

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 22 FEBRUARY 2017



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1

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

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3

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FRONT COVER:

Lots 12, 272 & 294
Textiles by Vanderhurd.
Photography by Joanna MacLennan.

BACK COVER:

Lot 38

INTERIORS

SOUTH KENSINGTON · 22 FEBRUARY 2017

SPECIALISTS



Mark Stephen
Head of Sale,
Works of Art



Sophie McKinney
Sale Coordinator



Lily Faber
Furniture &
Works of Art



Mark Henry Lampé
Carpets & Rugs



Victoria Drummond
Silver



Celia Harvey
Clocks



Matilda Burn
European Ceramics
& Glass



Simon Green
Furniture

AUCTION

Wednesday 22 February 2017
at 10.00 am Lots 1-294
85 Old Brompton Road
London SW7 3LD

VIEWING

Thursday	16 February	9.00 am - 5.00 pm
Friday	17 February	9.00 am - 5.00 pm
Saturday	18 February	11.00 am - 5.00 pm
Sunday	19 February	11.00 am - 5.00 pm
Monday	20 February	9.00 am - 7.30 pm
Tuesday	21 February	9.00 am - 5.00 pm
Wednesday	22 February	9.00 am - 10.00 am (Limited view)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as
INT-14404

CONDITIONS OF SALE

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

SALE ENQUIRIES

Sophie McKinney
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Email: smckinney@christies.com

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LOTS CONTAINING IVORY

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

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

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CHRISTIE'S



Adrian Stanford and Norman St John-Stevas

ADRIAN TIMOTHY JAMES STANFORD (1935 - 2016)

The son of an archdeacon, Adrian Stanford went up to Merton College, Oxford to read Jurisprudence. He then joined Samuel Montagu, the merchant bankers, with whom he remained throughout his working life, becoming a director and company secretary, supporting the then chief executive, Louis Franck.

Adrian lived at Preston Capes, a rectory in Northamptonshire and former home of the Gage family. There he established a small herd of fallow deer to which he was devoted. A deeply Christian man, Adrian's charitable works included being Treasurer and long-serving Council member of the Georgian Group and a Trustee of the Old Broad Street Charity Trust, an educational charity.

NORMAN ST JOHN STEVAS, BARON ST JOHN OF FAWSLEY (1929 - 2012)

Born of a Greek father (Stevas) and an Irish mother (St John), Norman won a scholarship to Radcliffe College, Leicester and then read law at Fitzwilliam College, Cambridge where he took a first. In 1952 he was called to the Bar at the Middle Temple and in 1956 became a tutor in Jurisprudence at Merton College where he met Adrian Stanford.

Norman's interest in politics started at an early age; he was active in the Young Conservatives and a speaker on Catholic matters. Whilst studying at Cambridge he became President of the Cambridge Union in 1950. In 1964, he was elected as Member of Parliament for Chelmsford, a seat which he held until he stood down in 1987. He had several roles in government including Minister for the Arts twice (under Edward Heath and Margaret Thatcher) and Chancellor of the Duchy of Lancaster and Leader of the House of Commons (1979-1981) simultaneously. He was also Chairman of the Royal Fine Art Commission from 1985 to 1999. Norman was created a life peer in 1987, taking the title Baron St John of Fawsley of Preston Capes, in recognition of Adrian Stanford's former home.

Flamboyant and witty, Lord St John remained a prominent Roman Catholic and a loyal monarchist who much enjoyed his close relationship with the Royal Family.

In 2009 Norman and Adrian became civil partners. Their Westminster flat overlooking the Houses of Parliament was full of clocks, all things political, Royal and Catholic – themes which are all represented in the group of items being offered for sale here.

■ 1

A REGENCY MAPLE, PARCEL-GILT AND COMPOSITION HARP

BY ERARD, EARLY 19TH CENTURY

Engraved brass plate 'Sebastian ERARD MAKER, by special appointment to His Majesty and the Royal Family, patent No.4090'
 67½ in. (172 cm.) high; 31 in. (79 cm.) wide

£1,000-1,500

\$1,300-1,800
 €1,200-1,700



1

■2

**A GEORGE II GILTWOOD MARBLE-TOP
CONSOLE TABLE**

MID-18TH CENTURY AND ADAPTED

33 in. (84 cm.) high; 54 in. (138 cm.) wide; 27
in. (68.5 cm.) deep

£4,000-6,000

\$4,900-7,200

€4,600-6,800



2

3

**A COLLECTION OF SIXTEEN PAPIER-
MACHE DECORATED SNUFF BOXES**
FIRST HALF 19TH CENTURY

Including a Mauchline-ware example with
Gordon Castle, eight depicting hunting
scenes, including one with a pressed silver
metal hunt scene

4¾ in. (12 cm.) diameter, the largest (16)

£1,500-2,500

\$1,900-3,000

€1,700-2,800



3

■4

**A PAIR OF FRENCH GILTWOOD-FRAMED
WING ARMCHAIRS AND ENSUITE FOOT-
STOOLS**

THE CHAIRS MID-20TH CENTURY, THE
STOOLS LATE 19TH CENTURY

40 in. (102 cm.) high, the chairs (4)

£1,500-2,500

\$1,900-3,000

€1,700-2,800

5 No Lot



4



6

■ **7**
**AN EMPIRE ORMOLU AND PATINATED
 BRONZE STRIKING MANTEL CLOCK**
 EARLY 19TH CENTURY

18¼ in. (46.5 cm.) high; 12 in. (30.5 cm.) wide;
 4¼ in. (11 cm.) deep

£3,000-5,000

\$3,700-6,000

€3,400-5,700

PROVENANCE:

Purchased from Pascal Izarn, Paris, 1999.

LITERATURE:

P. Kjellberg, *L'Encyclopedie de La Pendule Française*, Paris, 1997, pp. 346-7, fig. c.



8

6
**AN EMPIRE ORMOLU AND PATINATED
 BRONZE STRIKING MANTEL CLOCK**
'RETOUR DE LA PLANTATION'

JEAN-SIMON DEVERBERIE, PARIS,
 FIRST QUARTER 19TH CENTURY

13½ in. (34.5 cm.) high; 17¼ in. (44 cm.) wide;
 4½ in. (11.5 cm.) deep

£3,000-5,000

\$3,700-6,000

€3,400-5,700

PROVENANCE:

Purchased from Vicai, Antic-tac, Paris, 1997.



7

8
**A LATE LOUIS XVI ORMOLU STRIKING
 MANTEL CLOCK 'LE CHAR DE DIANA'**
 ARMINGAUD L'AINE, PARIS, LATE 18TH
 CENTURY

18¾ in. (48 cm.) high; 22½ in. (57 cm.) wide;
 7¾ in. (20 cm.) deep

£5,000-8,000

\$6,100-9,600

€5,700-9,000

PROVENANCE:

Purchased from Osvaldo Coccozza, Rome,
 1982.



9

■9
**A VICTORIAN GILTWOOD ASYMETRICALLY-PIERCED
 OVAL MIRROR**
 LATE 19TH CENTURY

51 x 34½ in. (130 x 88 cm.)

£1,200-1,800

\$1,500-2,200
 €1,400-2,000



11

■11
**A NORTH EUROPEAN BLEACHED CARVED AND
 PIERCED OVAL MIRROR**
 MID-19TH CENTURY

45½ x 30 in. (116 x 76 cm.)

£1,000-1,500

\$1,300-1,800
 €1,200-1,700



10

■10
A GREEK TERRACOTTA HEAD OF A YOUTH
 3RD CENTURY B.C.

Mounted on a later porphyry plinth
 9¼ in. (23.5 cm.) high overall

£1,000-1,500

\$1,300-1,800
 €1,200-1,700



12

■12
A PAIR OF VICTORIAN GOTHIC OAK HALL CHAIRS
 LATE 19TH CENTURY

37 in. (94 cm.) high; 15½ in. (39.5 cm.) deep

£1,000-1,500

(2)
 \$1,300-1,800
 €1,200-1,700

PROVENANCE:

With the present owner since 1982



13

■13
A REGENCY MARBLE BUST, BELIEVED TO BE LADY PEEL
 EARLY 19TH CENTURY

29 in. (73.5 cm.) high

£1,000-1,500

\$1,300-2,400

€1,200-1,800



15

■15
A PAIR OF PAPIER MACHE PANELS PAINTED WITH PORTRAITS OF QUEEN VICTORIA AND PRINCE ALBERT
 BY JENNENS AND BETTRIDGE OF BIRMINGHAM, CIRCA 1840

Within giltwood frames

44½ x 26½ in. (113 x 68 cm.) overall

£2,000-3,000

(2)

\$3,300-4,900

€2,400-3,600



14

■14
A GEORGE III GILT WOOD AND COMPOSITION HANGING DISPLAY CABINET
 CIRCA 1812

Inset with miniatures of children, one by John Cox Dillman Engleheart, signed and dated 1812 to the reverse and in another hand inscribed 'Lord Russell, son to Francis and Anna Maria, Marquis and Marchioness of Tavistock'

20½ in. (52 cm.) wide

£1,000-1,500

\$1,700-2,400

€1,200-1,800

PROVENANCE:

Lyons Demesne: Works of Art from the Collection of the late Dr Tony Ryan, Christie's London 14th July 2011, lot 81.

Francis Russell, 7th Duke of Bedford (1788 - 1861), Marquis of Tavistock from 1802 to 1839, married the Hon. Anna Maria Stanhope, daughter of Charles Stanhope, 3rd Earl of Harrington, in 1808.



16

■16
ENGLISH SCHOOL, CIRCA 1670
KING CHARLES II (1630-1685)

Signed in gold with a cross (mid-right), on vellum, in associated gold bracelet frame with a gem-set pierced foliate surround 1 in. (24 mm.) high excluding surround and padded case

£2,000-3,000

\$3,300-4,900

€2,400-3,600

PROVENANCE:

With D.S. Lavender (Antiques) Ltd. (as by Peter Crosse) in 2011

17

TEN PHOTOGRAPHS OF ROYALTY AND POLITICIANS

Two of H.R.H. Diana, The Princess of Wales and dated 1993; H.R.H. Princess Margaret, Countess of Snowdon, dated 1978; a family photograph of H.R.H. The Prince of Wales and H.R.H. Diana, Princess of Wales; Prince and Princess Michael of Kent, signed Marie-Christine; Princess Alexandra, Lady Ogilvy and Sir Angus Ogilvy with children; Princess Alexandra, Lady Ogilvy; and a group portrait of H.R.H. Queen Elizabeth II, signed, together with a portrait of the President John F Kennedy 22½ in. (57 cm.) high, the largest, including giltwood frame Together with a silver presentation trowel engraved 'Trowel used by HER ROYAL HIGHNESS THE PRINCESS OF WALES to lay the foundation stone of the new building of EMMANUEL COLLEGE CAMBRIDGE 11th November 1993' (11)

£1,000-1,500 \$1,700-2,400
€1,200-1,800

Please note any reproduction or commercial use of the photographs in this lot would require prior consent of the photographer, and may also require consent of the Lord Chamberlain's Office.



17

18

A SILVER-PLATED AND GILT-METAL BARON'S CORONET FOR LORD ST. JOHN OF FAWSLEY

SUPPLIED BY EDE AND RAVENSCROFT, 20TH CENTURY

Together with an Italian silver thread embroidered coat-of-arms, late 17th century, and three stained glass armorial panels, 18th century

15¾ in. (40 cm.) high, the panel (5)

£800-1,200 \$1,300-1,900
€960-1,400

The Papal arms are those of Pope Alexander VII, active as the Pope from 1655 to 1667.



18

19

A COLLECTION OF LEATHER DISPATCH AND OTHER BOXES

Comprising two red boxes inscribed 'CHANCELLOR OF THE DUCHY OF LANCASTER' with Queen Elizabeth cyphers numbered 2 & 8, a black box inscribed 'PARLIAMENTARY UNDER SECRETARY OF STATE. DEPARTMENT OF EDUCATION AND SCIENCE', a smaller George V black leather box for the Chancellor of the Duchy of Lancaster, and a leather writing case with pull-out drawers

Largest: 6in. (15 cm.) high; 18 in. (46 cm.) wide (5)

£1,000-1,500 \$1,700-2,400
€1,200-1,800



19

20

A COLLECTION OF EIGHT RED-LEATHER DISPATCH BOXES

Comprising six boxes inscribed 'THE CHAIRMAN. ROYAL FINE ART COMMISSION' with the cypher of Queen Elizabeth, numbered 1 - 6, and two inscribed 'MINISTER OF STATE FOR THE ARTS' numbered 2 & 3

Largest: 6in. (15 cm.) high; 18 in. (46 cm.) wide (8)

£1,500-2,500 \$2,500-4,100
€1,800-3,000



20



21



22



23



24 (part)

-21

A COLLECTION OF FRENCH AND ENGLISH EMBOSSED GILT-METAL AND BRASS SNUFF BOXES AND WALL PLAQUES

EARLY 19TH CENTURY

Including examples depicting portraits of Charles X of France, some marked 'Morel, F', some with tortoiseshell linings and bases
3½ in. (9 cm.) average diameter (27)

£1,500-2,500 \$2,500-4,100
€1,800-3,000

22

A COLLECTION OF EIGHTY BOIS DURCI PORTRAIT ROUNDELS OF KINGS, QUEENS, STATESMEN, POETS, PHILOSOPHERS, PLAYWRIGHTS AND COMPOSERS

MOST BY FRANCOIS LEPAGE, SECOND HALF 19TH CENTURY

Some dated 1859, together with a bronze mould
4½ in. (11.5 cm.) diameter, approximately (81)

£2,500-4,000 \$4,100-6,500
€3,000-4,800

-23

A COLLECTION OF GILT-METAL AND PAPIER MACHE SNUFF BOXES OF ROYALTY

19TH CENTURY

Including a large box painted with George IV, another of William IV, another of Queen Victoria, a framed gilt-metal medallion of George III, three snuff boxes inset with gilt medallions of British Royalty, a Russian lacquer box of Nicholas II of Russia, and a framed print of George IV

largest 4¼ in. (11 cm.) diameter (10)

£1,000-1,500 \$1,700-2,400
€1,200-1,800

24

A GROUP OF PORTRAIT BUSTS AND STATUETTES OF SIR ARTHUR WELLESLEY, DUKE OF WELLINGTON

MID-19TH CENTURY

Together with a papier-mache spectacle case; two Staffordshire Pratt pot-lids, one depicting the funeral of the Duke, and prints of the funeral of Wellington

13¾ in. (35 cm.) high, the tallest (17)

£1,000-2,000 \$1,700-3,200
€1,200-2,400

-25

**A GOLD MOUNTED SNUFF BOX
COMMEMORATING GEORGE IV AS PRINCE
REGENT**

RETAILED BY RUNDELL BRIDGE AND
RUNDELL, 1814

The gilt medallion by T. Wyon 1814, in a two coloured
gold border of oak leaves and acorns, in a tortoiseshell
case with gold lining
3½ in. (8 cm.) diameter

£4,000-6,000 \$6,500-9,700
 €4,800-7,200



25

-26

**A GOLD-LINED SNUFF BOX COMMEMORATING
GEORGE IV AND THE RESTORATION OF
WINDSOR CASTLE**

RETAILED BY RUNDELL BRIDGE AND
RUNDELL, 1828

The gilt medallion by Stothard, in a tortoiseshell case,
with an internal medallion of Windsor castle dated
1828, the base with a plaque inscribed 'PART OF
AN ANCIENT OAK BEAM FOUND IN WINDSOR
CASTLE'

3½ in. (8 cm.) diameter

£4,000-6,000 \$6,500-9,700
 €4,800-7,200



26 (base)

26 (interior)

-27

**A GROUP OF QUEEN VICTORIA MEMORABILIA
INCLUDING A TORTOISESHELL AND A CORAL
BANGLE AND A SHOE**

MID-19TH CENTURY

Including a silk embroidered shoe, mounted and
framed, titled 'Queen Victoria's Shoe', the bangle
mounted and framed with title 'QUEEN VICTORIA'S
BANGLE'; a pencil self-portrait on paper, signed
'Victoria', under glass; assorted busts and other items
16½ cm. (42 cm.) high, the tallest (12)

£1,000-2,000 \$1,700-3,200
 €1,200-2,400

PROVENANCE:

By repute, a pair of child's slippers were a gift from
one of Queen Victoria's Lady's in Waiting to an aunt of
Elsa Cahen, who gifted the one slipper to Norman St.
John-Stevas in 1975, the other was lost.

By repute, the bangle was a given to the daughter
of Queen Victoria's Lady in Waiting, Countess
Gainsborough, Lady Victoria Noel, thence to her
daughter, Mrs. Constance Hawker and then to Beryl
de Vere Gibson



27 (part)



28



30



29



31



32

28
**A FRENCH ORMOLU STRIKING
 MANTEL CLOCK**

OF EMPIRE STYLE, 19TH CENTURY

14 in. (35.5 cm.) high; 6¾ in. (17 cm.)
 wide; 5 in. (12.5 cm.) deep

£800-1,200

\$1,300-1,900

€960-1,400

29
**A LOUIS PHILIPPE ORMOLU
 STRIKING MANTEL CLOCK**

SECOND QUARTER 19TH CENTURY

19¼ in. (49.5 cm.) high; 10 in. (25.5 cm.)
 wide; 6 in. (15 cm.) deep

£1,000-2,000

\$1,700-3,200

€1,200-2,400

30
**AN EMPIRE ORMOLU STRIKING
 MANTEL CLOCK**

EARLY 19TH CENTURY

16¾ in. (42.5 cm.) high; 10 in. (25.5 cm.)
 wide; 3¾ in. (9.5 cm.) deep

£1,200-1,800

\$2,000-2,900

€1,500-2,200

31
**A VICTORIAN GILT-BRASS GOTHIC
 REVIVAL MANTEL TIMEPIECE
 CLOCK**

J.K. SAUNDERS, WARMINSTER, MID-
 19TH CENTURY

15½ in. (39.5 cm.) high; 11¼ in. (28.5 cm.)
 wide; 7 in. (18 cm.) deep

£800-1,200

\$1,300-1,900

€960-1,400

32
**A SMALL LATE VICTORIAN
 BUTTONED CHESTERFIELD SOFA**

LATE 19TH / EARLY 20TH CENTURY

29 in. (74 cm.) high; 65 in. (165 cm.) wide;
 35½ in. (90 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800



33

33
A LOUIS PHILIPPE ORMOLU AND PATINATED BRONZE STRIKING MANTEL CLOCK
 DESTAPE, PARIS, SECOND QUARTER 19TH CENTURY

18½ in. (47 cm.) high; 10¼ in. (26 cm.) wide; 6 in. (15 cm.) deep

£1,000-2,000 \$1,700-3,200
 €1,200-2,400

PROVENANCE:
 Purchased from Rogers de Rin, London, 1993.



34

35
AN EMPIRE ORMOLU AND PATINATED BRONZE STRIKING MANTEL CLOCK
 EARLY 19TH CENTURY, IN THE MANNER OF JEAN-SIMON DEVERBERIE

11½ in. (29 cm.) high; 11½ in. (29 cm.) wide; 4 in. (10 cm.) deep

£1,500-2,500 \$2,500-4,100
 €1,800-3,000

PROVENANCE:
 With Vical, Antic-tac, Paris.

Comparative literature: A very similar clock is illustrated in Elke Niehüser, *French Bronze Clocks: 1700-1830*, Atglen, PA, 1999, fig. 253.



35

34
AN EMPIRE ORMOLU AND PATINATED BRONZE STRIKING MANTEL CLOCK
 EARLY 19TH CENTURY

13 in. (33 cm.) high; 11 in. (28 cm.) wide; 4½ in. (11.5 cm.) deep

£1,500-2,500 \$2,500-4,100
 €1,800-3,000

36
A LOUIS PHILIPPE GILT-BRONZE MUSICAL STRIKING MANTEL CLOCK
 HENRI MARC, PARIS, SECOND QUARTER 19TH CENTURY

On ebonised base, with glass dome
 23 in. (58.5 cm.) high, including dome; 8½ in. (21.5 cm.) wide; 6¼ in. (16 cm.) deep

£1,500-2,500 \$2,500-4,100
 €1,800-3,000



36

37
A LATE VICTORIAN BUTTONED CHESTERFIELD SOFA
 LATE 19TH CENTURY

31 in. (79 cm.) high; 80 in. (204 cm.) wide; 38 in. (97 cm.) deep

£1,000-1,500 \$1,700-2,400
 €1,200-1,800



37



38

■38

A POLYCHROME-PAINTED ALTAR FOR PRIVATE USE

MID-19TH CENTURY, MANNER OF A.W.N. PUGIN

The reredos panels depicting St Joseph, The Virgin Mary, St Helena and St Aloysius, the inside doors with dedications to St Helena, St Agnes, The Virgin Mary and St George
90½ in. (230 cm.) high; 67¾ in. (172 cm.) wide; 21 in. (53 cm.) deep;

£2,000-4,000

\$3,300-6,500
€2,400-4,800

PROVENANCE:

Bitham Hall, Warwickshire.

■39

A GROUP OF SMALL PORTRAIT BUSTS OF HISTORICAL FIGURES

CIRCA 1830 AND LATER, SPURIOUS INTERLACED L MARKS ENGLOSING DATE LETTER AA TO THE SEVRES-STYLE BUSTS

Comprising: A pair of English biscuit porcelain busts of William IV and Adelaide, an English biscuit bust of Princess Victoria, a pair of Sevres-style biscuit busts of Louis XVI and Marie Antoinette and two tin-glazed earthenware busts of Napoleon and Nelson Princess Victoria - 8¼ in. (21 cm.) high (7)

£1,000-1,500

\$1,700-2,400
€1,200-1,800



39



40 (part)

■40

A COLLECTION OF PAPAL MEMORABILIA

Including an Italian gold and silver pique tortoiseshell snuff box with a Papal portrait, early 19th Century; further snuff boxes; a holy water stoop; portrait busts and Cardinal Bourne's biretta in case

13 in. (33 cm.) high, the water stoop (23)

£800-1,200

\$1,300-1,900
€960-1,400



41



42



43



44



45



41
A GILT-BRASS GOTHIC REVIVAL
MONSTRANCE
 LATE 19TH CENTURY

With sunburst surrounding glass
 reliquary case
 19 in. (48.2 cm.) high

£800-1,200 \$1,300-1,900
 €960-1,400

PROVENANCE:
 Purchased from The Right Reverend
 Monsignor Canon G.A. Tomlinson, 1970

42
A SPANISH COLONIAL STATUE OF A
BLACK SAINT
 PROBABLY SOUTH AMERICAN,
 LATE 19TH / 20TH CENTURY

With glass eyes holding a bird, and a
 Spanish colonial group of the Virgin and
 Child
 28 in. (71 cm.) and 23 in. (59 cm.) (2)

£800-1,200 \$1,300-1,900
 €960-1,400

-43
A HISPANO- PHILIPPINE CARVED
IVORY FIGURE OF THE CHRIST
CHILD
 LATE 17TH / EARLY 18TH CENTURY

Mounted on a later red velvet lined plinth
 7½ in. (19 cm.) high

£700-1,000 \$1,200-1,600
 €840-1,200

44
A PAIR OF MINTON PORCELAIN
AND PARIAN FIGURES OF MARY
AND JOSEPH WITH THE CHRIST
CHILD

MID 19TH CENTURY, SHE WITH
 IMPRESSED ERMINE MARK AND
 INCISED NUMERALS

Joseph - 13¾ in. (35.6 cm.) high (2)
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800

EXHIBITED:
 Richard Dennis, Parian Exhibition, 1984,
 nos. 133 & 134.

45
A VICTORIAN JEWELLED SILVER-
GILT CHALICE AND PATEN
 MARK OF CARL KRALL, LONDON,
 1901

The gem-set chalice, with shaped base
 engraved with 'ST. MARGARETS,
 CONVENT. EAST. GRINSTEAD. 1901',
 together with circular paten engraved
 with crest, in fitted wooden case, *marked*
to the bowl and on the underside of both
the chalice 8 ¾ in. (22.5 cm.) high
the paten 7 oz. 7 dwt. (228 gr.) (2)

£1,000-1,500 \$1,700-2,400
 €1,200-1,800



46

46
**A DIRECTOIRE ORMOLU STRIKING
 MANTEL CLOCK**
 CRONIER, PARIS, CIRCA 1800

The dial with calendar ring
 17 in. (43 cm.) high; 9¾ in. (25 cm.) wide;
 6¼ in. (16 cm.) deep

£2,000-4,000 \$2,500-4,800
 €2,300-4,500

PROVENANCE:
 Purchased from Pascal Izarn, Paris,
 2001.



47

47
**AN ITALIAN TERRACOTTA RELIEF
 PANEL OF THE VIRGIN AND CHILD
 WITH TWO ANGELS**

IN RENAISSANCE STYLE, LATE
 19TH CENTURY

With gilt highlights in a moulded walnut
 frame

39 x 30 in. (99 x 76 cm.) overall
 £1,500-2,500 \$2,500-4,100
 €1,800-3,000



48

48
**A SOUTH GERMAN CARVED WOOD
 PANEL**
 18TH CENTURY

Decorated with a chalice and host with a
 sunburst and angel heads in deep relief,
 later tabernacle frame

31½ x 18 in. (80 x 46 cm.) overall
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800



49 (part)

49
**FORTUNINO MATANIA, R.I.
 (ITALIAN, 1881-1963)**

*Scenes from the coronation of
 King George VI (1895-1952): The
 Anointing; The Recognition; The
 Crowning; and The Crowning of
 Queen Elizabeth*

the first and third signed 'F. Matania'
 (lower left), the second and fourth signed
 'F. Mantania' (lower right)

oil on board
 17¼ x 12½ in. (43.8 x 31.7 cm.); and
 similar (4)

£2,000-4,000 \$3,300-6,500
 €2,400-4,800



49 (part)



50

■50
AN EMPIRE ORMOLU STRIKING MANTEL CLOCK
 RETAILED BY CLEMENT CADET, VIENNA, FIRST
 QUARTER 19TH CENTURY

Depicting the Empress Marie-Louise seated cradling the infant
 King of Rome

19 in. (48.5 cm.) high; 15¼ in. (39 cm.) wide; 5 in. (13 cm.) deep

£1,500-2,500

\$2,500-4,100
 €1,800-3,000

PROVENANCE:

Purchased from Gavin Douglas, London, 2001.

■-51
**A LOUIS XIV ORMOLU-MOUNTED, BRASS-INLAID
 TORTOISESHELL 'BOULLE' BRACKET CLOCK**
 BALTAZAR MARTINOT, PARIS, 18TH CENTURY AND
 LATER

19 in. (48.5 cm.) high; 9 in. (23 cm.) wide; 6 in. (15.5 cm.) deep

£3,000-5,000

\$4,900-8,100
 €3,600-6,000



51



52

52
**A VIENNESE ORMOLU AND ALABASTER STRIKING
 MANTEL CLOCK**

LUDWIG DEFFNER, VIENNA, CIRCA 1825-35

15½ in. (39.5 cm.) high; 11½ in. (29 cm.) wide; 5¼ in. (13.5 cm.)
 deep

£2,500-4,000

\$4,100-6,500
 €3,000-4,800

■53
AN EMPIRE ORMOLU MANTEL CLOCK
 EARLY 19TH CENTURY

20 in. (51 cm.) high; 16 in. (40.5 cm.) wide; 6½ in. (16.5 cm.) deep

£2,500-4,000

\$4,100-6,500
 €3,000-4,800

PROVENANCE:

Purchased from Ditta Aldo Aurili, Rome, 1999.



53



54

■ 54
A RED-JAPANNED STRIKING LONGCASE CLOCK
 THE MOVEMENT BY SHIPLEY, DERBY, LATE 18TH CENTURY, THE CASE ASSOCIATED

87 in. (221 cm.) high; 21 in. (53 cm.) wide; 10 in. (25.5 cm.) deep
 £2,000-4,000

\$3,300-6,500
 €2,400-4,800

■ 55
A NORTH EUROPEAN PRESSED BRASS RECTANGULAR MIRROR

LATE 19TH CENTURY, PROBABLY DUTCH
 46¾ in. (119 cm.) high; 38½ in. (98 cm.) wide
 £1,200-1,800

\$2,000-2,900
 €1,500-2,200



55



56



57

■ 56
A PAIR OF CHINESE PORCELAIN VASES
 19TH CENTURY

With relief moulded foliate decoration
 23 in. (59 cm.) high

£1,200-1,800

(2)
 \$2,000-2,900
 €1,500-2,200

■ 57
A PAIR OF GEORGE IV GILT-BRONZE URNS ON MARBLE PLINTHS

EARLY 19TH CENTURY

Together with a Charles X ormolu watchstand in the Gothic taste and a gilt bronze group of the Kiss after Houdon, early 19th Century
 vases 9½ in. (23.5 cm.) high; watchstand 10 in. (26 cm.) high

£1,000-1,500

(4)
 \$1,700-2,400
 €1,200-1,800

■ 58 No Lot



59

59
AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE
STRIKING MANTEL CLOCK
 EARLY 19TH CENTURY

14 in. (35.5 cm.) high; 11½ in. (29 cm.) wide; 4 in. (10 cm.) wide
 £2,500-4,000 \$4,100-6,500
 €3,000-4,800



61

61
AN EMPIRE ORMOLU AND PATINATED BRONZE
STRIKING MANTEL CLOCK
 LE ROY, PARIS, EARLY 19TH CENTURY

15¼ in. (40 cm.) high; 12 in. (30 cm.) wide; 5 in. (13 cm.) deep
 £2,500-4,000 \$4,100-6,500
 €3,000-4,800

60
A CHARLES X STRIKING MANTEL CLOCK 'AU CHAR DE
L'AMOUR'
 SECOND QUARTER 19TH CENTURY

19¼ in. (49.5 cm.) high; 18¾ in. (47.5 cm.) wide; 6 in. (15 cm.) deep
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600



60

62
AN EMPIRE ORMOLU NOVELTY STRIKING MANTEL
CLOCK 'JOUEURS DE BILLARD'
 EARLY 19TH CENTURY

The case with winged putti playing a form of billiards, the movement with silk suspension
 13 in. (33 cm.) high; 13 in. (33 cm.) wide; 4¾ in. (12 cm.) deep
 £2,500-4,000 \$4,100-6,500
 €3,000-4,800

PROVENANCE:
 Acquired from Vicai, Antic-tac, Paris.



62



63 (part)

63
PORTRAITS AND FAMILY MEMORABILIA RELATING TO
EMPEROR NAPOLEON III AND EMPRESS EUGENIE
 THIRD QUARTER 19TH CENTURY

Including a pair of leather and silk shoes, embroidered spectacle cases, a handkerchief, two miniature portraits of Napoleon III and Eugenie, and two larger mezzotint examples
 The handkerchief 13½ x 18½ in. (34.2 x 47 cm.) (7)

£800-1,200 \$1,300-1,900
 €960-1,400

64
TWO FRENCH PORCELAIN OVAL PORTRAIT PLAQUES
 MID 19TH CENTURY, ONE SIGNED SOPHIE LIÉNARD

7½ in. (20 cm) high overall (2)

£3,000-5,000 \$4,900-8,100
 €3,600-6,000



64



65

65
A SET OF SIX PARIS (L'ESCALIER DE CRISTAL)
TOPOGRAPHICAL CABINET PLATES WITH VIEWS OF
LONDON

CIRCA 1820, BROWN SCRIPT TITLES TO EACH AND RED
 RETAILER'S MARKS, SOME INCISED W

8⅞ in. (22.2 cm.) diameter (6)

£1,000-1,500 \$1,700-2,400
 €1,200-1,800

66
ALEXANDRE FIOCCHI (FRENCH, 1803 - 1896)

Portrait of a lady, facing right, in a white satin dress with a rose décolletage and a pearl bracelet; and Portrait of a lady, facing left, in a satin dress and shawl and with flowers in her hair

the second signed and dated 'Fiocchi 55' (lower right)
 watercolour on vellum

8¼ x 6 in. (21 x 15.2 cm.) (2)

£1,000-1,500 \$1,700-2,400
 €1,200-1,800



66



67

■-67
A SMALL FRENCH LEATHER-TOP MARQUETRY AND GILT-METAL MOUNTED WRITING TABLE
 LATE 19TH / EARLY 20TH CENTURY

27½ in. (70 cm.) high; 31 in. (79 cm.) wide; 19¼ in. (50 cm.) deep
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800

■68
AN ITALIAN CARVED ALABASTER FIGURE OF PAOLINA BORGHESE
 LATE 19TH CENTURY, AFTER A MODEL BY ANTONIO CANOVA (1757-1822)

15 in. (38 cm.) high
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800



68



69

69
A SET OF FOUR GEORGE V SILVER CANDLESTICKS
 MARK OF HAWKSWORTH, EYRE & CO LTD., SHEFFIELD, 1928

Corinthian columns on square, with detachable nozzles and filled bases, *marked to the base*
 12 in. (30.5 cm.) high (4)
 £1,000-2,000 \$1,700-3,200
 €1,200-2,400

70
A PAIR AND FOUR SINGLE VICTORIAN AND EDWARDIAN SILVER-PLATED TABLE LAMPS
 CIRCA 1890-1910

With filled bases and moulded classical decoration
 21 in. (53 cm.) to 14½ in. (37 cm.) excluding fittings (6)
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800



70



71

■71

A FINE KIRMAN CARPET

SOUTH PERSIA, CIRCA 1920

approx: 17ft.7in. x 11ft.9in.(535cm. x 357cm.)

£2,500-3,500

\$4,100-5,700
€3,000-4,200

■72

A DRAGON DESIGN TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1950

approx: 15ft.1in. x 10ft.8in.(459cm. x 324cm.)

£1,800-2,500

\$3,000-4,100
€2,200-3,000



72



73

■73

AN UNUSUAL SAROUK-MAHAL CARPET

WEST PERSIA, CIRCA 1920

approx: 12ft.2in. x 8ft.10in.(370cm. x 268cm.)

£2,000-3,000

\$3,300-4,900
€2,400-3,600

■74

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1950, SIGNATURE
WARZEGAR

approx; 12ft.8in. x 11ft.(387cm. x 335cm.)

£1,500-2,000

\$2,500-3,200
€1,800-2,400



74



75

■75

A SAROUK CARPET

WEST PERSIA, MID 20TH CENTURY

approx: 12ft.4in. x 9ft.2in.(390cm. x 279cm.)

£1,200-1,600

\$2,000-2,600

€1,500-1,900

■76

A FINE PART SILK TABRIZ CARPET

NORTH WEST PERSIA, SECOND HALF 20TH CENTURY

approx: 6ft.7in. x 6ft.6in.(201cm. x 198cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



76



77

■77

A SIGNED TABRIZ CARPET

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 15ft.10in. x 11ft.(482cm. x 335cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■78

A KAZAK LONG RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

12ft.2in. x 6ft.2in. (370cm. x 188cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



78



79



82



80



81 (part)

79

A PAIR OF RESTAURATION STYLE ORMOLU AND PATINATED BRONZE CANDLESTICKS

19TH CENTURY AND LATER, NOW MOUNTED AS LAMPS

14 in. (36 cm.) high, excluding fitment (2)

£1,500-2,000 \$2,500-3,200

€1,800-2,400

■80

A FRENCH ORMOLU-MOUNTED KINGWOOD AND FRUITWOOD MARQUETRY TABLE A ECRIRE

LATE 19TH/EARLY 20TH CENTURY, IN THE MANNER OF CHARLES TOPINO

30¼ in. (77 cm.) high; 19½ in. (49.5 cm.) wide; 14¾ in. (37.5 cm.) deep

£1,500-2,500 \$2,500-4,100

€1,800-3,000

■81

A PAIR OF FRENCH GILTWOOD OPEN ARMCHAIRS

LATE 19TH CENTURY, OF REGENCE STYLE

Each 45½ in. (116 cm.) high; 26 in. (66 cm.) wide; 22 in. (56 cm.) deep (2)

£2,000-3,000 \$3,300-4,900

€2,400-3,600

PROPERTY OF A GENTLEMAN

■82

A FRENCH POTTERY COMPOSITE 'SERVICE ROUSSEAU' PART DINNER-SERVICE

LATE 19TH CENTURY, PRINTED CRIEL TO SOME PIECES, VARIOUS RETAILER'S AND IMPRESSED MARKS

Comprising: Four oval serving platters, in sizes, twelve soup-plates, twelve luncheon-plates, twelve dessert-plates
The largest serving dish 18 in. (45.5 cm.) wide

£2,500-4,000 \$4,100-6,500

€3,000-4,800

■83

A NEAR-PAIR OF DUTCH BRASS CHANDELIERS

SECOND HALF 19TH CENTURY

With ball and baluster stem and pegged scrolled branches
26 in. (66 cm.) high (2)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



83



84

■84

A FRENCH GILT-BRASS FIRESCREEN

LATE 19TH CENTURY

And a set of three steel and gilt-brass fire tools, 19th Century
the screen 36¾ in. (93.5 cm.) high; tools
31 in. (79 cm.) long (4)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



84



85

■85

AN ENGLISH GEORGE II STYLE SIENA MARBLE CHIMNEYPIECE

CIRCA 1920

51½ in. x 78¾ in. x 24 in. (131 cm x 200 cm.
x 61 cm.) overall; the opening 39¾ in. x
51½ in. (100 cm. x 131 cm.)

£10,000-15,000

\$17,000-24,000

€12,000-18,000

PROVENANCE:

From a residence on Winnington Road,
Hampstead, London.



86

■86
**A GROUP OF FIFTEEN GILTWOOD AND COMPOSITION
 CONVEX MIRRORS**

19TH AND 20TH CENTURY

The largest 23¼ in. (59 cm.) diameter (15)

£2,000-4,000 \$3,300-6,500
 €2,400-4,800

*87
TWO MEISSEN MODELS OF PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS
 MARKS, ONE INCISED 59, PRESSNUMBER 87 AND
 PAINTER'S NUMERAL 72, THE OTHER INCISED 644 OL,
 PRESSNUMBER 144 AND PAINTER'S NUMERAL 43

The taller - 8¾ in. (22.2 cm.) high (2)

£1,800-2,500 \$3,000-4,100
 €2,200-3,000



87



88

■88
A PAIR OF ENGLISH OAK HALL BENCHES

LATE 19TH CENTURY AND ADAPTED

18¾ in. (47.5 cm.) high; 55¼ in. (140.5 cm.) wide; 17¾ in. (45 cm.)
 deep (2)

£2,000-3,000 \$3,300-4,900
 €2,400-3,600

PROVENANCE:

Bramshill House Police Training College, Hampshire

■89
A GEORGE IV FLAME MAHOGANY SIDE CABINET

CIRCA 1825, ATTRIBUTED TO GILLOWS

48¼ in. (122.5 cm.) high (excluding gallery); 48¾ in. (124 cm.)
 wide; 24½ in. (62 cm.) deep

£2,000-3,000 \$3,300-4,900
 €2,400-3,600



89



90

■90
TWO MATCHING SETS OF THREE STEEL AND BRASS
MOUNTED FIRE-TOOLS

OF ARTS AND CRAFTS STYLE, CIRCA 1900

With writhen grips
 24 in. (61 cm.) long

£1,200-1,800

(6)

\$2,000-2,900
 €1,500-2,200



91

■91
TWO VICTORIAN OAK FRAMED GONGS
 CIRCA 1880

41 in. (104 cm.) and 39 in. (99 cm.) high

£1,200-1,800

(2)

\$2,000-2,900
 €1,500-2,200



92

■92
A VICTORIAN MAHOGANY TWO-TIER HALL STAND
 LATE 19TH CENTURY

58 in. (148 cm.) high; 60 in. (153 cm.) wide

£2,000-3,000

\$3,300-4,900
 €2,400-3,600

■93
A METAMORPHIC LIBRARY STEP / EIGHT-LEG STOOL
 GEORGE III STYLE, MID-19TH CENTURY

30 in. (76 cm.) wide; 18 in. (46 cm.) deep; 30 in. (76 cm.) high, as
 a library step

£2,000-3,000

\$3,300-4,900
 €2,400-3,600



93



94



95



■94
**A VERY LONG NINGXIA
 MEDITATION TEMPLE RUNNER**
 NORTH CHINA, CIRCA 1880

approx: 26ft.5in. x 2ft.1in.(804cm. x
 63cm.)

£1,500-2,000 \$2,500-3,200
 €1,800-2,400

■95
**A PAIR OF CHINESE PARCEL-GILT
 AND RED LACQUERED LEATHER
 TRUNKS**

SECOND QUARTER 20TH CENTURY

12½ in. (32 cm.) high; 29½ in. (75 cm.)
 wide; 18¾ in. (47.5 cm.) deep (2)

£2,000-3,000 \$3,300-4,900
 €2,400-3,600



96

96
**A PAIR OF JAPANESE IMARI
 PORCELAIN GILT-METAL
 MOUNTED BALUSTER VASE TABLE
 LAMPS**

19TH CENTURY

19½ in. (49.5 cm.) high,
 excluding fitment (2)

£1,500-2,500 \$2,500-4,100
 €1,800-3,000

■*97
**A JAPANESE RED LACQUER
 SHODANA**

MEIJI PERIOD (1868-1912)

Of typical form with various sized
 shelves, drawers, hinged and sliding
 doors, carved with temple facades
 82 in. (208.2 cm.) high; 52½ in. (133.2
 cm.) wide; 19½ in. (49.5 cm.) deep

£2,000-4,000 \$3,300-6,500
 €2,400-4,800



97



98

■98
**TWELVE CHINESE RICEPAPER
 PAINTINGS OF FLOWERS**

LATE 19TH CENTURY

In modern grey moulded frames
 13 x 18 in. (33 x 46 cm.) (12)

£2,000-3,000 \$3,300-4,900
 €2,400-3,600



99

■99
**THREE CHINESE BLUE AND WHITE
 BALUSTER VASES**

TWO KANGXI PERIOD (1662-1722)
 AND ONE PROBABLY LATER

Later fitted as table lamps, various old
 repairs

20 in. (51 cm.) high, the largest (excluding
 light fitment) (3)

£1,000-1,500 \$1,700-2,400
 €1,200-1,800



■100
A PEKING CARPET

NORTH CHINA, CIRCA 1900

approx: 11ft.3in. x 11ft.8in. (342cm. x
 354cm.)

£4,000-6,000 \$6,500-9,700
 €4,800-7,200

100



101



102

101
NINE ENGRAVED PRINTS OF THE GARDENS AT STOWE HOUSE, BUCKINGHAMSHIRE

PUBLISHED BY ROBERT SAYER, LATE 18TH CENTURY

Later mounted and framed
 17 x 22¼ in. (43 x 56.5 cm.) overall (9)

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

102
AN UNUSUAL REGENCY CALAMANDER, COROMANDEL AND INLAID SIDE OR SOFA TABLE
 EARLY 19TH CENTURY

Frieze drawers to one side and a single drop leaf to the other
 28 in. (72 cm.) high; 54 in. (137 cm.) wide; 32 in. (81 cm.) deep, extended

£2,000-4,000 \$3,300-6,500
 €2,400-4,800

PROVENANCE:

Property of the 14th Earl of Kintore and The Collection of the late Bernard Lyons CBE, Christie's London, 18 March 2009, Lot 177.



103



104

103
A CHARLES X ORMOLU GOTHIC REVIVAL TABLE LAMP
 SECOND QUARTER 19TH CENTURY AND LATER ADAPTED

16 in. (40.5 cm.) high, excluding fitments

£1,000-1,500 \$1,700-2,400
 €1,200-1,800

PROVENANCE:

Acquired from Mann & Fleming.

104
A PAIR OF VICTORIAN OAK BRASS BOUND WINE COOLERS OR JARDINIÈRES
 LATE 19TH CENTURY

Lined, with swing handles
 8 in. (20 cm.) high; 15½ in. (39.5 cm.) wide (2)

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

■105

A GEORGE IV INDIAN ROSEWOOD X-FRAME STOOL
CIRCA 1830

15½ in. (39.5 cm.) high; 30 in. (76 cm.) wide; 21¼ in. (55.5 cm.) deep

£1,000-1,500

\$1,700-2,400
€1,200-1,800

PROVENANCE:

A West Country Tradition: Avon Antiques, Bradford-upon-Avon, Wiltshire, Christie's South Kensington, 21 May 2009, Lot 192.



■-106

AN ENGLISH FLORAL AND SCROLL MARQUETRY, TULIPWOOD AND ROSEWOOD CENTRE OR WRITING TABLE

LATE 19TH CENTURY, IN THE FRENCH TASTE

29 in. (74 cm.) high; 43 in. (109 cm.) wide; 19½ in. (49.5 cm.) deep

£1,200-1,800

\$2,000-2,900
€1,500-2,200

■107

A SET OF FOUR EMPIRE MAHOGANY ARMCHAIRS

EARLY 19TH CENTURY, PROBABLY NORTH EUROPEAN

Each with winged monopodia arm supports

36½ in. (93 cm.) high; 26½ in. (67 cm.) wide

(4)

£4,000-6,000

\$6,500-9,700
€4,800-7,200

PROVENANCE:

By repute removed from the Hermitage at Klampenborg, Copenhagen.
Christie's London, 11 September 2008, Lot 198.





108

■108
A CHINESE WATERCOLOUR ON PAPER DEPICTING
PEACOCKS AND BIRDS
EARLY 19TH CENTURY AND LATER MOUNTED

35½ x 59½ in. (90 x 151 cm.)

£1,000-1,500

\$1,700-2,400
€1,200-1,800

PROVENANCE:

Acquired from Mallets, 1967

■-109
A WILLIAM IV ROSEWOOD AND SATINWOOD GAMES
TABLE
SECOND QUARTER 19TH CENTURY

29 in. (74 cm.) high; 19 in. (48 cm.) wide; 13¼ in. (35 cm.) deep

£1,000-1,500

\$1,700-2,400
€1,200-1,800



109



110

■-110
A VICTORIAN ROSEWOOD AND SPECIMEN PARQUETRY
OCCASIONAL TABLE
SECOND HALF 19TH CENTURY

Timbers include satinwood, ebony, yew, calamander, coromandel, bird's eye maple and oak among others
28½ in. (72.5 cm.) high; 15 in. (38 cm.) wide; 13¼ in. (33.5 cm.) deep

£1,000-1,500

\$1,700-2,400
€1,200-1,800

PROVENANCE:

Christie's South Kensington, 27 November 2007, Lot 225

■111
A LATE REGENCY EBONISED AND PARCEL-GILT
BREAKFRONT SIDE CABINET OR CHIFFONIER
EARLY 19TH CENTURY

47 in. (120 cm.) high; 39½ in. (100 cm.) wide; 12 in. (30 cm.) deep

£1,000-1,500

\$1,700-2,400
€1,200-1,800



111



112 (part)



112 (part)

112

A SET OF FOUR GEORGE III REVERSE GLASS PAINTINGS PERSONIFYING THE FOUR SEASONS
LATE 18TH / EARLY 19TH CENTURY

Mounted in modern gilt-wood frames
11¼ x 13½ in. (28.5 x 34.2 cm.) overall (4)

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

■-114

A SMALL REGENCY ROSEWOOD AND GILT-METAL MOUNTED BOOKCASE OR DISPLAY CABINET
EARLY 19TH CENTURY

64½ in. (164 cm.) high; 34½ in. (88 cm.) wide; 14 in. (36 cm.) deep

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

PROVENANCE:

Christie's South Kensington, 25 September 2007, Lot 185

■113

A REGENCY MAHOGANY AND EBONY-INLAID PEMBROKE TABLE

EARLY 19TH CENTURY, MANNER OF GEORGE OAKLEY
27¼ in. (69 cm.) high; 31¾ in. (81 cm.) extended; 26 in. (66 cm.) deep

£1,000-1,500 \$1,700-2,400
€1,200-1,800

PROVENANCE:

Christie's London, 11 September 2008, Lot 164

George Oakley (d.1840) made high quality fashionable furniture using inlays in both timber and brass.



113



114



115

■115

A SIGNED KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY

approx: 13ft.3in. x 9ft.3in.(403cm. x 281cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■116

A NORTH WEST PERSIAN CARPET OF ZIEGLER DESIGN

SECOND HALF 20TH CENTURY

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

£1,200-1,800

\$2,000-2,900

€1,500-2,200



116



117

■117

A KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY

approx: 16ft. x 10ft.1in.(488cm. x 307cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■118

A FINE QUM QUM CARPET

CENTRAL PERSIA, CIRCA 1930

approx: 10ft.3in. x 7ft.3in.(312cm. x 221cm.)

£2,500-3,500

\$4,100-5,700

€3,000-4,200



118



119

■119

A SIGNED KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY

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

£1,800-2,200

\$3,000-3,600

€2,200-2,600



121

■121

A KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY

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

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■120

A SIGNED KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY,

approx: 13ft.6in. x 10ft.1in.(412cm. x 307cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■122

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1940, SIGNATURE *JAVAN AMIR KHIS*

approx: 14ft.8in. x 10ft.8in.(446cm. x 324cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400



120



122



123

■123

SEVENTY SPECIMEN MINERAL EGGS

Including malachite, jasper and rock crystal, in a burr-oak bowl
The bowl 28 in. (71 cm.); largest egg 3½ in. (9 cm.)

£1,500-2,500

\$2,500-4,100

€1,800-3,000



125

■125

A WALNUT LONG STOOL

LATE 19TH CENTURY, ADAPTED

Re-upholstered in buttoned leather
15 in. (38 cm.) high; 66½ in. (169 cm.) long; 26½ in. (67.5 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■126

AN ENGLISH OAK LOCKER-CABINET

EARLY 20TH CENTURY AND LATER

With hinge-down flaps
61¼ in. (157 cm.) high; 63¼ in. (160.5 cm.) wide; 17 in. (43 cm.) deep

£2,000-4,000

\$3,300-6,500

€2,400-4,800



■124

A PAINTED FAUX BAMBOO SET OF LIBRARY STEPS

OF REGENCY STYLE, 20TH CENTURY

66½ in. (169 cm.) high

£1,000-1,500

\$1,700-2,400

€1,200-1,800

124



126



-127
A FRENCH BONE REGENCE PATTERN CHESS SET AND A BONE AND EBONISED WOOD FOLDING CHESS AND BACKGAMMON BOARD
 19TH CENTURY

Together with an ivory and ebonised wood backgammon pieces with two leather dice shakers
 The Kings - 4 in. (10 cm.) high; The board - 21 in. (53 cm.) wide
 £1,000-1,500

\$1,700-2,400
 €1,200-1,800



■128
A SET OF CHROMOLITHOGRAPH PRINTS FROM CASSELL'S ILLUSTRATED BOOK OF THE DOG
 CIRCA 1880

Within modern giltwood frames
 12½ x 14¾ in. (32 x 37.5 cm.), overall (28)
 £3,000-5,000 \$4,900-8,100
 €3,600-6,000



■129
A LATE VICTORIAN OAK LIBRARY TABLE
 CIRCA 1900

31½ in. (80 cm.) high; 54 in. (137.5 cm.) wide; 33 in. (84 cm.) deep
 £2,000-3,000

\$3,300-4,900
 €2,400-3,600

PROVENANCE:
 With applied paper label stating 'from Cardinal Beaton's house' (Edinburgh).

■130
A STUDDED LEATHER AND CARVED OAK-FRAMED SOFA
 FIRST HALF 20TH CENTURY

36 in. (92 cm.) high; 65 in. (165 cm.) wide; 29 in. (74 cm.) deep
 £1,500-2,500

\$2,500-4,100
 €1,800-3,000



130



131



133



132



134

PROPERTY OF A GENTLEMAN

■131

A GEORGE III GILTWOOD OVERMANTEL MIRROR
THIRD QUARTER 18TH CENTURY

37½ x 57½ in. (95 x 146 cm.)

£1,500-2,500

\$2,500-4,100

€1,800-3,000

■132

A NEAR PAIR OF VICTORIAN OAK ARTIST'S EASELS OF ADJUSTABLE HEIGHT

BY REEVES & SONS LIMITED, LONDON, LATE 19TH CENTURY

The largest: 53 in. (134.5 cm.) high (height of frame); 22 in. (56 cm.) wide; 21¼ in. (54 cm.) deep (2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

133

A LARGE AUSTRIAN BRONZE GROUP OF THREE DUCKS ON A BRIDGE

CAST FROM A MODEL BY FRITZ BERMAN OF VIENNA, SECOND HALF 20TH CENTURY

Stamped 'FBW' and signed 'Fritz Berman Wien', together with two single smaller ducks

9 in. (23 cm.) high; 28½ in. (72 cm.) wide

(3)

£2,000-4,000

\$3,300-6,500

€2,400-4,800

■134

A VICTORIAN OAK PEDESTAL DESK WITH INSET LEATHER WRITING SURFACE

BY EDWARDS & ROBERTS, CIRCA 1860

Stamped to central drawer 'EDWARDS & ROBERTS' 30¼ in. (77 cm.) high; 53¾ in. (136.5 cm.) wide; 28¾ in. (73 cm.) deep

£1,200-1,800

\$2,000-2,900

€1,500-2,200



135

135
A PAIR OF MAHOGANY GAINSBOROUGH ARMCHAIRS
 OF GEORGE III STYLE, MID-20TH CENTURY

39 in. (99 cm.) high (2)
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600

136
A GROUP OF NINE ENGRAVINGS OF EUROPEAN CITIES
 LATE 18TH CENTURY

Including Constantinople, Venice, Vienna and Babylon, within later gilt frames
 20 x 23¾ in. (51 x 60 cm.) (9)
 £1,500-2,000 \$2,500-3,200
 €1,800-2,400



136



137 (part)

137
TWO VICTORIAN WIREWORK AND BRASS NURSERY
FENDERS
 SECOND HALF 19TH CENTURY

Together with a set of three steel and brass fire-tools, second half 19th century and later
 27 in. (68.5 cm.) high; 46½ in. (118 cm.) wide, the largest fender (5)
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600

138
A VICTORIAN EIGHT-LEG LEATHER-TOP THREE-
DRAWER OAK LIBRARY OR WRITING TABLE
 LATE 19TH CENTURY

WOODGATE & FARROW brass label in each drawer
 30 in. (76 cm.) high; 120 in. (305 cm.) long; 41½ in. (105.5 cm.) deep
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600

PROVENANCE:
 By repute Lamb Chambers, Middle Temple, London



138



139

■139
AN EXTREMELY FINE SIGNED PART SILK NAIN CARPET
 CENTRAL PERSIA, SECOND HALF 20TH CENTURY,
 approx: 10ft.2in. x 6ft.8in.(309cm. x 204cm.)

£4,500-5,500 \$7,300-8,900
 €5,400-6,600

■140
A SET OF SIX PRINTS OF FRUIT FROM THE POMONA
 BRITANNICA

GEORGE BROOKSHAW (1751-1823), CIRCA 1812
 In modern parcel-gilt and burr walnut frames
 26¾ x 21¼ in. (68 x 55 cm.), overall (6)
 £3,000-4,000 \$4,900-6,500
 €3,600-4,800



140



141

■141
A SOUMAC CARPET
 SOUTH CAUCASUS, CIRCA 1880
 approx: 8ft.6in. x 7ft.4in.(259cm. x 224cm.)

£2,500-3,500 \$4,100-5,700
 €3,000-4,200

■142
A GEORGE III MAHOGANY CHEST
 THIRD QUARTER 18TH CENTURY

The back boards with chalk inscription 'Group Captain/ Wilson/
 X Brize Norton'
 36¾ in. (93.5 cm.) high; 38½ in. (98 cm.) wide; 20¼ in. (52.5 cm.)
 deep
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600



142

■143

**A LARGE HAJI JALILI TABRIZ
CARPET**

NORTH WEST PERSIA, CIRCA 1880

approx: 21ft.5in. x 14ft.5in. (651cm. x
439cm.)

£8,000-12,000 \$13,000-19,000
€9,600-14,000

PROPERTY OF A GENTLEMAN (LOTS 144-145)

■144

**A GEORGE III MAHOGANY LIBRARY
TABLE**

LATE 18TH/ EARLY 19TH CENTURY

30 in. (76.25 cm.) high; 78 in. (198 cm.)
wide; 41½ in. (105.5 cm.) deep

£1,500-2,500 \$2,500-4,100
€1,800-3,000

PROVENANCE:

Christie's London, 15 December 2015,
lot 193.

■145

**A REGENCY MAHOGANY SOFA
TABLE**

EARLY 19TH CENTURY

29¼ in. (74.5 cm.) high; 63¼ in. (160.5
cm.) wide; 24½ in. (62 cm.) deep

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

PROVENANCE:

Linley Hall, Shropshire: Property From
The Collection of The Late Sir Jasper &
Lady More, Christie's, London, 9 March
2016, lot 118.



143



144



145



146

146
**A LOUIS XV FRENCH MOTHER-OF-PEARL MOUNTED
 SILVER SNUFF-BOX**

MARK OF PIERRE FRANCOIS DELAFONS, PARIS, 1762

The cover and base depicting *fête champêtre* scenes, the cover with the *décharge* of Éloy Brichard and Étienne Somfoye
 2 ½ in. (6.5 cm.) wide

£1,500-2,500

\$2,500-4,100
 €1,800-3,000

PROVENANCE:

The Collection of Mary, Princess Royal and Countess of Harewood (1897-1965) and Henry, 6th Earl of Harewood (1882-1947);

Christie's, London, 15 March 1957, lot 201 (one of two), Major Le Gendre George William Horton-Fawkes (1892-1982) of Farnley Hall, Otley, North Yorkshire and by descent.

Works by this celebrated goldsmith are rare; snuff-boxes by his hand can be seen in the Louvre, in the Hermitage, in the Walters Art Museum, Baltimore and in the Metropolitan Museum of Art, New York.



147

147
A GEORGE III SILVER-GILT SNUFF-BOX

MARK OF MATTHEW LINWOOD, BIRMINGHAM, 1810

The cover set with a plaque cast as a hunting scene, *marked inside*
 2 ½ in. (6.5 cm.)

2 oz. 6 dwt. (71 gr.)

£600-800

\$980-1,300
 €720-960

PROVENANCE:

The Collection of Mary, Princess Royal and Countess of Harewood (1897-1965) and Henry, 6th Earl of Harewood (1882-1947);

Christie's, London, 15 March 1957, lot 166, Major Le Gendre George William Horton-Fawkes (1892-1982) of Farnley Hall, Otley, North Yorkshire and by descent.



148

148
A VICTORIAN PAIR OF SILVER SEAL PEPPERETTES

MARK OF THOMAS JOHNSON II, LONDON, 1882

Realistically modelled as seals with detachable heads, *marked to the tails and heads*

3 ¾ in. (9.25 cm.) long

4 oz. 13 dwt. (145 gr.)

£2,500-3,000

(2)
 \$4,100-4,900
 €3,000-3,600



149

149
A PAIR OF SILVER-PLATED JARDINIÈRES

APPARENTLY UNMARKED

Each oval with twin figural handles, plain removable liners, on matching mirror table-plateaus

The mirror plateau 29 ½ in. (75 cm.) wide across handles (2)

£6,000-8,000

\$9,800-13,000
 €7,200-9,600



150

-150
A SET OF FOUR GEORGE V SILVER AND TORTOISESHELL MENU HOLDERS AND A SET OF SIX SILVER MENU HOLDERS

FOUR WITH MARK OF CHARLES & RICHARD COMYNS, LONDON, 1921

Oval, with silver-mounted tortoiseshell plaque, in fitted case, together with six pierced circular examples, mark of Adie Bros. Ltd, Birmingham, 1931 & 1932, all depicting game birds and wildlife, *marked to the base*

The four 38 mm.; the six 34 mm. wide on the base (10)

£1,800-2,200 \$3,000-3,600
 €2,200-2,600



151

151
A VICTORIAN SILVER HORSESHOE TRAVELLING-CLOCK

MARK OF WILLIAM FREDERICK WILLIAMS, LONDON, 1879

Horseshoe-shaped, suspended by a buckle from a silver frame, in original red leather fitted case, *marked to the horseshoe, frame and reverse*

5 ½ in. (15 cm.) high

£1,500-2,000 \$2,500-3,200
 €1,800-2,400

152
A LARGE ELIZABETH II SILVER CIGAR-BOX

LONDON, 2015, MAKER'S MARK R&SN

Square with hinged cover, wood lined, *marked to the interior rim and cover*

9 ½ in. (34 cm.) high

£6,000-8,000 \$9,800-13,000
 €7,200-9,600



152

153
A FRENCH SILVER-GILT JARDINIÈRE

MARK OF MAISON ODIOT, PARIS, EARLY 20TH CENTURY

Oval, with pierced gallery, on four leaf-capped feet, with gilt-metal liner, *marked to the underside*

21 ¼ in. (54 cm.) wide across handles

73 oz. 4 dwt. (2276 gr.) without liner

£3,000-5,000 \$4,900-8,100
 €3,600-6,000



153



154

■154

A REGENCY MAHOGANY 'TEAR-DROP' WALL CLOCK

CHARLES NOLLORTH, YARMOUTH, EARLY 19TH CENTURY

54 in. (137 cm.) high

£1,000-1,500

\$1,700-2,400

€1,200-1,800



155

■155

A GEORGE III MINIATURE IVORY RELIEF OF A SHIP

ATTRIBUTABLE TO STEPHANY AND DRESCH CIRCA 1800

5 x 4¼ in. (12.5 x 11 cm.), overall

£2,000-3,000

\$3,300-4,900

€2,400-3,600



156

■156

A FRENCH ORMOLU-MOUNTED AND BRASS-INLAID TORTOISESHELL 'BOULLE' STRIKING BRACKET CLOCK

ROBLIN, PARIS, THIRD QUARTER 19TH CENTURY

Including bracket: 49¼ in. (125 cm.) high; 17½ in. (44.5 cm.) wide; 8 in. (20 cm.) deep

£1,500-2,500

\$2,500-4,100

€1,800-3,000



157

■157

A GEORGE I WALNUT, BURR-WALNUT AND FEATHER-BANDED CABINET-ON-CHEST

EARLY 18TH CENTURY

70 in. (178 cm.) high; 46¾ in. (118.5 cm.) wide; 21½ in. (54.5 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■158

A VERY LARGE LATE VICTORIAN RIVETED COPPER VAT
LATE 19TH CENTURY

42 in. (106.5 cm.) high; 63¾ in. (162 cm.) diameter

£1,000-1,500

\$1,700-2,400

€1,200-1,800



158

■159

A GEORGE I WALNUT WING ARMCHAIR
EARLY 18TH CENTURY

45 in. (114.5 cm.) high; 36½ in. (93 cm.) wide; 30 in. (76 cm.) deep

£1,500-2,500

\$2,500-4,100

€1,800-3,000



159

■160

A DUTCH FLORAL MARQUETRY AND PLAYING-CARD MARQUETRY SWIVEL-TOP CARD TABLE
LATE 18TH / EARLY 19TH CENTURY

30¾ in. (78 cm.) high; 33 in. (84 cm.) wide; 16½ in. (41 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800



160

■161

A PAIR OF DUTCH FLORAL MARQUETRY SERPENTINE-SEAT CHAIRS
LATE 18TH CENTURY

Each 42½ in. (108 cm.) high

(2)

£1,200-1,800

\$2,000-2,900

€1,500-2,200



161





162

162
TWO AUSTRIAN COLD PAINTED TERRACOTTA BUSTS
OF TURBANED MEN
 CIRCA 1900

15 in. (38 cm.) high and 14 in. (36 cm.) high (2)
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800

163
A GEORGE III MAHOGANY BUREAU CABINET
 LATE 18TH CENTURY

90½ in. (230 in.) high; 43 in. (109 cm.) wide; 22 in. (56 in.) deep
 £1,500-2,500 \$2,500-4,100
 €1,800-3,000



163

164
A GLASS SIX-BRANCH CHANDELIER
 IN THE MANNER OF OSLER, MID-20TH
 CENTURY

With brass frame with the stamp of a crowned 'P'
 and etched glass shades
 27 in. (69 cm.) high; 38 in. (97 cm.) wide
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600



164

165 No lot



166

166
A BRONZE MODEL OF AN ELEPHANT, 'FULL OF THE JOYS OF LIFE'

BY STEVE WINTERBURN, CIRCA 2011

The silver base inscribed with the title and by the makers Carrs of Sheffield, and hallmarked for 2011, signed by Winterburn twice, and numbered 1/10 12½ in. (32 cm.) high; 17 in. (43 cm.) long

£3,000-5,000 \$4,900-8,100
 €3,600-6,000

168
A VERY LONG WEST PERSIAN RUNNER

CIRCA 1950

approx: 31ft.9in. x 2ft.8in. 966cm. x 81cm.)

£2,000-3,000 \$3,300-4,900
 €2,400-3,600

167
A VERY LONG KARAJA RUNNER
 NORTH WEST PERSIA, MID 20TH CENTURY

approx: 26ft. x 2ft.10in. (792cm. x 86cm.)

£1,500-2,000 \$2,500-3,200
 €1,800-2,400

169
SIXTEEN MINERAL SPHERES

Including pink and grey rhodonite, turquoise chrysocolla, stromatolite, jaspers, rose quartz, amethyst and purple gabbro 4¼ to 3⅞ in. (10.7 to 9.8 cm.) diameter (16)

£1,500-2,500 \$2,500-4,100
 €1,800-3,000



169



167



168



170

170
A MINTON GILT 'PORCELAIN BALL' PATTERN PART
DINNER-SERVICE

20TH CENTURY, PRINTED GILT MARKS, IRON RED
 PATTERN NUMBERS

The footed serving-bowl - 10¼ in. (26 cm.) diameter

£4,000-6,000 \$6,500-9,700
 €4,800-7,200



171

171
A LARGE MEISSEN MODEL OF A PARROT
 LATE 19TH CENTURY, BLUE CROSSED SWORDS
 MARK, INCISED A43 B, PRESSNUMMER 127

16¾ in. (41.7 cm.) high

£4,000-6,000 \$6,500-9,700
 €4,800-7,200



172

172
A RUSSIAN FIGURE OF A WOMAN AND CHILD WITH
DRUNKEN HUSBAND

BY THE GARDNER PORCELAIN FACTORY, MOSCOW,
 LATE 19TH CENTURY, IMPRESSED AND RED STAMP
 FACTORY MARKS, IMPRESSED 5

9½ in. (24 cm.) high

£1,000-1,500 \$1,700-2,400
 €1,200-1,800

173
A GEORGE III SILVER SOUP-TUREEN AND COVER
 MARK OF JOHN WAKELIN AND WILLIAM TAYLOR,
 LONDON, 1778

Engraved with coat-of-arms, the cover with crest, *marked*
underneath and on cover, with scratchweight '81"3'

16¼ in. (41.2 cm.) wide

79 oz. 13 dwt. (2,477 gr.)

The arms are for the Rev. Andrew Burnaby D.D. (d.1848) of
 Baggrave Hall, co. Leicester, Archdeacon of Lincolnshire and
 vicar of Greenwich, and his wife Anna, daughter and heir of
 John Edwyn of Baggrave Hall, whom he married in 1770.

£3,000-5,000 \$4,900-8,100
 €3,600-6,000



173



174

PROPERTY OF A DISTINGUISHED GERMAN PRIVATE COLLECTOR

174

**A SET OF FOUR DUTCH SILVER CANDLESTICKS
MARK OF RUDOLPH SONDAG, ROTTERDAM, 1783**

Each on square base with beaded swags, the tapering fluted stems similarly applied and with fluted socket and detachable nozzle, *each marked underneath, with later tax mark for Rotterdam*

10 ¾ in. (27.4 cm.) high
89 oz. 6 dwt. (2,778 gr.)

£3,000-5,000

(4)

\$4,900-8,100
€3,600-6,000

PROVENANCE:

with Premsele and Hamburger, Amsterdam, 25 June 1970.

A set of four candlesticks, by Sontag, 1783, with branches was in the collection of Mrs Junius S. Morgan of West Island, New York, sold Christie's, London, 26 April 1966, lot 11.

■ 175

**A LATE COPELAND SPODE CHINESE EXPORT STYLE
PART DINNER-SERVICE**

CIRCA 1900, PRINTED BLACK FACTORY MARKS,
PRINTED BLACK RETAILERS MARKS FOR HARROD'S,
IRON RED PATTER NUMBER 2/6398/7

The soup-tureen - 13¾ in. (35.5 cm.) wide

£1,000-1,500

\$1,700-2,400
€1,200-1,800



175



176

■ 176

**A THOMAS WEBB ENGRAVED ARMORIAL CUT-GLASS
TABLE SERVICE**

20TH CENTURY, ETCHED WEBB MARKS TO SOME
PIECES

The decanters: 32.3 cm. (12¾ in.) high

£4,000-6,000

\$6,500-9,700
€4,800-7,200

177

**A SET OF TWELVE ELIZABETH II SILVER UNDER-PLATES
AND TWELVE SIDE-PLATES**

MARK OF MAPPIN AND WEBB, LONDON, 1975

Circular, the border engraved with monogram 'DC' in a
cartouche, *marked underneath*

11 in. (28 cm.) diam., and 6 ¾ in. (16.2 cm.) diam.

356 oz. 2 dwt. (11,075 gr.)

(24)

£5,000-7,000

\$8,200-11,000
€6,000-8,400



177



178

■178
A HERIZ CARPET
 NORTH WEST PERSIA, MID 20TH CENTURY
 approx: 13ft.5in. x 9ft.11in.(409cm. x 302cm.)
 £1,500-2,000

\$2,500-3,200
 €1,800-2,400



180

■180
A TABRIZ CARPET
 NORTH WEST PERSIA, CIRCA 1940
 approx: 13ft.4in. x 9ft.9in.(406cm. x 296cm.)

£1,200-1,600
 \$2,000-2,600
 €1,500-1,900

■179
AN EXTREMELY FINE SILK QUM RUG
 CENTRAL PERSIA, MID 20TH CENTURY
 approx: 6ft.5in. x 4ft.7in.(196cm. x 140cm.)
 £2,500-3,500

\$4,100-5,700
 €3,000-4,200

■181
A HERIZ CARPET
 NORTH WEST PERSIA, CIRCA 1900
 approx: 12ft.6in. x 9ft.11in.(382cm. x 302cm.)

£5,000-7,000
 \$8,200-11,000
 €6,000-8,400



179



181



182

■182

A FINE TEHERAN CARPET

NORTH PERSIA, CIRCA 1940, SIGNATURE *TAHERI-TARSOL*

approx: 10ft.10in. x 7ft.8in.(329cm. x 234cm.)

£2,800-3,500

\$4,600-5,700

€3,400-4,200

■183

A SAROUK CARPET

WEST PERSIA, MID 20TH CENTURY

approx: 13ft.1in. x 9ft.10in.(399cm. x 299cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400



183



184

■184

A PEKING CARPET

NORTH CHINA, CIRCA 1900

approx: 10ft.4in. x 6ft.2in.(314cm. x 188cm.)

£3,500-4,500

\$5,700-7,300

€4,200-5,400

■185

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1940

approx: 14ft.10in. x 11ft.2in.(452cm. x 339cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



185



■186
A REGENCY MAHOGANY CANED LIBRARY ARMCHAIR
WITH LEATHER CUSHIONS
CIRCA 1810

38¾ in. (97.2 cm.) high

£1,200-1,800

\$2,000-2,900

€1,500-2,200

■-187
A WILLIAM IV ROSEWOOD SOFA TABLE
CIRCA 1835

28¾ in. (73 cm.) high; 58¼ in. (148 cm.) extended; 27¾ in. (70.5 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800



■189
AN IRISH BLUE-GREEN PAINTED KITCHEN CUPBOARD
SECOND HALF 19TH CENTURY

Enclosed by two pairs of panelled doors
79 in. (201 cm.) high; 42½ in. (108 cm.) wide; 17¼ in. (44 cm.)

£1,000-1,500

\$1,700-2,400

€1,200-1,800



■188
AN ENGLISH MAHOGANY INVERTED-BREAKFRONT
PARTNER'S DESK
FIRST HALF 20TH CENTURY

29 in. (74 cm.) high; 60 in. (152 cm.) wide; 35½ in. (90 cm.) cm deep

£1,200-1,800

\$2,000-2,900

€1,500-2,200





190



192

■-190

A PAIR OF WILLIAM IV ROSEWOOD SWIVEL-TOP CARD TABLES

SECOND QUARTER 19TH CENTURY

29 in. (73.5 cm.) high; 17¾ in. (45 cm.) deep; 36 in. (91.5 cm.) wide (2)

£2,000-3,000 \$3,300-4,900 €2,400-3,600

■-192

A WILLIAM IV ROSEWOOD THREE-TIER WHATNOT

SECOND QUARTER 19TH CENTURY

40½ in. (103 cm.) high; 25¼ in. (64 cm.) wide; 18½ in. (47 cm.) deep

£1,000-1,500 \$1,700-2,400 €1,200-1,800

■191

A PAIR OF EARLY VICTORIAN FIGURED MAHOGANY WARDROBES

CIRCA 1840

Each 76½ in. (194.5 cm.) high; 64¼ in. (163 cm.) wide; 21 in. (53.5 cm.) deep (2)

£2,000-4,000 \$3,300-6,500 €2,400-4,800

■193

A PAIR OF FAUX-BAMBOO PAINTED SIDE CABINETS AND A SMALLER SIMILARLY PAINTED ONE

MODERN

The pair 62½ in. (158.5 cm.) high; 18¼ in. (46.5 cm.) wide; 14¼ in. (36 cm.) deep (3)

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



191 (part)



193



194

194
A FRENCH BRONZE MODEL, CERF A LA BRANCHE

CAST FROM A MODEL BY PIERRE JULES MENE (1810-1879), LATE 19TH CENTURY

Signed 'P. J. MENE'
 14½ in. (37 cm.) high

£1,000-1,500

\$1,700-2,400

€1,200-1,800



196

197
AN EXTREMELY FINE PAIR OF SILK QUM RUGS

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

approx: 4ft.1in. x 1ft.3in. and 3ft.11in. x 1ft.3in. (2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



195

195
A LONG ANATOLIAN KELLEH
 TURKEY, MID 20TH CENTURY

approx: 19ft.9in. x 6ft.11in. (600cm. x 211cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

196
AN ANGLO-IRISH BRONZE MODEL OF A HORSE

CAST FROM A MODEL BY JOHN WILLIS GOOD (1845-1879), LATE 19TH CENTURY

Signed 'J Willis Good'
 12 in. (30 cm.) high; 16 in. (40.5 cm.) long

£1,500-2,500

\$2,500-4,100

€1,800-3,000



197



198

198
A FRENCH BRONZE GROUP OF TWO WHIPPETS AT PLAY
 CAST FROM A MODEL BY PIERRE JULES MENE (1810-1879), MID-19TH CENTURY

Signed 'P. J. MENE'

6 in. (15 cm.) high

£1,000-1,500

\$1,700-2,400

€1,200-1,800

199
A FRENCH GILT-METAL AND JASPERWARE MOUNTED MAHOGANY GUERIDON
 CIRCA 1900

29½ in. (75 cm.) high; 19¼ in. (49 cm.) diameter

£1,000-1,500

\$1,700-2,400

€1,200-1,800



199



200

200
A FRENCH BRONZE FIGURE OF THE MILO OF CROTON
 AFTER EDMÉ DUMONT (1761-1844), LATE 19TH CENTURY

16 in. (41 cm.) high

£1,000-1,500

\$1,700-2,400

€1,200-1,800

201
A DUTCH DEMI-LUNE MAHOGANY, EBONY AND SATINWOOD INLAID AND TAMBOUR-FRONTED COMMODE
 CIRCA 1800

32 in. (81.5 cm.) high; 31¾ in. (80.5 cm.) wide; 16¼ in. (41 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600



201



202

202
A PAIR OF RESTAURATION STYLE ORMOLU AND PATINATED BRONZE CANDLESTICKS
 19TH CENTURY AND LATER, NOW MOUNTED AS LAMPS
 12½ in. (32 cm.) high, excluding fitments (2)
 £1,500-2,500 \$2,500-4,100
 €1,800-3,000



203

203
AN EARLY VICTORIAN GILTWOOD OVERMANTEL MIRROR
 CIRCA 1840
 33 in. (84 cm.) high; 51½ in. (131 cm.) wide
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800

204
A FREE-STANDING MAHOGANY CORNER CUPBOARD
 OF GEORGE III STYLE, NORTH-WEST ENGLAND, 19TH CENTURY
 With an unusual arrangement of central drawers
 90½ in. (230 cm.) high; 39 in. (99 cm.) wide
 £1,500-2,500 \$2,500-4,100
 €1,800-3,000



204

205
AN EARLY VICTORIAN ROSEWOOD-FRAMED SOFA
 CIRCA 1840
 34 in. (87 cm.) high; 80 in. (203 cm.) wide
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800



205



206

■206
TWELVE CHINESE RICEPAPER PAINTING OF BIRDS IN NATURALISTIC SETTINGS
 MID-19TH CENTURY

Within modern Greek Key mirrored glass frames
 12¾ x 15¾ in. (32.5 x 40 cm.), overall (12)
 £3,000-4,000 \$4,900-6,500
 €3,600-4,800



208

■208
A MAHOGANY-FRAMED SCROLL-END SERPENTINE WINDOW / HALL SEAT
 LATE 19TH / EARLY 20TH CENTURY

24½ in. (62 cm.) high; 40 in. (102 cm.) wide; 18 in. (46 cm.) deep
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800

■-207
AN EARLY VICTORIAN AMBOYNA, ROSEWOOD AND FLORAL MARQUETRY CENTRE TABLE
 MID 19TH CENTURY, ATTRIBUTED TO GILLOWS

29¼ in. (74.5 cm.) high; 38¼ in. (97.5 cm.) diameter
 £1,200-1,800 \$2,000-2,900
 €1,500-2,200



207

■209
AN EDWARDIAN SATINWOOD AND TULIPWOOD-BANDED LEATHER-TOP WRITING TABLE
 BY WARINGS, EARLY 20TH CENTURY

29¾ in. (75.5 cm.) high; 48 in. (122 cm.) wide; 27 in. (69 cm.) deep
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800



209



210



212



211



213



■210
TWO GEORGE III MAHOGANY ARMCHAIRS
LATE 18TH CENTURY

The ladder-back chair 38 in. (97 cm.) high; the other 40 in. (102 cm.) high

£1,000-1,500

(2)
\$1,700-2,400
€1,200-1,800

■212
A VICTORIAN FLORAL-MARQUETRY LEATHER-TOP
SERPENTINE WRITING TABLE
LATE 19TH CENTURY

28½ in. (72 cm.) high; 36¼ in. (92 cm.) wide; 23¼ in. (59 cm.) deep

£1,500-2,500

\$2,500-4,100
€1,800-3,000

■-211
A FRENCH WALNUT, ROSEWOOD AND PARQUETRY
SERPENTINE WRITING TABLE
EARLY 20TH CENTURY

28¾ in. (73 cm.) high; 32 in. (82 cm.) wide; 21 in. (53 cm.) deep

£1,000-1,500

\$1,700-2,400
€1,200-1,800

■213
A PAIR OF FRENCH GILTWOOD ARMCHAIRS
OF LOUIS XVI STYLE, MID-20TH CENTURY

38 in. (97 cm.) high; 23½ in. (60 cm.) wide

£1,000-1,500

(2)
\$1,700-2,400
€1,200-1,800

■214

**A MID-VICTORIAN FIGURED WALNUT AND
TULIPWOOD-BANDED WRITING TABLE**
LATE 19TH CENTURY

30 in. (76 cm.) high; 48 in. (122 cm.) wide; 25 in. (64 cm.) deep

£1,500-2,500

\$2,500-4,100
€1,800-3,000



■215

AN ITALIAN WHITE MARBLE BUST OF ANTINOUS
19TH CENTURY

After the *Antique*

26½ in. (67.5 cm.) high

£1,000-1,500

\$1,700-2,400
€1,200-1,800



■216

**AN ENGLISH HUMPBACK AND SERPENTINE
MAHOGANY SOFA**

OF GEORGIAN STYLE, EARLY 20TH CENTURY

36 in. (92 cm.) high; 85 in. (216 cm.) wide

£2,000-3,000

\$3,300-4,900
€2,400-3,600



■217

A VICTORIAN MAHOGANY STICK-STAND
CIRCA 1880

Fitted with a collection of miscellaneous walking sticks with
silver, wood, boar-tusk and horn handles

31 in. (78.5 cm.) high, the stand

£2,000-3,000

\$3,300-4,900
€2,400-3,600





218

■-218
**AN EDWARDIAN ROSEWOOD AND DECOUPAGE-
 DECORATED GLASS BUREAU CABINET**
 EARLY 20TH CENTURY

With hidden opening mechanisms for doors and drawers
 52¼ in. (133 cm.) high; 34¾ in. (88.5 cm.) wide; 21¼ in. (52.5
 cm.) deep

£2,000-3,000 \$3,300-4,900
 €2,400-3,600

■-219
**AN EGYPTIAN REVIVAL ROSEWOOD, MOTHER-OF-
 PEARL, IVORY INLAID AND PARQUETRY ARMCHAIR**
 CIRCA 1920

With green-patinated metal vase and deer mounts
 42¾ in. (108.5 cm.) high

£2,000-3,000 \$3,300-4,900
 €2,400-3,600

This lot is not available for shipping to the USA. This contains
 abalone shell.



219

■220
A LARGE CIRCULAR SLATE-TOP TABLE
 20TH CENTURY

The slate top inset with cartouches of coloured marble and
 stone

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

£1,000-1,500 \$1,700-2,400
 €1,200-1,800

■221
**A GILT-COPPER AND GLASS-MOUNTED 'SCORPION'
 TABLE**
 LATE 20TH CENTURY

15¾ in. (39 cm.) high; 55 in. (139.5 cm.) wide

£1,500-2,500 \$2,500-4,100
 €1,800-3,000



220



221



222

■ **222**
SIX HAND-COLOURED MEZZOTINTS OF BOTANICAL STUDIES AND SIX HAND-COLOURED ENGRAVINGS OF HUMMINGBIRDS

BY JOHANN WILHELM WEINMANN (1683-1741) AND GEORGE EDWARDS (1694-1773), RESPECTIVELY

Within modern decalcomania style and giltwood frames
 18¼ x 13.4¼ in. (46 x 35 cm.); 17¾ x 15¼ in. (45 x 40 cm.) (12)

£3,000-5,000 \$4,900-8,100
 €3,600-6,000

■ **223**
A LARGE PAIR OF SOUTH GERMAN LIMWOOD DEEP-RELIEF PANELS
 MID-19TH CENTURY

Set on pine backboards in moulded frames
 78 x 46 in. (198 x 117 cm.) (2)

£3,000-5,000 \$4,900-8,100
 €3,600-6,000

PROVENANCE:

The Keith Skeel Collection, Loudham Hall, Suffolk. Lyon & Turnbull. 1st-3rd June 2007. lots 1118 and lot 1119.



223



224

■ **224**
A PAIR OF LATE VICTORIAN BRASS ADJUSTABLE FLOOR-LAMPS

BY HART, SON, PEARD & CO, CIRCA 1900

56½ in. (143.5 cm.) high (2)

£2,000-3,000 \$3,300-4,900
 €2,400-3,600

■ **225**
A PAIR OF ITALIAN PAINTED WOOD BLACKAMOOR FIGURES

SECOND HALF 20TH CENTURY

80 in. (203 cm.) high (2)

£2,500-4,000 \$4,100-6,500
 €3,000-4,800



225



226

THE PROPERTY OF A GENTLEMAN

226
A SUITE OF FOUR RUSSIAN ORMOLU-MOUNTED BLUE AND CLEAR CUT-GLASS VASES

ATTRIBUTED TO THE IMPERIAL GLASS FACTORY, ST. PETERSBURG, FIRST HALF 19TH CENTURY

8¼ in. (21 cm.) high, the larger vases (4)

£3,000-5,000 \$4,900-8,100
 €3,600-6,000

227
A NEO-CLASSICAL STYLE SILVERED METAL AND GLASS TRAY-ON-STAND

POSSIBLY BY WMF OF GERMANY, CIRCA 1900

33½ in. (85 cm.) high; 27½ in. (70 cm.) wide, overall

£1,500-2,500 \$2,500-4,100
 €1,800-3,000



227



228

228
A FRENCH ORMOLU-MOUNTED KINGWOOD AND MARQUETRY OCCASIONAL TABLE

ATTRIBUTED TO ZWIENER, CIRCA 1900

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

£3,000-5,000 \$4,900-8,100
 €3,600-6,000

229
A VICTORIAN MAHOGANY AND BUTTONED-LEATHER STOOL

LATE 19TH CENTURY, ADAPTED

15½ in. (39.5 cm.) high; 48½ in. (123 cm.) wide;
 32 in. (81.5 cm.) wide

£2,000-3,000 \$3,300-4,900
 €2,400-3,600



229

230 No Lot

-231

**A FRENCH GILT-BRONZE MOUNTED AND BRASS-INLAID
TORTOISESHELL 'BOULLE' STRIKING MANTEL CLOCK
LATE 19TH CENTURY**

The clock and plinth: 15¾ in. (40 cm.) high; 9¾ in. (25 cm.) wide;
6¼ in. (16 cm.)

£1,000-1,500

\$1,700-2,400

€1,200-1,800



231

■232

**AN ORMOLU-MOUNTED MAHOGANY PEDESTAL
ATTRIBUTED TO ZWIENER, CIRCA 1900**

43½ in. (110 cm.) high; 10 in. (26 cm.) diameter

£2,000-3,000

\$3,300-4,900

€2,400-3,600



232

■233

**A FRENCH GILT-METAL-MOUNTED MAHOGANY SALON
SUITE**

OF EMPIRE REVIVAL STYLE, LATE 19TH CENTURY

37 in. (94 cm.) high; 43 in. (109 cm.) wide; 24 in. (61 cm.) deep (8)

£2,000-4,000

\$3,300-6,500

€2,400-4,800



233



234

■234
**A FRENCH GILT-METAL MOUNTED KINGWOOD TULIP
 AND LABURNUM FLORAL-MARQUETRY SECRETAIRE
 COMMODE**

LATE 19TH / EARLY 20TH CENTURY

37½ in. (95 cm.) high; 37¾ in. (96 cm.) wide;
 18¼ in. (46.5 cm.) deep

£3,000-5,000 \$4,900-8,100
 €3,600-6,000

■235
**A FRENCH PROVINCIAL OAK SERPENTINE THREE-
 DRAWER COMMODE**

LATE 18TH CENTURY
 32¼ in. (82 cm.) high; 44½ in. (113 cm.) wide;
 24¾ in. (63 cm.) deep

£1,000-1,500 \$1,700-2,400
 €1,200-1,800



235

236
**FOUR RESTAURATION BRONZE AND SIENA MARBLE
 CANDLESTICKS**

BY JEAN-FRANCOIS DENIERE, CIRCA 1830

11½ in. (29 cm.) high (4)
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600

■237
**A LARGE ITALIAN GILTWOOD AND COMPOSITION
 PICTURE FRAME MIRROR**

LATE 19TH CENTURY

56½ in. (144 cm.) x 48½ in. (123 cm.) wide
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600



236



237



238

■238
A PAIR OF FRENCH GILT-BRONZE SIX-LIGHT
CANDELABRA
OF EMPIRE STYLE,
EARLY 20TH CENTURY

26¼ in. (66.5 cm.) high

£1,000-2,000



239

■239
A PAIR OF FRENCH CHARLES X STYLE GILT AND
PATINATED TABLE LAMPS
LATE 19TH / EARLY 20TH CENTURY

32 in. (81.3 cm.) high, overall

£1,000-1,500

(2)

\$1,700-3,200

€1,200-2,400



240

■240
A PAIR OF FRENCH BRONZE FIGURES OF FORTUNA AND
MERCURY
LATE 19TH / EARLY 20TH CENTURY, AFTER
GIAMBOLOGNA AND FULCONIS

24 in. (61 cm.) high and 23½ in. (60 cm.) high

£1,500-2,500

■241
A FRENCH PLUM-PUDDING MAHOGANY AND GILT-
METAL-MOUNTED NINE-DRAWER PEDESTAL DESK
OF EMPIRE STYLE,
MID-20TH CENTURY

30 in. (76 cm.) high; 55 in. (140 cm.) wide; 31½ in. (80 cm.) deep

£2,000-3,000

(2)

\$2,500-4,100

€1,800-3,000

\$3,300-4,900

€2,400-3,600



241



242

242
A SET OF SEVEN BERLIN (K.P.M.) DESSERT PLATES AND A TWO-HANDLED SHAPED OVAL SERVING-DISH

LATE 19TH CENTURY, BLUE SCEPTRE, IRON-RED ORB MARKS AND MALTESE CROSS, INCISED LETTERS AND PAINTED NUMERALS

Each finely painted with fruit and flowers
 The serving-dish - 15 in. (38 cm.) wide

(7)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



243

243
A PAIR OF ROYAL WORCESTER VASES BY JOHN STINTON

DATE CODE FOR 1918, PUCE PRINTED FACTORY MARK, SHAPE NO. 1410, SIGNED

14¾ in. (37.4 cm.) high

(2)

£3,000-5,000

\$4,900-8,100

€3,600-6,000

244
A ROYAL WORCESTER VASE BY HARRY STINTON

DATE CODE FOR 1908, PUCE PRINTED FACTORY MARK AND SHAPE NO. 2007, SIGNED

14½ in. (36.8 cm.) high

£2,500-4,000

\$4,100-6,500

€3,000-4,800



244



245

245
A ROYAL WORCESTER PIERCED VASE AND COVER BY T. NUTT

MODERN, BLACK PRINTED FACTORY MARKS, SHAPE NO. 1428, SIGNED

13¾ in. (34.9 cm.) high

£1,500-2,000

\$2,500-3,200

€1,800-2,400



246

■246
AN ASSEMBLED COPPER BATTERIE DE CUISINE
 LATE 19TH CENTURY

Including seven bain marie pans and lids, one engraved 'BOOTH'S & SONS', in dished tray with strainer, a large turbot pan with cover and strainer, a meat dish, a large bowl, two stock pots, and a kettle
 27 in. (68.5 cm.) wide, the largest (14)
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600



248

■248
TEN NORTH EUROPEAN CARVED WIG MAKER'S BLOCKS
 GERMANY AND BELGIUM, FIRST HALF 20TH CENTURY

9½ in. (24 cm.) high (10)
 £2,500-4,000 \$4,100-6,500
 €3,000-4,800

■247
A SATINWOOD AND SANTOS ROSEWOOD TWELVE DRAWER CHEST
 MODERN

39¼ in. (99.5 cm.) high; 48 in. (122 cm.) wide; 20 in. (51 cm.) deep
 £2,500-3,500 \$4,100-5,700
 €3,000-4,200



247

■249
A PAIR OF MAHOGANY BEDSIDE COMMODES
 OF GEORGE III STYLE, LATE 20TH CENTURY

30¼ in. (77 cm.) high; 19 in. (48 cm.) wide; 17 in. (43 cm.) deep (2)
 £2,000-3,000 \$3,300-4,900
 €2,400-3,600



249



250

■250
A PAIR OF ITALIAN GILT
LACQUERED BRASS ADJUSTABLE
STANDARD LAMPS

MID-20TH CENTURY

70½ in. (179 cm.) high (fully extended,
approximately) (2)

£1,200-1,800

\$2,000-2,900

€1,500-2,200

■251
A FRENCH ROCOCO REVIVAL
EBONISED AND GILT-METAL-
MOUNTED GALLERY EASEL

MID-20TH CENTURY

74½ in. (189 cm.) high

£1,200-1,800

\$2,000-2,900

€1,500-2,200



251



252

■252
A FRENCH TINTED PLASTER RELIEF
PANEL OF PUBLIUS CORNELIUS
SCIPIO

AFTER ANDREA DEL VERROCCHIO,
LATE 19TH CENTURY

29½ x 20½ in. (75 x 52 cm.)

£800-1,200

\$1,300-1,900

€960-1,400

■253
A FRENCH RESIN FIGURE OF SAINT
MADELEINE

LATE 20TH CENTURY

In Medieval style
57¾ in. (146.5 cm.) high

£800-1,200

\$1,300-1,900

€960-1,400



253



254



255



256



257

■254
A FRENCH TINTED PLASTER RELIEF BUST OF GEORGE WASHINGTON

AFTER HOUDON, LATE 19TH CENTURY

And another of of a woman after Jacques Caffieri, late 19th Century

28 in. (71 cm.) and 36½ in. (92.5 cm.) high (2)

£1,000-1,500 \$1,700-2,400 €1,200-1,800

■256
A GROUP OF FRENCH PLASTER RELIEF PANELS DEPICTING CLASSICAL MUSES

AFTER JEAN GOUJON, THE PAIR CAST BY THE MUSEE DU LOUVRE, LATE 20TH CENTURY

The pair 38½ x 10¾ in (98 x 27.3 cm.) (7)

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

■255
A GROUP OF FOUR FRENCH RELIEF CAST PLASTER PANELS AND A CORBEL BRACKET

THE BRACKET AND HEAD LATE 19TH CENTURY, THE OTHERS OF RECENT MANUFACTURE

Together with one resin example of an angel 30¾ in. (78 cm.) high, the tallest (6)

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

■257
A GROUP OF THREE FRENCH PLASTER RELIEF PANELS OF MEDIEVAL FIGURES

ONE CIRCA 1900, TWO LATE 20TH CENTURY

35½ x 21½ in. (90 x 54.5 cm.) the tallest (3)

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



258

PROPERTY FROM THE FALCK COLLECTION

258
A MEISSEN SLOP-BOWL

CIRCA 1740, BLUE CROSSED SWORDS MARK, BLUE DOT MARK, GILDER'S S MARK, PRESSNUMMER 3

Probably painted by *B.G. Hauer*
 6½ in. (17.4 cm.) diameter

£1,200-1,800

\$2,000-2,900
 €1,500-2,200

PROVENANCE:

Anonymous sale, sale Christie's, London, 2 October 1979, lot 275.
 With Enrico Caviglia Antiquario, Lugano.

■ **259**
TWENTY-FIVE SEVRES DINNER-PLATES
(ASSIETTE 'UNIE')

MID-18TH CENTURY AND LATER, VARIOUS INTERLACED L MARKS, PAINTER'S MARKS AND INCISED MARKS

9½ in. (24.1 cm.) wide

(25)

£1,000-1,500

\$1,700-2,400
 €1,200-1,800



259



260

PROPERTY FROM THE FALCK COLLECTION

260
A MEISSEN KAKIEMON TWO-HANDLED OZIER-
MOULDED BASKET

CIRCA 1735, BLUE CROSSED SWORDS MARK, INCISED MARKS

Modelled by *J.J. Kändler*
 8¾ in. (22 cm.) wide

£1,200-1,800

\$2,000-2,900
 €1,500-2,200

261
A MEISSEN GILT-METAL-MOUNTED ROCOCO
SCROLL-MOULDED SCENT-FLASK AND STOPPER

CIRCA 1745-50, THE MOUNT AND STOPPER PROBABLY 19TH CENTURY

Painted after *Watteau*
 5 in. (12.6 cm.) high overall

£1,000-1,500

\$1,700-2,400
 €1,200-1,800



261



262

262
**A MEISSEN FIGURE OF A RIVER GODDESS
 AND TWO MEISSEN MYTHOLOGICAL FIGURES**
 MID-LATE 18TH CENTURY, BLUE CROSSED SWORDS
 MARKS

The river goddess - 6¼ in. (16 cm.) high (3)
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800

264
TWO MEISSEN BLACKAMOOR FIGURES
 CIRCA 1745, BLUE CROSSED SWORDS MARK TO BACK
 OF BASES

Modelled by *P. Reinicke*
 5½ in. (14.2 cm.) and 5½ in. (13.1 cm.) high (2)
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800



264



265



263

263
**NINE MEISSEN FIGURES OF CUPID IN DISGUISE
 AND TWO PUTTI**
 MID-18TH CENTURY

The tallest - 3¼ in. (9.5 cm.) high (11)
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800

265
**A MEISSEN FIGURE OF A YOUNG BOY, TWO
 LUDWIGSBURG FIGURES OF PEASANTS EMBLEMATIC
 OF SUMMER AND AUTUMN AND A FRANKENTHAL
 PASTORAL GROUP**

THE MEISSEN CIRCA 1750, THE LUDWIGSBURG CIRCA
 1770, BLUE INTERLACED CC MARK TO ONE AND
 CROWNED CC TO OTHER, THE FRANKENTHAL GROUP
 CIRCA 1765, BLUE CROWNED CT MARK AND AB

The first modelled by *P. Reinicke* and *J.J. Kändler*
 The Meissen boy - 6 in. (15.2 cm.) high (4)
 £1,500-2,500 \$2,500-4,100
 €1,800-3,000

266
**A MEISSEN MODEL OF A YOUNG BOY, A MEISSEN PUTTI
 GROUP EMBLEMATIC OF SPRING AND TWO MEISSEN
 GROUPS OF SPHINXES WITH PUTTI**

MID 18TH CENTURY AND LATER, THE GROUP OF SPRING
 WITH *PRESSNUMMER* 15, THE SPHINXES WITH BLUE
 CROSSED SWORDS MARK TO ONE, INCISED 9962 TO
 THE OTHER

The model of a young boy - 5¼ in. (13.4 cm.) high (4)
 £1,000-1,500 \$1,700-2,400
 €1,200-1,800



266



267

PROPERTY FROM A GERMAN COLLECTION, HAMBURG

■267
A NORTH BAL TIC BRASS-MOUNTED WALNUT AND EBONIZED CABINET-ON-STAND
 CIRCA 1730, THE STAND RE-CONSTRUCTED IN THE 19TH CENTURY

86½ in. (220 cm.) high; 63 in. (160 cm.) wide; 27 in. (69 cm.) deep

£1,500-2,500

\$2,500-4,100

€1,800-3,000

■268
AN ITALIAN GILTWOOD CANAPE AND PAIR OF MATCHING SIDE CHAIRS
 MID-19TH CENTURY, PROBABLY VENICE

The canapé 84 in. (214 cm.) wide

£2,000-3,000

(3)

\$3,300-4,900

€2,400-3,600



269

■269
TWELVE CHROMOLITHOGRAPHS OF PARROTS AND PARAKEETS

BY WILLIAM THOMAS GREEN, CIRCA 1883

14¼ x 11¼ in. (36 x 28.5 cm.)

(12)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■270
AN INDIAN CARVED AND PIERCED MARBLE JALI SCREEN
 MODERN

64¼ x 42¼ in. (163 x 107.3 cm.)

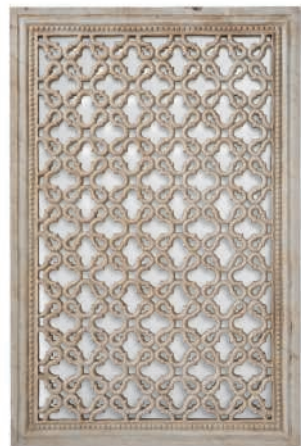
£2,000-3,000

\$3,300-4,900

€2,400-3,600



268



270



271



■271

**A PAIR OF ITALIAN WALNUT INLAID
COMMODINI**

LATE 20TH CENTURY

27 in. (68.5 cm.) high; 26¾ in. (68 cm.) wide;
13¾ in. (35 cm.) deep (2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■272

**A SET OF EIGHT INDIAN MARBLE
'LOTUS' CARVED JARDINIERES**

MODERN

16 in. (40.5 cm.) high (8)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



272

■273

**A MAHOGANY AND STUDDED
BUTTONED-LEATHER SIX-LEG LONG
STOOL**

19TH CENTURY AND ADAPTED

18 in. (45.5 cm.) high; 78½ in. (199.5 cm.) long;
15¾ in. (40 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600

274

**A PAIR OF GILT CERAMIC BALUSTER
VASE TABLE LAMPS**

BY WILLIAM MEHORNAY, MODERN

Each signed 'Mehornay'

16¾ in. (45 cm.) high (2)

£1,000-1,500

\$1,700-2,400

€1,200-1,800

275 No Lot



273



274



276 (part)



277

■276
TWO PAIRS OF FRENCH SILK DAMASK CURTAINS
LATE 19TH CENTURY

With braided tie-backs and a quantity of pelmet sections
108¼ in. (275 cm.) high, one pair (2)

£1,500-2,500

\$2,500-4,100
€1,800-3,000

■277
A SET OF TEN BIEDERMEIER MAHOGANY DINING
CHAIRS
NORTH GERMAN OR RUSSIAN, EARLY 19TH CENTURY (10)

£2,000-4,000

\$3,300-6,500
€2,400-4,800

PROVENANCE:

Countess Olga Obrescöff and by descent to her grandson
Prince Colonna di Stigliano
Thence by descent until sold at Christie's South Kensington,
11 May 2000, Lot 129

The present set of chairs is closely related to a suite of seat-
furniture in Pavlovsk Palace, with identical snake-entwined
back, which was probably executed around 1805 in the
workshop of Heinrich Gambs (1765-1831), after a design
by Andrei Voronikhin (1759-1814). (A Chenevière, *Russian
Furniture, the Golden Age 1780-1840*, London, 1988, p. 159,
fig 155.)

■-278
A REGENCY MAHOGANY AND ROSEWOOD-BANDED
CIRCULAR CENTRE TABLE
EARLY 19TH CENTURY

30 in. (76 cm.) high; 50 in. (127.5 cm.) diam

£1,000-1,500

\$1,700-2,400
€1,200-1,800



278



279

279
A MINTONS MAJOLICA CENTREPIECE, FORMED AS VINTNERS PULLING A GRAPE CART
 CIRCA 1874, IMPRESSED MINTONS AND DATE CODE, SHAPE NUMBER 127 2, IMPRESSED N

20½ in. (52 cm.) wide

£1,500-2,500

\$2,500-4,100
 €1,800-3,000



280

280
A PAIR OF NORTH EUROPEAN ORMOLU AND GLASS MOUNTED THREE LIGHT CANDELABRA
 THE BASES RUSSIAN, FIRST QUARTER 19TH CENTURY AND LATER

14½ in. (37 cm.) high

£1,200-1,800

(2)

\$2,000-2,900
 €1,500-2,200



281

281
A CRESTED GLASS SERVICE
 20TH CENTURY

With etched coronet enclosing five feathers

(59)

£1,000-1,500

\$1,700-2,400
 €1,200-1,800



282

282
AN AMERICAN BURR-ELM AND BRASS SERVER OR MINI-BAR
 BY MASTERCRAFT, LATE 20TH CENTURY

33 in. (84 cm.) high; 40 in. (102 cm.) wide; 19 in. (49 cm.) deep

£2,000-3,000

\$3,300-4,900
 €2,400-3,600



283

■283

A MASSIVE PARABOLIC CONCAVE MIRROR

ADAPTED FROM A WORLD WAR TWO GERMAN ANTI-AIRCRAFT SEARCHLIGHT

Mounted in a cast-iron frame, probably circa 1960
94 in. (239 cm.) high; 83¾ in. (213 cm.) wide, overall

£6,000-10,000

\$9,800-16,000

€7,200-12,000



284

■284

A PAIR OF POLISHED BRASS MOUNTED AND TINTED GLASS OCCASIONAL TABLES

CIRCA 1960

16¼ in. (41.2 cm.) high; 30 in. (76.2 cm.) diameter (2)

£1,500-2,500

\$2,500-4,100

€1,800-3,000



285

■285

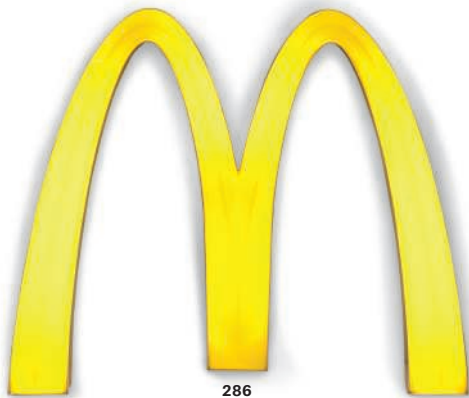
AN ARCHITECTURAL BRASS AND GLASS ETAGERE
SECOND HALF 20TH CENTURY

All uprights with Ionic capitals
80¼ in. (204 cm.) high; 49¼ in. (125 cm.) wide;
15¾ in. (40 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600



286

■ **286**
AN AMERICAN YELLOW PERSPEX AND PAINTED METAL
MACDONALD'S SHOP SIGN
 CIRCA 1990

48 in. (122 cm.) high

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■ **287**
FIFTEEN FRENCH SILVER ELECTROPLATED AND METAL
CHAMPAGNE BUCKETS
 MANY BY ARGIT, PARIS, SECOND HALF 20TH CENTURY

Labels either engraved or enamelled with the names of growers including Pommery, Taittinger and Moët & Chandon

8 in. (20 cm.) high, approximately

(15)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



287



288

■ **288**
A FRENCH BRASS AND TINTED GLASS METAMORPHIC
DRINKS TROLLEY
 1960S

31½ in. (80 cm.) high; 32¼ in. (82 cm.) wide (closed)

£1,500-2,500

\$2,500-4,100

€1,800-3,000

■ **289**
A PAIR OF LACQUERED BRASS AND GLASS TWO TIER
OCCASIONAL TABLES
 THIRD QUARTER 20TH CENTURY

23¾ in. (60 cm.) high; 19¾ in. (50 cm.) wide; 12 in. (30.5 cm.)

deep

(2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



289

■290

A PAIR OF GILT-BRONZE AND POLISHED STEEL ANDIRONS AND A SET OF THREE OF POLISHED STEEL FIRE-TOOLS

LATE 19TH CENTURY

The fire-tools: 26¼ in. (68 cm.) long (2)

£1,500-2,500 \$2,500-4,100
€1,800-3,000



290

■291

A COMPOSITE MEISSEN 'RED DRAGON' PATTERN PART TABLE-SERVICE

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

The larger serving-platters - 14½ in. (36 cm.) wide

£3,000-5,000 \$4,900-8,100
€3,600-6,000



291

■292

A GROUP OF TEN VICTORIAN GRADUATING COPPER SAUCEPANS AND COVERS

LATE 19TH CENTURY

On modern painted wrought iron stand

79¾ in. (202.5 cm.) high, overall (11)

£2,000-3,000 \$3,300-4,900
€2,400-3,600



292

■293

A GEORGE III MAHOGANY FOUR-DRAWER SERPENTINE CHEST

CIRCA 1780

34¼ in. (87 cm.) high; 42½ in. (108 cm.) wide;

23¾ in. (60.5 cm.) deep

£2,000-3,000 \$3,300-4,900
€2,400-3,600



293



■294

**A GEORGE III MAHOGANY AND POLYCHROME-PAINTED
FOUR-POSTER BED**

LATE 18TH CENTURY AND LATER

With decorated cornice supported by reeded mahogany front posts, the top hung with lacework cover
87½ in. (222 cm.) high; 86½ in. (220 cm.) long; 63 in. (160 cm.) wide

£1,500-2,500

\$2,500-4,100
€1,800-3,000

A pair of closely similar reeded and vase pattern bed-posts supplied to Sir Lawrence Dundas Bt., a leading patron of Thomas Chippendale, were sold at Christie's London 24 September 1998, Lot 112. The same vase pattern is seen on a tripod tea-table supplied by Chippendale for a bedroom at Harewood House, Yorkshire (C.Gilbert, 'The Life and Works of Thomas Chippendale', London 1978, Vol II, fig. 469)

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** (▲ 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 below next to certain catalogue entries under the section of the catalogue called Symbols Used in the 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** is our opinion and may be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a **lot** 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 no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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 year you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

You can write a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for highest 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 is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £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 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **L** next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F(iii) 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:

- It will be honourable for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

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

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

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

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

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

(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. It is not, in any circumstances, a right 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:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, albums, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(k) 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 auction.

(l) 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)(i) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

- the hammer price; and
- the buyer's premium; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. Swift code: LLOYGB21. (An international bank account number): GBS1LOYD30000200172710.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 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

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 9GT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3. TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as assert 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; 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;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by 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
- 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 (i). In such circumstances paragraph G(d)(v) shall apply.

(d) 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 will also sell your property in an appropriate way. 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.

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 will also sell your property in an appropriate way. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In certain 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. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

(b) If 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

(iii) 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, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(d) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency conversion 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) and E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; and
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

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

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

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

◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot**, 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 pieces 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 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.

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. 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.

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.		

CHRISTIE'S WAREHOUSE

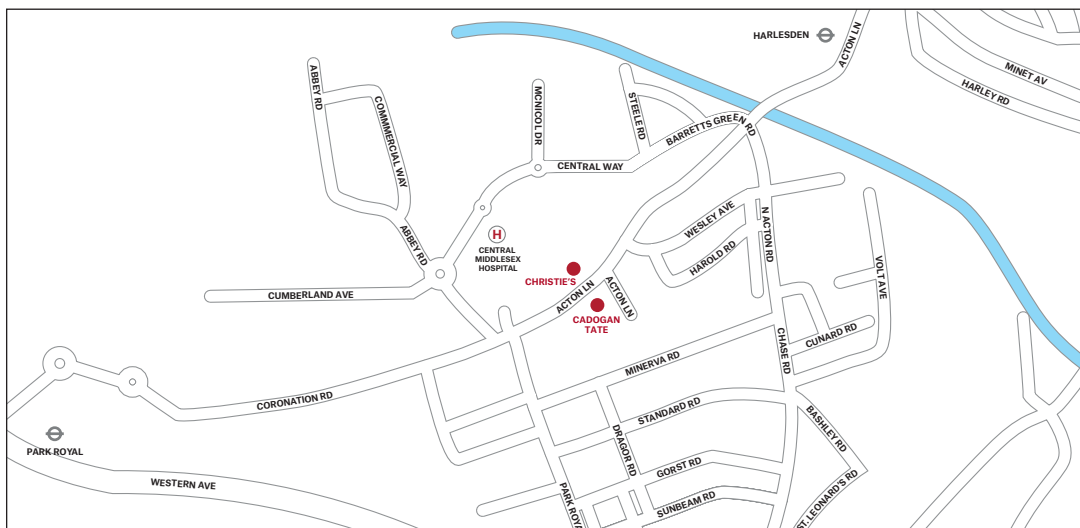
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

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.





ROBERT DE BALKANY
The Côte d'Azur and Rome
London, King Street, 22-23 March 2017

VIEWING
18-21 March 2017
8 King Street
London SW1Y 6QT

CONTACT
Andrew Waters
awaters@christies.com
+44 (0)20 7389 2566

CHRISTIE'S



NOBLE & PRIVATE COLLECTIONS

London, King Street, 25 April 2017

London, South Kensington, 26 April 2017

CONTACT

Paul Gallois

pgallois@christies.com

+44 (0)20 7389 2260

CHRISTIE'S

INTERIORS

**WEDNESDAY 22 FEBRUARY 2017
AT 10.00 AM**

85 Old Brompton Road, London SW7 3LD

**CODE NAME: INT
SALE NUMBER: 14404**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 · FAX: +44 (0)20 7581 1403 · ON-LINE WWW.CHRISTIES.COM

14404

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail
I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships; please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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