
 Tel: +1 212 636 2901  
 Fax: +1 212 636 4929  
 Email: celkies@christies.com

**ESTATES AND APPRAISALS**  
 Tel: +1 212 636 2400  
 Fax: +1 212 636 2370  
 Email: info@christies.com

**MUSEUM SERVICES**  
 Tel: +1 212 636 2620  
 Fax: +1 212 636 4931  
 Email: awhting@christies.com

**PRIVATE SALES**  
 US: +1 212 636 2557  
 Fax: +1 212 636 2035

**OTHER SERVICES**  
**CHRISTIE'S EDUCATION**  
**New York**  
 Tel: +1 212 355 1501  
 Fax: +1 212 355 7370  
 Email: christieseducation@christies.edu

**Hong Kong**  
 Tel: +852 2978 6747  
 Fax: +852 2525 3856  
 Email: hkcourse@christies.com

**London**  
 Tel: +44 (0)20 7665 4350  
 Fax: +44 (0)20 7665 4351  
 Email: education@christies.com

**Paris**  
 Tel: +33 (0)1 42 25 10 90  
 Fax: +33 (0)1 42 25 10 91  
 Email: ChristiesEducationParis@christies.com

**CHRISTIE'S INTERNATIONAL  
 REAL ESTATE**  
**New York**  
 Tel: +1 212 468 7182  
 Fax: +1 212 468 7141  
 Email: info@christiesrealestate.com

**London**  
 Tel: +44 (0)20 7389 2551  
 Fax: +44 (0)20 7389 2168  
 Email: info@christiesrealestate.com

**Hong Kong**  
 Tel: +852 2978 6788  
 Fax: +852 2845 2646  
 Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART  
 STORAGE SERVICES**  
**New York**  
 +1 212 974 4579  
 newyork@cfass.com

**Singapore**  
 Tel: +65 6543 5252  
 Email: singapore@cfass.com

**CHRISTIE'S REDSTONE**  
 Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office  
 For a complete salerooms & offices listing go to christies.com

EMAIL — info@christies.com



A PAIR OF GEORGE III ORMOLU-MOUNTED BLUE JOHN AND SIMULATED MALACHITE 'CLEOPATRA' VASES  
ATTRIBUTED TO MATTHEW BOULTON, CIRCA 1770  
£30,000-50,000

## THE ENGLISH COLLECTOR

ENGLISH FURNITURE, CLOCKS,  
EUROPEAN CERAMICS & PORTRAIT MINIATURES

*London, King Street, 17 November 2016*

### VIEWING

13-16 November 2016  
8 King Street  
London SW1Y 6QT

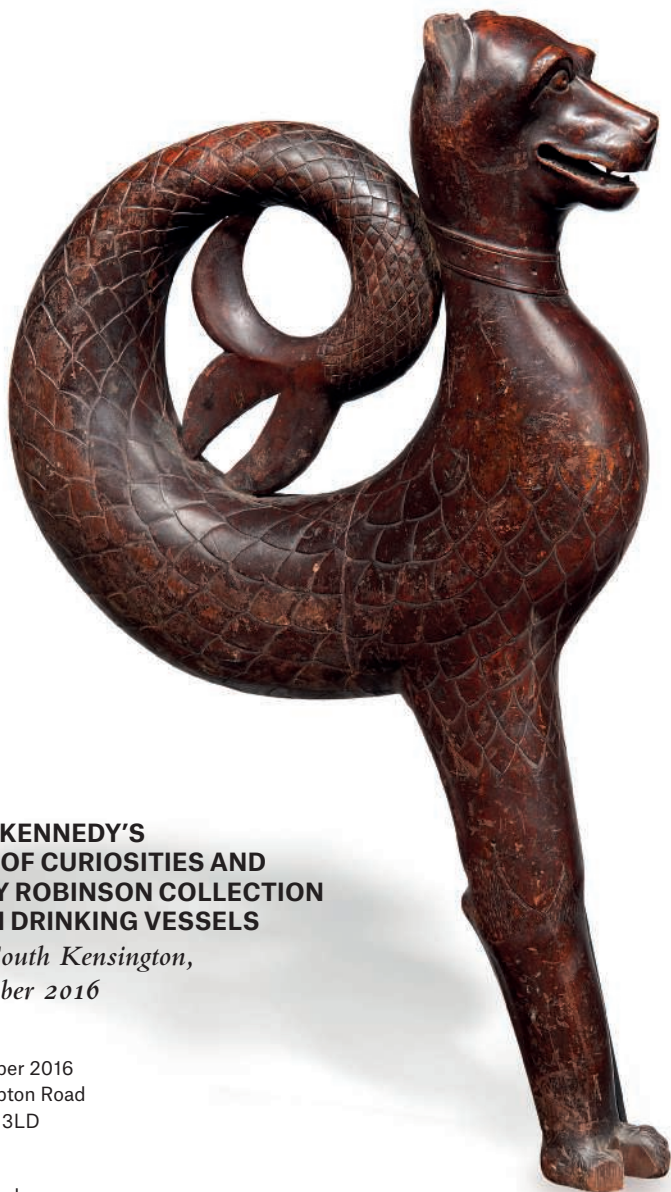
### CONTACT

Peter Horwood  
phorwood@christies.com  
+44 (0)20 7389 2359



CHRISTIE'S





**SEWARD KENNEDY'S  
CABINET OF CURIOSITIES AND  
THE TONY ROBINSON COLLECTION  
OF TREEN DRINKING VESSELS**

*London, South Kensington,  
22 November 2016*

**VIEWING**

17-21 November 2016  
85 Old Brompton Road  
London SW7 3LD

**CONTACT**

Alexandra Cruden  
acruden@christies.com  
+44 (0)20 7389 2566

A WALNUT MODEL OF A MERLION  
ITALY, 19TH CENTURY  
£3,000-5,000



**CHRISTIE'S**



## FROM ANCIENT TO MODERN

A DISTINGUISHED PRIVATE COLLECTION

*London, King Street, 7 December 2016*

### VIEWING

2-6 December 2016

8 King Street

London SW1Y 6QT

### CONTACT

Andrew Waters

[awaters@christies.com](mailto:awaters@christies.com)

+44 (0)20 7389 2343



# CHRISTIE'S



AN IMPORTANT SAXON GOLD-MOUNTED 'STEIN-CABINET' BONBONNIÈRE  
SET WITH A MICROMOSAIC PLAQUE

By Johann-Christian Neuber (1736-1808), Dresden, circa 1785,  
the micromosaic attributed to Giacomo Raffaelli (Fl. 1753-1836), Rome, circa 1785-1800  
£250,000-350,000

**OPULENCE**

SILVER · GOLD BOXES · 19TH CENTURY FURNITURE  
& WORKS OF ART

*London, King Street, 29 November 2016*

**VIEWING**

25-28 November 2016  
8 King Street  
London SW1Y 6QT

**CONTACT**

David McLachlan  
dmclachlan@christies.com  
+44 (0)20 7389 2650



**CHRISTIE'S**





**A SURREAL LEGACY**  
SELECTED WORKS OF ART FROM  
THE EDWARD JAMES FOUNDATION

*London, King Street, 15 December 2016*

**VIEWING**

10-15 December 2016  
8 King Street  
London SW1Y 6QT

**CONTACT**

Amelia Walker  
awalker@christies.com  
+44 (0)20 7389 2085



**CHRISTIE'S**



## EUROPEAN FURNITURE & WORKS OF ART

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

### CONTACT

Amjad Rauf

[arauf@christies.com](mailto:arauf@christies.com)

+44 (0) 20 7389 2358

[christies.com/privatesales](https://christies.com/privatesales)

**CHRISTIE'S**  
PRIVATE SALES





## CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## FURNITURE, DECORATIVE ARTS AND COLLECTIONS

English & Continental Furniture, Decorative Objects and Interior Furnishings of all types and periods. Silver from the late Medieval period through the 19th century as well as Judaica, Porcelain, Pottery and Glass from all the great factories and makers. Woven Rugs and Carpets from the Islamic World as well as Chinese, Indian and European Carpets. Clocks, Marine Chronometers and Barometers. Arms and Armour spanning from bronze age weapons to 19th Century Firearms.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Furniture, Decorative Arts and Collections</b>						
L187	Silver & Gold Boxes	King Street	2	48	76	72
L100	European Noble & Private Collections	King Street	2	48	76	72
L49	Oriental Rugs & Carpets	King Street	2	48	76	72
L99	Private Collections & House Sales	King Street	6	171	285	262
L225	The English Collector & European Ceramics	King Street	2	48	76	72
L224	European Furniture & Works of Art	King Street	1	24	38	36
N93	Chinese Export Ceramics	New York	1	26	43	39
N99	Private & Iconic Collections	New York	3	86	134	126
N18	American Silver	New York	1	21	33	31
N218	Important Silver	New York	1	21	33	31
N96	Living With Art	New York	7	145	230	220
P22	European Furniture, Silver & Ceramics	Paris	2	38	61	57
P96	Interieurs	Paris	2	19	30	29
K50	Antique Arms & Armour	South Kensington	1	20	32	30
K96	Interiors	South Kensington	12	120	192	180
W39	European Sculpture	Worldwide	3	72	114	108
W227	The Exceptional Sale	Worldwide	2	48	76	72
W226	The Opulent Eye - 19th Century Furniture & Works of Art	Worldwide	4	105	171	159

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
 Jewellery, Watches and Wine · Antiquities and Tribal Art  
 Asian and Islamic Art · Russian Art  
 Furniture, Decorative Arts and Collectables · American Art and Furniture  
 Books, Travel and Science · Design, Costume and Memorabilia  
 Post-War and Contemporary Art  
 Old Master Paintings and 19th Century Paintings

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
François Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

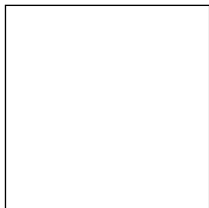
## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Guillaume Cerutti, President,  
Roland de Lathuy, Eveline de Proyart,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantzau, Andreas Rumberl,  
François de Ricqlès, Jop Ubbens, Juan Vareiz

### ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi



## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Simon Andrews, Jeremy Bentley, Ellen Berkeley,  
Jill Berry, Peter Brown, James Bruce-  
Gardyne, Sophie Carter, Benjamin Clark,  
Christopher Clayton-Jones, Karen Cole,  
Paul Cutts, Isabelle de La Bruyere, Leila de Vos,  
Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elswood,  
David Findlay, Margaret Ford, Edmond Francey,  
Daniel Gallen, Karen Harkness, Philip Harley,  
James Hastie, Karl Hermans, Paul Hewitt,  
Rachel Hilderley, Mark Hinton, Nick Hough,  
Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Nic McElhatton (Chairman, South Kensington),  
Alexandra McMorrow, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Reason, Tara Rastrick,  
Amjad Rauf, William Robinson, Tim Schmelcher,  
John Stainton, Alexis de Tiesenhausen,  
Lynne Turner, Jay Vincoze, Andrew Ward,  
David Warren, Andrew Waters, Harry Williams-  
Bulkeley, Martin Wilson, André Zlattinger

### DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,  
Maddie Amos, Katharine Arnold, Alexis Ashot,  
Alexandra Baker, Karl Barry, Sven Becker,  
Jane Blood, Piers Boothman,  
David Boves-Lyon, Louise Broadhurst,  
Lucy Brown, Robert Brown, Lucy Campbell,  
Jason Carey, Sarah Charles, Romilly Collins,  
Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Eugenio Donadoni,  
Sophie DuCret, Christopher O'Neil-Dunne,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Nina Foote, Christopher Forrest,  
Giles Forster, Zita Gibson, Alexandra Gill,  
Keith Gill, Leonie Grainger, Simon Green,  
David Gregory, Mathilde Heaton,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston, Tina Law,  
Adriana Leese, Tom Legh, Brandon Lindberg,  
Laura Lindsay, David Llewellyn,  
Murray Macaulay, Graeme Maddison,  
Sarah Mansfield, Nicolas Martineau,

Roger Massey, Joy McCall, Neil McCutcheon,  
Michelle McMullan, Daniel McPherson,  
Neil Millen, Jeremy Morgan, Leonie Moschner,  
Giles Mountain, Chris Munro, Liberté Nuti,  
Beatriz Ordoñas, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pinganaud,  
Sara Plumbly, Anne Qaimmaqami,  
Marcus Rådecke, Pedram Rasti, Lisa Redpath,  
Sumiko Roberts, Sandra Romito, Tom Rooth,  
Alice de Roquemareul, François Rothlisberger,  
Patrick Saich, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson, Nick Sims,  
Clementine Sinclair, Sonal Singh, Katie Siveyer,  
Nicola Steel, Kay Sutton, Cornelia Svedman,  
Rakhi Talwar, Thomas Venning, Edwin Vos,  
Amelia Walker, Rosanna Widen, Ben Wiggins,  
Sophie Wiles, Bernard Williams,  
Georgina Wilsenach, Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,  
Carin Baur, Sarah Boswell, Mark Bowis,  
Phill Brakefield, Clare Bramwell, Jenny Brown,  
David Cassidy, Marie-Louise Chaldecott,  
John Crook, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Milo Dickinson, Freddie De Rougemont,  
Grant Deudney, Howard Dixon, Virginie Dulucq,  
David Ellis, Antonia Essex, Kate Flitcroft,  
Eva French, Pat Galligan, Elisa Galuppi,  
Julia Grant, Pippa Green, Angus Granlund,  
Christine Haines, Coral Hall, Charlotte Hart,  
Daniel Hawkins, Evelyn Heathcoat Amory,  
Anke Held, Valerie Hess, Carolyn Holmes,  
Amy Huitson, Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacomb, Guady Kelly,  
Hala Khayat, Alexandra Kindermann,  
Julia Kiss, Polly Knewstubb, Mark Henry Lampé,  
Aoife Leach, Rob Leatham, Antoine Leboutellier,  
Timothy Lloyd, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Rusotto,  
Astrid Mascher, Georgie Mawby,  
David McLachlan, Lynda McLeod,  
Kateryna Merkalenko, Toby Monk,  
Rosie O'Connor, Samuel Pedder-Smith,  
Christopher Petre, Louise Phelps, Eugene Pooley,  
Sarah Rancans, David Rees, Alexandra Reid,  
Sarah Reynolds, Meghan Russell, Pat Savage,  
Julie Schutz, Hannah Schweiger, Angus Scott,  
Ben Slinger, James Smith, Graham Smithson,  
Mark Stephen, Annelies Stevens,  
Charlotte Stewart, Dean Stimpson,  
Gemma Sudlow, Dominique Suiveng,  
Keith Tabley, Iain Tarling, Sarah Tennant,  
Timothy Triptree, Lucia Tro Santafe,  
Flora Turnbull, Paul van den Biesen,  
Mieke Van Emden, Ben Van Rensburg,  
Lisa Varsani, Shanthi Veigas, Julie Vial,  
Assunta Grafín von Moy, Anastasia von Seibold,  
Zelie Walker, Tony Walshe, Gillian Ward,  
Chris White, Annette Wilson, Julian Wilson,  
Miriam Winsón-Alío, Elissa Wood,  
Suzanne Yalcin-Pennings, Charlotte Young





Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim
Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim
Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim
Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim
Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim
Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim
Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim
Black wool with silk trim	Black wool with silk trim	Black wool with silk trim	Black wool with silk trim



CHRISTIE'S

85 OLD BROMPTON ROAD LONDON SW7 3LD