

NOBLE & PRIVATE COLLECTIONS

Part I · King Street · 25 April 2017

Part II · South Kensington · 26 April 2017

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NOBLE & PRIVATE COLLECTIONS

INCLUDING FINE TAPESTRIES

WEDNESDAY 26 APRIL 2017

PART I: LOTS 1-211

Tuesday 25 April 2017
at 10.30 am
8 King Street, St. James's

PART II: LOTS 301-654

Wednesday 26 April 2017
at 10.30 am
85 Old Brompton Road

AUCTION

Wednesday 26 April 2017
at 10.30 am Lots 301-654
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PAULVDB-14432**

VIEWING - KING STREET (LOTS 1-211)

Friday	21 April	9.00 am - 4.30 pm
Saturday	22 April	12 noon - 5.00 pm
Sunday	23 April	12 noon - 5.00 pm
Monday	24 April	9.00 am - 4.30 pm

VIEWING - SOUTH KENSINGTON (LOTS 301-654)

Friday	21 April	9.00 am - 5.00 pm
Saturday	22 April	11.00 am - 5.00 pm
Sunday	23 April	11.00 am - 5.00 pm
Monday	24 April	9.00 am - 7.30 pm
Tuesday	25 April	9.00 am - 5.00 pm

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CHRISTIE'S





301

■301
A PAIR OF ITALIAN GILTWOOD MIRRORS
MID-18TH CENTURY

36½ in. (92 cm.) high; 21 in. (53 cm.) wide

£1,500-2,500

(2)
\$1,900-3,100
€1,800-2,900

■302
A PAIR OF NORTH ITALIAN WALNUT CANED
SIDE CHAIRS
MID-18TH CENTURY

Together with near pair of North Italian walnut
armchairs 'a pozzetto', Veneto, second half 18th
century

The side chairs: 38¾ in. (98.5 cm.) high;
19 in. (48.5 cm.) wide; 20 in. (51 cm.) deep
The armchairs: 30 in. (77 cm.) high; 24 in. (62 cm.)
wide; 25 in. (64 cm.) deep, approximately (4)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



302
(part lot)

■303
A PAIR OF NORTH ITALIAN WALNUT CONSOLE
TABLES
VENETO, MID-18TH CENTURY

32 in. (81 cm.) high; 50 in. (127 cm.) wide;
18½ in. (47 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



304



304

■304
**NORTH ITALIAN SCHOOL,
 CIRCA 1800**

*A set of five portraits of ladies,
 half-length*

oil on canvas, oval
 31½ x 24½ in. (80 x 62.3 cm.)

(5) a set of five

£2,500-4,000

\$3,100-5,000

€2,900-4,600



305

■305
**A LOUIS XV ORMOLU-MOUNTED
 GREEN-STAINED HORN STRIKING
 BRACKET CLOCK**

FIEFFE L'AINE, PARIS, THIRD
 QUARTER 18TH CENTURY

The back plate signed 'Fieffe L'ainé
 A Paris'

51 in. (130 cm.) high; 20¾ in. (54 cm.)
 wide

£3,000-5,000

(2)

\$3,800-6,200

€3,500-5,800

306
**A NORTH ITALIAN 'LACCA' CASKET
 VENETO, FIRST HALF 18TH
 CENTURY**

6 in. (15 cm.) high; 14½ in. (37 cm.) wide;
 10 in. (25.5 cm.) deep

£500-800

\$620-990

€580-920

PROVENANCE:

With inventory label for Collection
 Colombari, Turin, Italy.



306



310

310
A NORTH-ITALIAN GILTWOOD
FRAME

IN THE MANNER OF THE FANTONI
 WORKSHOP, 19TH CENTURY

The frame enclosing an oil painting on
 copper depicting the Pietà
 The frame: 22½ in. (57 cm.) high; 18¼ in.
 (46 cm.) wide

£700-1,000

\$870-1,200

€810-1,200

PROVENANCE:

According to label from the 'C.C.Trezza
 Collection, no. 102, 1-1-15, Verona' and by
 descent.

The Trezza family purchased the villa in
 1861 and it is likely that this lot belonged
 to Cesare Trezza who made renovations
 to the property in the late 19th century.



311

■ **311**
AFTER SALVATOR ROSA
A harbour view

A harbour view

oil on canvas
 39¼ x 51½ in. (99.8 x 128.2 cm)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

After the painting of circa 1645-1649 in
 the Pitti Palace, Florence.

■ **312**
A NORTH ITALIAN CARUBO,
FRUITWOOD AND GILTWOOD
BUREAU-CABINET
 19TH CENTURY

93 in. (236 cm.) high; 44 in. (102 cm.)
 wide; 20½ in. (52 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900



312



313



314

■313
**AN ITALIAN WROUGHT-IRON,
 ALABASTRO FIORITO AND WHITE
 MARBLE LOW TABLE**
 20TH CENTURY

21 in. (53.5 cm.) high; 43½ in. (110.5 cm.)
 wide; 21 in. (53.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

■314
**A PAIR OF ITALIAN GILTWOOD
 BOISERIE MIRRORS**
 MID-18TH CENTURY

68 in. (173 cm.) high;
 45½ in. (160 cm.) wide

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

■-315
**A REGENCE ORMOLU-MOUNTED
 KINGWOOD, TULIPWOOD AND
 MARBLE COMMODE**
 CIRCA 1725

33½ in. (85 cm.) high; 34¼ in. (87 cm.);
 20½ (52 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,500-5,800



315





319

319
TWO PAIRS OF CUT-GLASS VASES
 19TH CENTURY

The taller pair 14.7/8 in. (37.8 cm) high (4)
 £800-1,200 \$1,000-1,500
 €920-1,400



320

320
AN EXTENSIVE COMPOSITE
CONTINENTAL HARCOURT
PATTERN CUT-GLASS PART TABLE-
SERVICE

20TH CENTURY, ACID ETCHED
 BACCARAT MARKS TO SOME
 PIECES

Comprising: Twenty-four champagne-coupes, thirty-one champagne-flutes, twenty-nine large wine-glasses, twenty-nine medium wine-glasses, thirty small wine-glasses, thirty liqueur-glasses, twenty-four smaller liqueur-glasses, together with eleven water-tumblers and ten smaller

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



321

321
A GROUP OF SIX NORTH ITALIAN
WALNUT CHAIRS
 GENOA, MID-18TH CENTURY

Comprising a pair of side chairs, three armchairs together with a further armchair

The armchair 38½ in. (97 cm.) high; 26½ in. (67 cm.) wide; 30 in. (76 cm.) deep (6)
 £2,000-3,000 \$2,500-3,700
 €2,300-3,500



322

322
AN ITALIAN WALNUT AND
FRUITWOOD MARQUETRY
WRITING-DESK
 SECOND HALF 18TH CENTURY

41 in. (104 cm.) high; 47½ in. (121 cm.) wide; 26 in. (66 cm.) deep
 £1,200-1,800 \$1,500-2,200
 €1,400-2,100



323

323
**A CONTINENTAL PORCELAIN
 MONOGRAMMED PART DINNER-
 SERVICE**

LATE 19TH / EARLY 20TH CENTURY,
 INCISED MARKS TO SOME PIECES

Printed and painted with various
 portraits of historical figures, within gilt
 cartouches, the orange ground borders
 gilt with an FT (?) monogram

£1,500-2,500

\$1,900-3,100

€1,800-2,900

324
**A SET TWENTY-EIGHT ITALIAN
 COMBINATION PLACE CARD
 HOLDERS AND PEPPERETTES**

MOSTLY MARK OF BELFIORE
 GIUSEPPE & FIGLIO, FLORENCE,
 SECOND HALF 20TH CENTURY

Each modelled as a chirping chick, with
 open beak and bifurcated tail, with
 removable base, *marked underneath*

1½ in. (4 cm.) long

£1,000-1,500

(28)

\$1,300-1,900

€1,200-1,700

325
**A SILVER-MOUNTED PART
 SURTOUT-DE-TABLE**

MAKER'S MARK W.P., PROBABLY
 19TH CENTURY

20 in. (51 cm.) wide

(2)

£800-1,200

\$1,000-1,500

€920-1,400



324



325



327



328

326

FOLLOWER OF JAN MIEL

An Italianate river landscape with peasants washing laundry, with cattle and sheep; and An Italianate landscape with peasants at rest beside a track

oil on canvas
 15 x 19 in. (38.2 x 48.3 cm.) (2) a pair
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

■327

A COZZI PART DINNER-SERVICE
 CIRCA 1780, RED ANCHOR MARKS

Comprising: Ten dinner-plates, eight soup-plates

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

For a service of the same type see Francesco Stazzi, *Le porcellane veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, pp. 230-231, nos. 42-51.

328

**A NEAR PAIR OF LE VERRE FRANCAIS ART DECO CAMEO
GLASS VASES OVERLAID AND ACID-ETCHED WITH
BELL-SHAPED FLOWERS**

CIRCA 1925, SIGNED 'LE VERRE FRANCAIS'

20½ in. (52 cm.) and 20¼ in. (51.5 cm.) high, respectively (2)

£500-800

\$620-990

€580-920



329

MARC LALIQUE (1900-1977)

THREE JOSEPHINE TABLE LAMPS, DESIGNED 1948

clear and frosted glass, gilded metal

15 in. (38 cm.) high

(3)

£1,200-1,800

\$1,500-2,200

€1,400-2,100





330



331

■330
THREE ITALIAN IRON AND TOLE
PEINTE WINDOW COVERS
LATE 19TH/ 20TH CENTURY

The largest 63½ in. (161 cm.) high; 45½ in.
(115.5 cm.) wide (3)

£600-900

\$750-1,100

€690-1,000

■331
A FRENCH BLUE AND WHITE
GLAZED CAST-IRON CACHE-POT
BY E. PARIS & CIE, LATE 19TH
CENTURY

26 in. (66 cm.) high; 24 in. (61 cm.)
diameter

£1,500-2,500

\$1,900-3,100

€1,800-2,900

This famous model of cache pot imitates blue-and-white Rouen faience pottery. For similar examples by *E. Paris et Cie* please see Collection Yves Saint Laurent et Pierre Berge; sold Christie's Paris, 18 November 2009, lot 293 and Betsy Bloomingdale: *A Life in Style*, offered Christie's New York, 5 April 2017, lot 125.



332

■332
AN ITALIAN WROUGHT-IRON
ALABASTRO FIORITO AND MARBLE
LOW TABLE
20TH CENTURY

20¼ in. (51.5 cm.) high; 50½ in. (128 cm.)
wide; 24 in. (61 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY

LOTS 1-29, 301-340 & 398-402



333

■333
A PAIR OF CHINESE FLAMBÉ-
GLAZED OVIFORM JARS, MOUNTED
AS LAMPS
20TH CENTURY

12 in. (30.5 cm.) high, excluding fittings,
wood stands (2)

£600-1,000

\$750-1,200

€690-1,200



334

■334
A PAIR OF CHINESE FLAMBÉ-
GLAZED VASES, MOUNTED AS
LAMPS
19TH CENTURY

14½ in. (36 cm.) high excluding fittings,
wood stands (2)

£800-1,200

\$1,000-1,500

€920-1,400

■335
AN ITALIAN AMETHYST AND
FRUITWOOD LOW TABLE
LATE 19TH/ EARLY 20TH CENTURY,
THE TOP LATER

19½ in. (52 cm.) high;
43¾ in. (111 cm.) 20 in. (51 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



335



336

336
CIRCLE OF MARC BAETS
(ANTWERP EARLY 18TH CENTURY)

A wooded river landscape with figures on a track by a fortified village; and A wooded river landscape with figures on a track

oil on panel
 7½ x 11 in. (19.4 x 28 cm.)

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,500

■-337
AN ITALIAN SILVER-MOUNTED DRESSING-TABLE SET
MARK OF F. CHIAPPE, GENOA, 20TH CENTURY

An extensive set of vanity items including glass bottles, ivory combs and hair brushes, each chased with flowers and scrolling borders, together with an late 19th century Italian silvered-copper dressing mirror

The mirror: 26¼ in. (67 cm.) high; 29 in. (74 cm.) wide

£1,500-2,500

\$1,900-3,100

€1,800-2,900



337



338

338

EIGHT VARIOUS HARDSTONE AND MARBLE 'GRAND TOUR' OBJECTS
 LATE 19TH/EARLY 20TH CENTURY

Together with an art deco onyx and amethyst desk set by Henry Griffin and Sons

The largest obelisk: 20 in. (51 cm.) high (11)

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



339

339

A SET OF FOUR NORTH ITALIAN WALNUT AND LEATHER SIDE CHAIRS AND AN ARMCHAIR
 GENOA, MID-18TH CENTURY

The armchair 40½ in. (103 cm.) high; 28 in. (71 cm.) wide; 28 in. (71 cm.) deep (5)

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

340

AN ITALIAN WALNUT TABLE
 PROBABLY 19TH CENTURY,
 INCORPORATING EARLIER
 ELEMENTS

32¾ in. (83 cm.) high; 79 in. (201 cm.) wide; 39¾ in. (101 cm.) deep

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

LITERATURE:

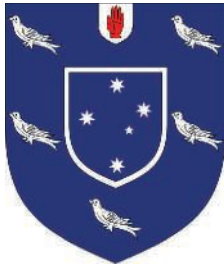
C. Santini, *Mille Mobili Veneti. l'Arredo domestico in Veneto dal sec. XV al sec. XIX*, v. II, Venice, p. 140, fig. 267 and p. 153, fig. 292 (illustrated *in situ*).



340



**PROPERTY FROM THE DESCENDANTS OF FIELD MARSHAL WILLIAM RIDDELL BIRDWOOD,
1ST BARON BIRDWOOD (1865-1951)**



The present collection, removed from Russell House, Broadway, has been acquired over several generations of the Birdwood family, the descendants of Field Marshal Lord Birdwood. Born into an influential family of Anglo-Indian colonial administrators, Lord Birdwood commanded the ANZAC (Australian and New Zealand armies) during the First World War and eventually became Commander-in-Chief of India in 1925 prior to his ennoblement as Baron Birdwood in 1938. The Indian connection resonates in the collection; in the three watercolours by Alfred Crowdy Lovett, who also painted Lord Birdwood in 1894, which were probably acquired in India by the family. The military connection is also apparent in the Pair of George III Mahogany Hall chairs which were most likely supplied to the 1st Viscount Hill for Hardwick Grange, Shropshire, who fought under the Duke of Wellington at the Battle of Waterloo.

Interestingly, John Singer Sargent painted 'Carnation, Lily, Lily, Rose' in the gardens of Farnham and Russell House in the summers of 1885 and 1886 and the house was famously the residence of Frank Davies Millet, the American sculptor and artist.



1st Baron Birdwood





341
A GROUP OF VARIOUS MEMORABILIA
 FIRST HALF 20TH CENTURY

Comprising a cased collection of wax seals with the Birdwood coat-of-arms; various commemoration coins, keys and medals; first editions of the Maundy coin, Decimal coin; and a 1 dollar coin from 1884

£1,000-1,500

\$1,300-1,900

€1,200-1,700

342
ALFRED CROWDY LOVETT (BRITISH 1862-1919)

A group of six drawings of Indian tradesmen and servants

three variously signed
 watercolour on paper
 11 x 7 in. (27.9 x 17.8 cm.); and similar

(6)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



343

■343
A FLEMISH VERDURE TAPESTRY
DEPICTING A PARROT
 17TH CENTURY

8 ft. 9½ in. (268 cm.) high; 4 ft. 6 in. (167 cm.) wide

£3,000-5,000 \$3,800-6,200
 €3,500-5,800

344
A PARCEL-GILT GREEN-JAPANNED
BRACKET TIMEPIECE CLOCK
 THE CASE 18TH CENTURY; THE
 DIAL BY JOHN TODD, LONDON, THE
 FRENCH MOVEMENT AND BRACKET
 LATER

The dial with signature plaque to arch
 'John Todd, Shoe Lane, London', the
 backplate stamped 'E.G.L.'

20¼ in. (52 cm.) high overall; 9 in. (23 cm.)
 wide; 3¼ in. (8.2 cm.) deep

£800-1,200 \$1,000-1,500
 €920-1,400

■345
A GEORGE IV MAHOGANY WINE
COOLER

CIRCA 1820-30

Of sarcophagus form, on associated
 brass lion's paw feet, the interior later
 relined

19½ in. (49.5 cm.) high; 28¾ in. (73 cm.)
 22¾ in. (38 cm.) deep

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

■346
A FRENCH PLASTER BUST OF
PIERRE ROUSSEAU ON A SCAGIOLA
PEDESTAL

AFTER PHILIPPE-LAURENT ROLAND,
 19TH CENTURY

59 in. (150 cm.) high overall; the bust 21 in.
 (54 cm.) high

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



344



345



346

347

**CIRCLE OF JOHN THOMAS SETON
(FL.1758-1806)**

Portrait of a gentleman and a lady, three-quarter-length, both seated at a table taking tea in an interior, a town beyond

oil on canvas

18 x 21 in. (45.7 x 53.3 cm.)

in a Kentian frame with rosettes at the corners

£4,000-6,000

\$5,000-7,400

€4,600-6,900



347

■348

**CIRCLE OF HANS VON AACHEN
(COLOGNE 1552-1615 PRAGUE)**

Portrait of a gentleman, half-length, in a black doublet with slashed sleeves and a ruff

oil on canvas

30½ x 23½ in. (77.5 x 59.7 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900



348



349

■349

**CIRCLE OF ALEXIS-SIMON BELLE (PARIS
1674-1734)**

Portrait of a gentleman, half-length, in a blue coat and white stock

oil on canvas, oval

30¼ x 25½ in. (76.9 x 64.8 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

■350

**CIRCLE OF JOSEPH HIGHMORE (LONDON
1692-1780 CANTERBURY)**

Portrait of a lady traditionally identified as Miss Marsh, half-length, in a white dress with a hat, in a landscape

oil on canvas

30½ x 25½ in. (76.5 x 63.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



350



351

PROVENANCE:

with Thomas Agnew & Sons, London.

351

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a gentleman traditionally identified as the poet John Gay (1685-1732), half-length, in a brown coat and blue cap

oil on canvas

13 x 10½ in. (33.1 x 26.7 cm.)

£800-1,200

\$1,000-1,500

€920-1,400



One of the related chairs by Thomas Chippendale at Harewood House

■352

**A SET OF FOUR GEORGE III GREY AND BLUE-PAINTED HALL CHAIRS
CIRCA 1800, IN THE MANNER OF THOMAS CHIPPENDALE**

Each chair with green upholstered seat cushion

39½ in. (105 cm.) high; 20 in. (51 cm.); 19¼ in. (49 cm.) deep

(4)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

The design for this set of hall chairs was possibly inspired by eight carved and painted hall chairs, almost certainly supplied by Thomas Chippendale (d. 1779) to the Lascelles family for Harewood House in circa 1770, and to a further set of eight virtually identical chairs circa 1775 to the Harewood set in the collection of Sir Rowland Winn at Nostell Priory, Yorkshire (illustrated C. Gilbert, *The Life & Work of Thomas Chippendale*, vol. II, London, 1978, p. 97, figs. 157-159). Conforming to the 'mature Neo-Classical idiom', the Chippendale chairs have similar circular seat backs above 'altar' plinths, and were originally japanned or painted (*ibid.*, vol. I, p. 199). Related sets of hall chairs include another set of ten with the crest and initials of Sir Gilbert Heathcote, probably by Thomas Chippendale, and formerly at Normanton Hall (*ibid.*, vol. II, p. 96, fig. 154). A comparable set of four mahogany and painted hall chairs, in the manner of Thomas Chippendale, sold Sotheby's, London, 14 July 2010 (£30,000).



353

■353
**CIRCLE OF JOHN ASTLEY (WEM,
 SHROPSHIRE 1724-1787 DUKINFIELD
 LODGE, CHESHIRE)**

*Portrait of a lady, half-length, in a blue
 dress with lace cuffs and collar, pink
 ribbons and a pearl necklace and
 earrings, in a sculpted oval*

oil on canvas

30 x 24 $\frac{3}{8}$ in. (76.2 x 63.3 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Probably Sir Edward Coates Bt.,
 (1853-1921) at Helperby Hall, Yorkshire
 (according to inscription on reverse).
 Anonymous sale; Christie's, London, 21
 July 1989, lot 255.

■356
**A PAIR OF GEORGE III
 POLYCHROME-PAINTED
 MAHOGANY HALL CHAIRS**
 LATE 18TH CENTURY

The oval back painted with the Hill family
 coat-of-arms and motto 'AVANCEZ'
 38 $\frac{3}{4}$ in. (97 cm.) high; 19 $\frac{1}{4}$ in. (49 cm.)
 wide; 16 in. (41 cm.) deep (2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Almost certainly supplied to Rowland Hill,
 1st Viscount Hill (1772-1842).

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



354

■354
**A GEORGE II PARCEL-GILT
 MAHOGANY MIRROR**
 MID-18TH CENTURY

36 in. (91 cm.) high; (20 in. (51 cm.)

£800-1,200

\$1,000-1,500

€920-1,400



355

■355
FOLLOWER OF ANTOINE PESNE

*Portrait of a musician, half-length,
 in a grey coat with blue and red
 embroidered tassels, wearing a straw
 hat with further red and blue ribbons,
 a flute in his right hand and with a
 staff in his left hand*

oil on canvas

29 $\frac{1}{4}$ x 23 $\frac{3}{4}$ in. (74.3 x 60.4 cm.)

£2,000-4,000

\$2,500-5,000

€2,300-4,600



356





■357

AFTER SIR ANTHONY VAN DYCK

Portrait of Algernon Percy, 10th Earl of Northumberland (1602-1668), his First Wife Lady Anne Cecil (d.1637), and their Daughter, Lady Catherine Percy (1630-1638)

oil on canvas
52 x 70 $\frac{7}{8}$ in. (132 x 180 cm.)
After the picture of circa 1635 at Petworth House, West Sussex commissioned by the 10th Earl of Northumberland between 1635-36. The 10th Earl was one of Van Dyck's three main aristocratic patrons in the mid-17th century, this picture is particularly evocative, especially with the presence of Lady Catherine Percy who died aged eight, only a few years later.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

357



358

■358

STUDIO OF SIR PETER LELEY (SOEST 1618-1680 LONDON)

Portrait of Queen Catherine of Braganza (1638-1705), three-quarter-length in a gold dress with a dark grey overcoat decorated with pearls, seated in an open armchair by a table with a crown

oil on canvas
49 x 39 $\frac{1}{4}$ in. (125 x 100 cm.)
in a Maratta frame

£6,000-8,000

\$7,500-9,900

€6,900-9,200



359

PROVENANCE:

The collection of the Earl of Kinnoull, Dalhousie Castle and Dupplin Castle, Perth.
With Scott & Fowles, New York.
Alfred H. Mulliken (1852-1931), until sold Anderson Galleries, New York, 13 April 1933, lot 145.

ENGRAVED:

Abraham Booteling (1640-90), circa 1678.

The present lot relates to a portrait painted by Lely circa 1666, originally in the collection of Edward Hyde, Earl of Clarendon.

359

**A MARBLE BUST OF SIR WALTER SCOTT
AFTER A MODEL BY SIR FRANCIS CHANTREY (1771-
1832), 19TH CENTURY**

20½ in. (52 cm.) high

£2,500-3,500

\$3,100-4,300

€2,900-4,000



360

360

**A GROUP OF DUTCH DELFT BLUE AND WHITE
VASES**

19TH CENTURY AND LATER, VARIOUS BLUE
FACTORY MARKS

Comprising: a pair of double-gourd shaped vases; a pair of
oviform ribbed vases and covers and an ovoid ribbed vase
and cover

The pair of double-gourd vases 21¼ in. (54 cm.) high (5)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



361

-361

**A GROUP OF FOUR VARIOUS BOXES
FIRST HALF 19TH CENTURY**

Comprising an ivory box with portrait miniature signed
'Hollein'; a tortoiseshell box with silver, mother-of-pearl
and ivory inlay; a tole-paint casket; a burr and fruitwood
casket; and together with a pair of George III giltwood and
marbleised twin-light candelabra

The largest box 8 in. (20 cm.) wide (6)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

362

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED
MARBLE LAMPS**

EARLY 20TH CENTURY

11½ in. (29.5 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



362

363

**A PAIR OF SWEDISH ORMOLU, PATINATED-
BRONZE AND MARBLE THREE-LIGHT
CANDELABRA**

CIRCA 1800

Together with a pair of regency gilt-bronze mounted
alabaster and marble vases, first quarter 19th century
19¾ in. (51 cm.) high (4)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



363



364



365



366



367 (part lot)

364

**CIRCLE OF WILLIAM MARLOW
(LONDON 1740-1813)**

*View of Lambeth Palace by the Thames,
Westminster Abbey and Westminster Bridge
beyond*

oil on canvas
28 x 36 in. (71.2 x 91.5 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

Anonymous sale; Phillips, London, 21 July 1992, lot 271.

365

**CIRCLE OF JAN VAN GOYEN
(LEIDEN 1596-1656 THE HAGUE)**

*A wooded river landscape with a mother and child
on a shore, a city beyond*

oil on panel
12½ x 10½ in. (31.9 x 26.7 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

366

**CIRCLE OF CLARKSON STANFIELD, R.A., HON.
R.S.A. (BRITISH, 1793-1867)**

A royal barge passing Old Hammersmith Bridge

oil on canvas
12 x 16 in. (30.5 x 40.7 cm.)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



368

367
ENGLISH SCHOOL, 19TH CENTURY

Shipping on the Thames before the Royal Naval College, Greenwich
indistinctly signed 'G** C*****' (on the buoy, lower left), together with an English School work of a landscape with Lulworth Castle, Dorset in the distance
oil on canvas
19 x 29½ in. (48.3 x 75 cm.) (2)

£800-1,200 \$1,000-1,500
€920-1,400



369

368
HENRY WYATT
(FL.1817-1838 LONDON)

Portrait of a lady, half-length, in a red dress with a lace shawl and white bonnet
signed and dated 'H. Wyatt Pinxit 1827' (centre left)
oil on panel
11¼ x 9¼ in. (29.9 x 23.6 cm.)

£800-1,200 \$1,000-1,500
€920-1,400

369
FERDINAND HEILBUTH
(FRENCH, 1826-1889)
In the garden
signed and dated 'F. heilbuth 1857' (lower right)
oil on canvas
28¾ x 23½ in. (73 x 60 cm.)

£6,000-8,000 \$7,500-9,900
€6,900-9,200



■370
A PAIR OF NORTH EUROPEAN MAHOGANY
SIDE TABLES

MID-19TH CENTURY, ORIGINALLY THE ENDS
OF A DINING-TABLE

29 in. (74 cm.) high; 51 in. (130 cm.) wide; 25¼ in. (64 cm.) deep (2)

£800-1,200 \$1,000-1,500
€920-1,400



371 (part lot)

**371
THIRTY SIX ENGRAVED PORTRAIT BUSTS**

1730'S AND 1740'S

After Gottfried Kneller, George Vertue, P. Lely, Holbein and Gerard Honthorst, by Jacobus Houbraken, published by J. and P. Knapton, London

In glazed frames 21 x 16 in. (53 x 41 cm.) overall (36)
£1,000-1,500 \$1,300-1,800
€1,200-1,700



372 (part lot)

**372
AFTER HENRY PICKERING (ACTIVE 1740 - CIRCA 1771),
BY JOHN FABER THE YOUNGER (CIRCA 1695-1756)**

Two portraits of Young Ladies as Shepherdesses

Mezzotints, 1720-1756, on laid paper, with two other similar works

Plate 354 x 249 mm., Sheet 371 x 269 mm.
Frame 450 x 310 mm. (and similar) (4)
£600-800 \$750-990
€690-920

LITERATURE:

Chaloner Smith: Pickering 417 (Two Plates); Pether 29; Smith 155



373

**373
ALBRECHT DÜRER (1471-1528)**

The Rejection of Joachim's Offering, from: The Life of the Virgin

woodcut, circa 1504, on laid paper, watermark Flower with Triangle (Meder 127), a good impression from the text edition of 1511, trimmed on the borderline, a tiny hairline in the inner arch touched in with pen and ink, in good condition, framed
Block & Sheet 296 x 209 mm.

£800-1,200 \$1,000-1,500
€920-1,400

PROVENANCE:

Probably Rolf Leopold von Retberg (1812-1885), Munich (Lugt 2822).

LITERATURE:

Bartsch 77; Meder, Hollstein 189; Schoch Mende Scherbaum 167



371 (part lot)

374

FRENCH (?) SCHOOL, 18TH CENTURY

Portrait of a man with a hat (recto); Studies of a bird (verso)

black and red chalk, red wash, red chalk indications of an oval, the corners clipped

5 7/8 x 3 7/8 in. (13.7 x 9.8 cm.), and *A portrait of King Louis XIV*, French School, 18th Century (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



374 (part lot)

375

A GROUP OF ILLUMINATIONS, including: A SAINT, in a historiated initial 'S' cut from a choirbook on vellum [Lombardy, final quarter 15th century], 60 x 55mm, glued down on paper, mounted and framed; A LEAF FROM A 13TH-CENTURY PSALTER, in Latin [northeastern France or Paris, c.1200], 140 x 122mm, with two inhabited initials, the text from Psalms 84 ('Quam Dilecta') and 85 ('Benedixisti Domine'), written above top line in a Romanesque script and similar in style to the spectacular Psalter from the reign of Philip Augustus (1179-1223) sold by Ferrini, *Important Illuminated Manuscripts*, 2000, no 14, in a double-sided frame; and a 20th-century miniature on vellum by Martin Frost, dated 1979, 115 x 95mm, framed. (3)

£1,500-2,500

\$1,900-3,100

€1,800-2,900





376

376
CIRCLE OF WILLEM VAN DE VELDE II (LEIDEN 1633-1707 LONDON)

Shipping in choppy waters

with signature and date 'W.v.Velde 1675 (?)' (lower left)
 oil on panel
 16½ x 21½ in. (42 x 54.7 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



377

377
THREE PAIRS OF ENGLISH METAL LAMPS

20TH CENTURY, ADAPTED FROM ALTAR CANDLESTICKS

The largest 25½ in. (65 cm.) high excluding shades (6)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



378

378
A GROUP OF ENGLISH AND CONTINENTAL CREAMWARE

CIRCA 1770 AND LATER, IMPRESSED WEDGWOOD MARKS TO SOME PIECES, IMPRESSED AND INCISED LETTERS AND NUMERALS

The oval tureen 13¾ in. (35 cm.) wide

£1,500-2,000

\$1,900-2,500

€1,800-2,300



379

379
GEORGE WILLIAM SARTORIUS (LONDON 1759-1828)

Peaches, pears, grapes and pomegranates on a draped ledge with a butterfly

signed and dated 'W. Sartorius / 1777' (lower right)
 oil on canvas

23¼ x 26 in. (59.1 x 66.1 cm.)

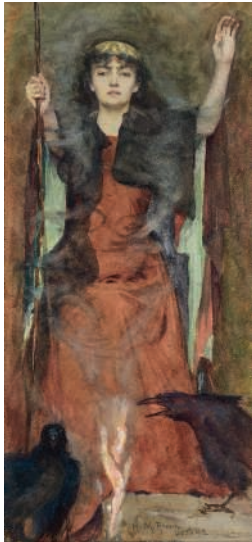
£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

With Haynes Fine Art, Worcester.



380



381



382

380
HENRY MEYNELL RHEAM
(1859-1920)

The Sorceress

signed and dated 'H. M. Rheam/Octb.
98' (lower right)
watercolour and bodycolour
17 x 8 in. (43.2 x 20.4 cm.)

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

PROVENANCE:
With Christopher Wood, London.

λ381
ANTOINE CHINTREUIL
(FRENCH, 1816-1873)

La Vallée de la Bièvre

signed and dated 'Chintreuil 1872.' (lower
right)
oil on canvas
15 x 21¼ in. (38 x 53 cm.)

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

PROVENANCE:
Anonymous sale; Christie's, South
Kensington, 26 June 1998, lot 127.

382
CIRCLE OF GEORGE FREDERICK
WATTS, R.A. (1817-1904)

The Three Graces; and Two studies of musicians

With inscription 'Studies by G.F. Watts.s.'
(lower right)
pencil
2 x 6 in. (5.1 x 15.3 cm.); and 2 x 2½ in. (5.1
x 5.4 cm.)

£800-1,200 \$1,000-1,500
€920-1,400

PROVENANCE:
With The Art Collection Ltd, London,
no. 00208.



PROPERTY OF A GENTLEMAN

■383

A FRANCO-FLEMISH MILLE FLEURS TAPESTRY
BASICALLY MID-16TH CENTURY

Woven in wools, with flower-filled vases, lions and eagles within a *mille fleurs* field on a chocolate brown fond, within a stylised scrolling foliate border and a brown slip, areas of restoration and reweaving throughout, lacking bottom border
10 ft. 3 in. (311 cm) high; 15 ft. 2 in. (461 cm) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

With French & Co.

Anonymous sale; Christie's, London, 8 November 2007, lot 20.

THE SELDEN COLLECTION OF ANTIQUE ARMS AND ARMOUR (LOTS 384 & 614-616)

■*384

A MOROCCAN SWORD (NIMCHA), A SUDANESE BROADSWORD (KASKARA), AN AFRICAN HIDE SHIELD, AN INDIAN AXE, AND A SWORD-CANE
MOSTLY 19TH CENTURY

The first with embossed silver plates to the outer side of the guard and scabbard; the second with a large bladesmith's mark on one side, and characteristic cruciform hilt; the third 17¼ in. (44 cm.) diam., the outer side ornamented with decorative bands; the fourth with pierced head; the last formed as a swagger-stick measuring 22¾ in. (52.8 cm.) long (5)

£500-800

\$620-990

€580-920

384
(part lot)

385 No Lot



386

■386

AN AUSTRIAN ORMOLU-MOUNTED PARCEL-GILT, EBONIZED, ASH AND ALABASTER GRANDE SONNERIE MANTEL CLOCK WITH CALENDAR AND TRIP REPEAT EARLY 19TH CENTURY

25½ in. (65 cm.) high; 12¼ in. (31 cm.) wide; 8 in. (20 cm.) deep

£2,500-4,000

\$3,100-5,000

€2,900-4,600



387

387

AN AUSTRO-HUNGARIAN BRASS-MOUNTED WALNUT AND ALABASTER GRANDE SONNERIE CLOCK WITH CALENDAR AND PULL REPEAT ANDREAS MÜLLER, PRAGUE, EARLY 19TH CENTURY

The enamel chapter ring signed 'ANDREAS IN PRAG', the three barrel movement with silk suspension

17½ in. (45 cm.) high; 10 in. (25.5 cm.) wide; 5½ in. (14 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400



388



389

■388

A LOUIS XV ORMOLU-MOUNTED POLYCHROME-PAINTED STRIKING BRACKET CLOCK

MID-18TH CENTURY, REDECORATED, THE MOVEMENT 19TH CENTURY

The twin barrel movement with later regulation, count wheel strike to bell, numbered '184'

52 in. (132 cm.) high; 19¼ in. (50 cm.); 9½ in. (24 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

■389

AN EMPIRE ORMOLU AND VERDE ANTICO MARBLE 'APOLLO' STRIKING MANTEL CLOCK

PROTAS, LYON, EARLY 19TH CENTURY

The dial signed 'Protas à Lyon', the twin barrel movement with silk suspension and count wheel strike on bell

16¼ in. (41 cm.) high; 7½ in. (19 cm.) wide; 5½ in. (14 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,500

■390

AN AUSTRIAN ORMOLU GRANDE SONNERIE TABLE CLOCK

VIENNA, FIRST QUARTER 19TH CENTURY

The enamel chapter ring with concentric date

11 in. (28 cm.) high; 7 in. (18 cm.) wide; 5½ in. (13 cm.) deep

£2,500-4,000

\$3,100-5,000

€2,900-4,600

■391

**A DIRECTOIRE ORMOLU-MOUNTED
BLACK AND WHITE MARBLE
STRIKING PORTICO CLOCK**

CIRCA 1795

The twin barrel movement with silk suspension and count wheel strike to bell, later white enamel dial
23½ in. (60 cm.) high; 16½ in. (42 cm.) wide; 4¾ in. (12 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900



390



391

■392

**A PAIR OF ENGLISH PARCEL-GILT
MAHOGANY DISPLAY CABINETS**

LATE 19TH CENTURY,
INCORPORATING EARLIER
ELEMENTS

64½ in. (164 cm.) high; 44½ in. (113 cm.) wide; 21 in. (54 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



392



393



394

PROPERTY OF A LADY

■393

A LOUIS XIV HISTORICAL TAPESTRY
AUBUSSON LATE 17TH CENTURY

Probably depicting a scene from 'The Story of Alexander the Great', with mounted generals surrounded by further soldiers and a city beyond, within a border decorated with military trophies
9 ft. 5½ in. (288 cm.) high; 15 ft. 9 in. (480 cm.) wide

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROPERTY FROM THE W. STUART COLLECTION OF TEXTILES

■394

A FLEMISH GAME PARK TAPESTRY
PROBABLY AUDENARDE, SECOND HALF
16TH CENTURY

Depicting courtly figures with a boar hunt beyond, within an elaborate strap work border, with allegorical figures to the corners and musical putti and figures, with later outer guard borders, reduced in width
10 ft. 1 in. x 10 ft. 6 in. (308 cm. x 321 cm.)

£8,000-12,000

\$10,000-15,000

€9,200-14,000

PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION
(LOTS 395-396)

■-*395

**AN NORTH ITALIAN WALNUT, ROSEWOOD,
AMARANTH AND MARQUETRY BED**

FIRST HALF 20TH CENTURY,
INCORPORATING ORIGINAL ELEMENTS AND
CHINOISERIE PANELS FROM A COMMODE
ATTRIBUTED TO GIUSEPPE MAGGIOLINI,
CIRCA 1780

59 in. (150 cm.) high; 44 in. (112 cm.) wide; 8¼ in.
(214 cm.) wide

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Dr. Enrico Restelli, Cuggiono, Lombardy.
Thence by descent, and private collection until now.

EXHIBITED:

Mostra Commemorativa di Giuseppe Maggiolini,
Museo di Milano, Palazzo Sormani Andreani, Corso
di Porta Vittoria, 2, November - December 1938,
no. 40.

LITERATURE:

Mostra commemorativa di Giuseppe Maggiolini,
exhibition catalogue, November-December 1938,
no. 40.

G. Morazzoni, *Il mobile intarsiato di Giuseppe
Maggiolini*, Milan, 1953, plate XIV.

G. Beretti, *Giuseppe e Carlo Francesco Maggiolini,*
Milan 1994, plate IV, p. 54 (as part of a commode).

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



395

■-396

**A NORTH ITALIAN ROSEWOOD, MAHOGANY,
FRUITWOOD MARQUETRY SIDE TABLE**

ATTRIBUTED TO GIUSEPPE MAGGIOLINI, MILAN, CIRCA
1800

Together with a North Italian kingwood, walnut and fruitwood-
inlaid chair in the manner of Giuseppe Maggiolini, circa 1800

The side table: 32 in. (81.5 cm.) high; 19.1/2 in. (49.5 cm.) wide;
14.1/4 in. (36 cm.) deep

The chair: 35 in. (89 cm.) high; 17.1/4 in. (44 cm.) wide; 17 in. (43
cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100



396

PROPERTY FROM THE LIESELOTTE AND ERNEST TANSEY FOUNDATION

397

ANTON GOUBAU (ANTWERP 1616-1698)

A hawking party beside classical ruins

signed and dated 'A / GOVB^A / F / A^o 1655' (centre right, on the
column)

oil on copper

13½ x 18½ in. (34.2 x 47 cm.)

inscribed 'SPQR' (centre right, on the column)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



397

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



398

PROPERTY REMOVED FROM VILLA D'ACQUARONE, ITALY
LOTS 1-29, 301-340 & 398-402

398

A LARGE CHINESE FAMILLE ROSE RELIEF- MOULDED FISH BOWL

19TH CENTURY

The interior with fish and aquatic plants

19½ in. (49.5 cm.) maximum width, 18¾ in. (48 cm.) high

£4,000-6,000

\$5,000-7,400

€4,600-6,900

■ **399**

A PAIR OF VERY LARGE CHINESE BLUE AND WHITE JARDINIÈRES

19TH CENTURY

24 in. (61 cm.) diameter, 22½ in. (57 cm.) high (2)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



399

400

A LARGE CHINESE FAMILLE VERTE FISH BOWL

19TH CENTURY

21¼ in. (54 cm.) diameter, 19 in. (48.5 cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900



400

■401

A CHINESE BLUE AND WHITE BARREL-SHAPED GARDEN SEAT

20TH CENTURY

18 in. (46 cm.) high

£600-800

\$750-990

€690-920



401

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



■402

A PAIR OF LARGE CHINESE GLAZED STONEWARE FIGURES OF BUDDHIST LIONS

19TH CENTURY, PROBABLY GUANGDONG WARE

The male with a brocade ball below his front paw, and the female with a cub
21 in. (53.5 cm.) maximum width

(2)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR
(LOTS 95-116, 403-406 & 465-504)

■403

A CHINESE PAINTED WOOD SEATED FIGURE OF AN OFFICIAL

17TH CENTURY

49 in. (124.5 cm.) high

£700-1,000

\$870-1,200

€810-1,200

404

A PAIR OF CHINESE FAMILLE ROSE MODELS OF PHEASANTS

CIRCA 1900

14 in. (35.5 cm.) high

£1,500-2,500

(2)

\$1,900-3,100

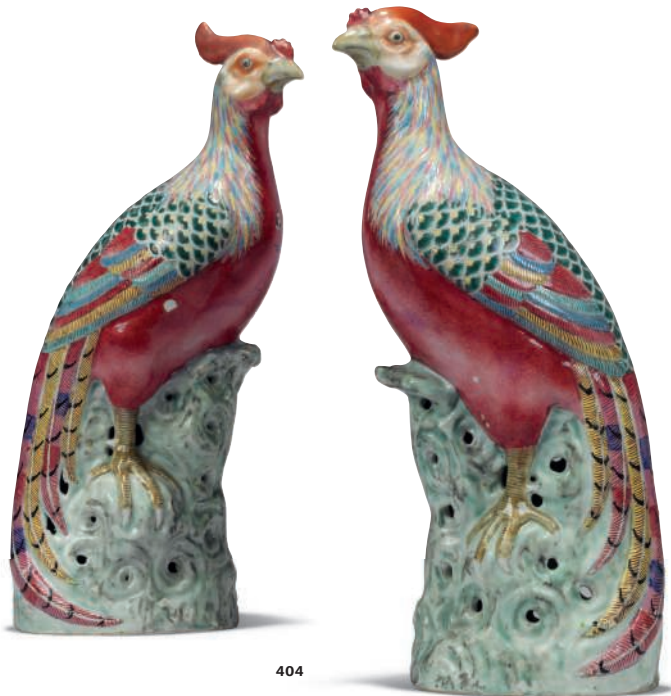
€1,800-2,900

PROVENANCE:

Anonymous sale; Christie's South Kensington, 3 April 2012, lot 342.



403



404

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



405

405

A CHINESE VERTE-IMARI DISH, AND A SET OF TWELVE FAMILLE ROSE PLATES

FIRST HALF OF 18TH CENTURY

13 $\frac{3}{8}$ in. (35.5 cm.) and 9 in. (23 cm.) diameter

(13)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

406

A SET OF TWELVE CHINESE FAMILLE ROSE OCTAGONAL PLATES

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-1740

8 $\frac{3}{8}$ in. (22 cm.) wide

(12)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



406

PROPERTY FROM A SWISS PRIVATE COLLECTION
LOTS 184-190, 407 & 532-542

***407**

VARIOUS CHINESE FAMILLE ROSE EXPORT WARES

QIANLONG PERIOD (1736-1795)

Mostly with floral designs, comprising a large dish, two saucer-shaped dishes, a set of six plates, another plate, a soup-plate mounted in gilt metal as a tazza, three teabowls, one with matching saucer, and a coffee cup and saucer

15 $\frac{1}{4}$ in. (38.7 cm.) diameter and smaller

(17)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



407

PROPERTY FROM THE DESCENDANTS OF FIELD
MARSHAL WILLIAM RIDDELL BIRDWOOD, 1ST BARON
BIRDWOOD (1865-1951) (LOTS 341-382 & 408-410)

408

**A PAIR OF CHINESE FAMILLE ROSE
ARMORIAL PUNCH BOWLS**

20TH CENTURY

With the arms of Boume, in the style of an
18th Century service for this family
15¾ in. (40 cm.) diameter (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



408

409

**TWO LARGE CHINESE BLUE AND
WHITE DISHES**

EARLY 18TH CENTURY

15½ in. (39 cm.) diameter and slightly
smaller (2)

£800-1,200

\$1,000-1,500

€920-1,400



409

410

**A PAIR OF SMALL CHINESE MODELS
OF COCKERELS**

19TH CENTURY

8¼ in. (21 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



410

PROPERTY OF A GENTLEMAN

411

**A CHINESE ROSE-VERTE TUREEN
AND COVER**

YONGZHENG PERIOD, CIRCA 1725

11 in. (28 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400

This tureen is unusual in that it is
decorated in a typical verte-lmari palette
and style, but touches of the newly-
discovered pink enamel have been
introduced, indicating it is a particularly
early example of famille rose export
porcelain.



411

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



412

PROPERTY OF A LADY (LOTS 412 & 413)

412

A CHINESE UNDERGLAZE BLUE AND COPPER-RED VASE AND A COVER

FIRST HALF OF 18TH CENTURY

The vase decorated in white slip with storks in flight above a pond with lotus, the associated cover with additional celadon glaze

17 in. (43.2 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,500

413

A LARGE CHINESE PAINTED ENAMEL TEN-LOBED TRAY

LATE 18TH/EARLY 19TH CENTURY

Decorated with a floral design, the underside with a fruiting peach spray
23¼ in. (59 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400



413



PROPERTY REMOVED FROM CHÂTEAU DE SAINT-GERMAIN-BEAUPRÉ (LOTS 414 & 595-613)

■414

**A LARGE CHINESE ANCESTOR PORTRAIT ON PAPER DEPICTING AN
OFFICIAL AND HIS TWO WIVES**

19TH CENTURY

Depicting an official with his two wives

68 x 47 in. (173 x 119,5 cm.), mounted, framed and glazed

£2,500-4,000

\$3,100-5,000

€2,900-4,600

CHINESE EXPORT FROM VARIOUS PRIVATE COLLECTIONS

LOTS 398-417



415

PROPERTY OF A SWISS COLLECTOR
(LOTS 415-416 & 518-524)

***415**

**A CHINESE TEA-DUST-GLAZED TWO-HANDLED VASE,
HU**

19TH CENTURY

9½ in. (24 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



416

***416**

A CHINESE BLUE AND WHITE BALUSTER VASE

19TH CENTURY

The underside with a Chenghua six-character mark within a double circle

15 in. (38 cm.) high

£2,000-3,000

\$2,500-3,700

€2,300-3,500



417

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE
LOTS 40-58, 417 & 550-592

417

**A CHINESE ARCHAISTIC MOTTLED BROWN JADE
RHYTON**

MING DYNASTY, 17TH CENTURY

The flattened vessel carved above a reclining mythical beast surmounted by an eagle, the handle carved as a similar mythical beast

5½ in. (14 cm.) high

£1,000-2,000

\$1,300-2,500

€1,200-2,300



418

418
A PAIR OF SMALL CHINESE ANCESTOR PORTRAITS ON SILK

19TH CENTURY

13¾ x 9½ in. (35 x 24 cm.), framed and glazed

£800-1,200

(2)
\$1,000-1,500
€920-1,400

419
THREE CHINESE FAMILLE ROSE PAINTED ENAMEL VESSELS

20TH CENTURY

Comprising two jardinières and a bowl
12¼ in. (31 cm.) wide and smaller

£1,000-1,500

(3)
\$1,300-1,900
€1,200-1,700



419



420

420
THREE CHINESE BLUE AND WHITE
MOON FLASKS, AND THREE TULIP
VASES

19TH AND 20TH CENTURY

10¼ in. (26 cm.) high and smaller (6)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



421 (part lot)

421
A GROUP OF CHINESE BLUE AND
WHITE WARES

17TH AND 18TH CENTURY

Comprising a moulded deep bowl, two sets of three plates, all Kangxi period, a set of four *kraak porselein* bowls, and another pair of bowls, all Wanli period. The first bowl 8½ in. (21.5 cm.) diameter (13)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



422

422
A GROUP OF CHINESE BLUE AND
WHITE CANDLE-HOLDERS AND
INCENSE-STICK HOLDERS

19TH AND 20TH CENTURY

The candle-holders 14¾ in. (37.5 cm.) high (13)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



423

**FOUR CHINESE BLUE AND WHITE
VASES, AND A 'PHOENIX' CUP**

KANGXI PERIOD (1662-1722)

Comprising two similar octagonal vases,
a pair of two-handled vases, and an ogee
cup

10½ in. (27 cm.) high and smaller (5)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

423

424

**A GROUP OF CHINESE BLUE AND
WHITE WARES**

KANGXI PERIOD (1662-1722)

Comprising six various stem-cups, four
bell-shaped cups, and a small vase and
associated cover

6¼ in. (16 cm.) high and smaller (11)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



424

425

**A CHINESE BLUE AND WHITE
JARDINIÈRE, AND A CHILD'S
GARDEN-SEAT**

PROBABLY FIRST HALF 20TH
CENTURY

15¾ in. (40 cm.) and 14½ in. (37 cm.) wide

(2)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



425

PROPERTY OF A GENTLEMAN

LOTS 418-446



426

■426

A GROUP OF CHINESE EXPORT BLUE AND WHITE WARES

18TH CENTURY

Comprising a circular tureen with related cover, an oblong octagonal tureen and cover, a dish similar, a large basin, a pair of butter dishes, covers and stands, and a pair of cream jugs

The basin 15½ in. (38.5 cm.) maximum width (8)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

PROVENANCE:

The cream jugs: With Bastings
Antiquairs, The Netherlands.

427

TWO SETS OF CHINESE BLUE AND WHITE TEA WARES

KANGXI PERIOD (1662-1722)

Comprising a set of four two-handled
cups, covers and saucers, and a set of six
teabowls and saucers (10)

£800-1,200

\$1,000-1,500

€920-1,400



427

■428

A PAIR OF CHINESE BLUE AND WHITE DISHES, AND TWENTY- FOUR PLATES, EN SUITE

KANGXI PERIOD (1662-1722)

The dishes 11½ in. (28.2 cm.) diameter (26)

£2,500-3,500

\$3,100-4,300

€2,900-4,000



428



429 (part lot)

429
A COLLECTION OF CHINESE BLUE AND WHITE SALTS
 18TH CENTURY

Comprising one matched set of four, seven pairs, one set of three, with another similar, a further salt; together with a pair of salts, probably 19th Century
 4 in. (10 cm.) wide and smaller

£2,500-3,500

(25)

\$3,100-4,300

€2,900-4,000

430
SIX VARIOUS CHINESE BLUE AND WHITE EWERS AND COVERS

KANGXI PERIOD (1662-1722)

Comprising a pair of hexagonal fluted ewers and covers, a pouring vessel with right-angled handle and cover, a matched pair of cream jugs and covers, and a ewer and cover
 7¼ in. (18.5 cm.) high and smaller

(6)

£1,200-1,800

\$1,500-2,200

€1,400-2,100



430

PROPERTY OF A GENTLEMAN

LOTS 418-446



431

**431
FOUR PAIRS OF GILT AND PATINATED-BRONZE BUSTS
OF CHILDREN**

19TH CENTURY AND LATER, AFTER THE MODEL BY
MESSERSCHMIDT

7 in. (18 cm.) high; 1¾ in. (4.5 cm.) square, the tallest (8)

£600-800 \$750-990

€690-920

**432
A NORTH EUROPEAN MAHOGANY AND MARBLE
CENTRE TABLE**

CIRCA 1840

28¼ in. (71.5 cm.) high; 44 in. (112 cm.) diameter

£2,000-3,000 \$2,500-3,700

€2,300-3,500



432

**433
A SET OF SIX CHARLES X MAHOGANY DINING CHAIRS
CIRCA 1820-30, PROBABLY NORTH EUROPEAN**

31 in. (79 cm.) high; 19 in. (48.5 cm.) wide; 15¼ in. (39 cm.) deep (6)

£1,500-2,000 \$1,900-2,500

€1,800-2,300



433

**434
A PAIR OF NORTH EUROPEAN EBONISED SATYR
TORCHERES**

LATE 19TH CENTURY, THE TOP AND BASE ASSOCIATED

50 in. (127 cm.) high; 19¼ in. (50 cm.) diameter (2)

£1,500-2,000 \$1,900-2,500

€1,800-2,300



434

■435

A PAIR OF ITALIAN ALABASTER MODELS OF LIONS

19TH/20TH CENTURY, AFTER THE MEDICI MODEL

12 in. (30.5 cm.) high; 14½ in. (37 cm.) wide (2)

£800-1,200 \$1,000-1,500
€920-1,400



435

■436

A GEORGE IV MAHOGANY WINDOW SEAT

SECOND QUARTER 19TH CENTURY

22½ in. (57 cm.) high; 47¾ in. (121 cm.) wide; 12½ in. (31.3 cm.) deep

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



436

437

A PAIR OF ITALIAN GAILLO AND SLATE PORTRAIT RELIEFS OF MICHELANGELO AND TITIAN

19TH/20TH CENTURY

Together with a pair of marble, bronze and gilt-bronze reliefs of Seneca and Gaius Marcus, and a pair of German beechwood oval reliefs

8½ in. (21.5 cm.) high; 6¾ in. (17 cm.) wide overall (6)

£2,000-4,000 \$2,500-5,000
€2,300-4,600

■438

A NORTH EUROPEAN MAHOGANY AND MARBLE CENTRE TABLE

CIRCA 1840

29 in. (74 cm.) high; 39 in. (99 cm.) diameter

£1,200-1,800 \$1,500-2,200
€1,400-2,100



438



437 (part lot)

443

A PAIR OF DUTCH CUT-PAPER DIORAMAS

BY PIETER REYNDERS, DATED 1801

14 in. (30.5 cm.) high; 17¼ in. (44 cm.) wide, overall (2)

£1,500-2,000 \$1,900-2,500
€1,800-2,300

PROVENANCE:

Captain William Henry De Walshall Unett D.S.O. (1882-1975), Springfield Court, Essex.



443

~444

A GROUP OF THREE DUTCH-COLONIAL METAL-MOUNTED ROSEWOOD AND EBONY CASSETS

19TH CENTURY

The coromandel casket 3¼ in. (8 cm.) high; 10¼ in. (26 cm.) wide; 7¼ in. deep (3)

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



444

445

TWO DUTCH SILVER PRICKET CANDLESTICKS

THE FIRST MAKER'S MARK 'P': POSSIBLY FOR S. POTS, GRONINGEN, CIRCA 1820, THE SECOND WITH BELGIAN IMPORT MARKS, 19TH CENTURY

Each on three leaf-capped scroll feet, the tapering column above a leaf capped mid-section with three rings and filled base, *the first marked to feet, base and mid-section, the other marked to base only*

20 in. (51 cm.) high (2)

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



445

■446

A DUTCH ELM AND OAK DISPLAY CABINET

LATE 18TH/EARLY 19TH CENTURY

87½ in. (222.5 cm.) high; 51 in. (129.5 cm.) wide; 9¾ in. (25 cm.) deep

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



446

PROPERTY FROM THE COLLECTION OF THE LATE JANE, LADY ABDY

LOTS 30-38 & 447-461



447



448

447

AN AUSTRIAN ORMOLU-MOUNTED AND MOTHER-OF-PEARL GRANDE SONNERIE MANTEL CLOCK WITH ALARM AND PUSH REPEAT

PRECIO ELIAS, CIRCA 1820-30

The dial signed PRECIO ELIAS
8½ in. (21.5 cm.) high; 6 in. (15.5 cm.)
wide; 4¼ in. (10.5 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400

448

A CHARLES X LEAD AND TOLE-PEINTE SAMOVAR

CIRCA 1820

Surmounted by a bust emblematic of a
Native American

20½ in. (52 cm.) high

£800-1,200

\$1,000-1,500

€920-1,400



449

449

A PAIR OF FRENCH GILTWOOD BERGERES

LATE 19TH CENTURY, BOTH
MARKED 'LOIDRAULT & FILS
SCULPTEURS, PARIS'; RETAILED BY
NORTON & CO, BIRMINGHAM

32 in. (82 cm.) high; 27 in. (69 cm.) wide;
20 in. (51 cm.) deep (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



454
(part lot)

■454
**A PAIR OF SWEDISH SATINBIRCH
 ARMCHAIRS**
 EARLY 20TH CENTURY

Together with another early 19th century
 armchair of similar shape
 36¼ in. (92 cm.) high; 24¼ in. (61.5 cm.)
 wide; 20 in. (50.5 cm.) deep (3)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

■456
**AN EARLY VICTORIAN WALNUT
 DAYBED**
 CIRCA 1840

29 in. (73.5 cm.) high; 70 in. (178 cm.)
 wide; 27 in. (68.5 cm.) deep
 £800-1,200 \$1,000-1,500
 €920-1,400

■455
A FRENCH MARBLE CONSOLE
 19TH CENTURY

The top associated
 34½ in. (87.5 cm.) high; 60½ in. (154 cm.)
 wide; 16½ in. (42 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

■457
**AN EARLY VICTORIAN MAHOGANY
 CHEVAL MIRROR**
 CIRCA 1840

With adjustable brass candle-holders
 57 in. (145 cm.) high; 30½ in. (77.5 cm.)
 wide; 27 in. (69 cm.) deep
 £700-900 \$870-1,100
 €810-1,000

PROVENANCE:
 Anonymous sale; Christie's South
 Kensington, 5 February 2013, lot 5.



455



456



457



458

458
A VIENNA PORCELAIN SUGAR-BOWL, A PARIS PORCELAIN COVER AND STAND AND A PARIS (JACOB PETIT) INKWELL, LINER AND COVERS IN THE FORM OF A CHAISE LONGUE

CIRCA 1800-40, BLUE SHIELD MARKS AND IMPRESSED 822 TO FIRST, PAINTER'S ISS, BLUE J.P. MARK TO CHAISE LONGUE

Together with a Sevres (hardpaste) 'fond agate' ground tea cup and saucer

The inkwell: 8 in. (20.4 cm.) wide (5)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

The stand with Nicolier, Paris, according to the paper label.



459
A REGENCY SIMULATED BAMBOO AND CANED DAYBED
 CIRCA 1820

Together with an early Victorian walnut daybed

34½ in. (87 cm.) high; 78 in. (198 cm.) wide; 27 in. (69 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900



459



■460

A LOUIS XV STYLE GILTWOOD SOCIABLE

SECOND HALF 19TH CENTURY

33 in. (74 cm.) high; 82 in. (208 cm.) wide; 48 in. (122 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400



Mentmore Towers, Buckinghamshire

■461

A PAIR OF WILLIAM IV PARCEL-GILT AND CREAM-PAINTED ARMCHAIRS

CIRCA 1835

36 in. (91 cm.) high; 23 in. (58.5 cm.) wide; 23 in. (58.5 cm.) deep
(2)

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

The 6th Earl of Rosebery, Mentmore Towers, Buckinghamshire, sold Sotheby's house sale, Mentmore, 18-27 May 1977, lot 1242.



PROPERTY OF A GENTLEMAN

■*462

A LOUIS PHILIPPE AUBUSSON WALL HANGING

CIRCA 1840

With metal-thread detailing, possibly lacking side panels
11 ft. 1 in. x 7 ft. 2 in. (336 cm. x 218 cm.)

£2,500-3,500

\$3,100-4,300

€2,900-4,000

PROPERTY OF A LADY

■*463

**A FRENCH ORMOLU, CUT-GLASS AND ROCK-CRYSTAL
SIX-LIGHT CHANDELIER**
OF LOUIS XV STYLE, 19TH CENTURY

48 in. (122 cm.) high; 28 in. (71 cm.) diam.

£4,000-6,000

\$5,000-7,400

€4,600-6,900



PROPERTY OF A GERMAN COLLECTOR

■464

**A PAIR OF NORTH EUROPEAN GILTWOOD AND GESSO
TWIN-BRANCH WALL-LIGHTS**
LATE 19TH CENTURY

18 in. (46 cm.) high; 8 in. (20 cm.) wide

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700



465



466

465
THE MONOGRAMMIST WK (PROBABLY
ACTIVE IN GERMANY, 17TH CENTURY)

Hounds attacking a stag, sportsmen beyond

signed with monogram 'WVK' (lower left)

oil on canvas

27½ x 62⅞ in. (72 x 162 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 17
 September 2007, lot 562.

466

A JAPANESE PARCEL-GILT AND
POLYCHROME-PAINTED LACQUER CABINET
 LATE EDO-PERIOD, 19TH CENTURY,
 PARTIALLY LATER DECORATED

21½ in. (54.5 cm.) high; 21¼ in. (53 cm.) wide; 12¾
 in. (33.5 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

Anonymous sale; Christie's South Kensington, 6
 September 2011, lot 202.



467



467

A PAIR OF REGENCY POLYCHROME PAINTED
SATINWOOD OPEN ARMCHAIRS
 EARLY 19TH CENTURY

33 in. (84 cm.) high; 21¼ in. (54 cm.) wide; 21¼ in.
 (55.5 cm.) deep (2)

£500-800

\$620-990

€580-920



468

■468
**A NORTH EUROPEAN CARVED OAK AND GRISAILLE
 CHINOISERIE OVER-DOOR PANEL**

MID-18TH CENTURY

44 x 49 in. (111.7 x 124.4 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

■469
**AN ENGLISH PARCEL-GILT AND
 BLACK-JAPANNED MIRROR AND A
 CHINESE EXPORT WORK TABLE**

LATE 19TH/EARLY 20TH CENTURY

The mirror: 38 in. (97 cm.) high; 22 in. (56
 cm.) wide (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE:

The work table: Anonymous sale;
 Christie's South Kensington, 22 February
 2011, lot 133.

The mirror: Anonymous sale; Christie's,
 Amsterdam, 21 June 2011, lot 163.



469 (part lot)

■470
**A GERMAN PARCEL-GILT,
 JAPANNED AND MARBLE CONSOLE
 TABLE**

MID-18TH CENTURY

35 in. (89 cm.) high; 53 in. (135 cm.) wide;
 23¼ in. (59 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,500-5,800



470

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



■471

AN ITALIAN PARCEL-GILT AND RED-JAPANNED BUREAU-CABINET

MID-18TH CENTURY, LARGELY REDECORATED

97 in. (247 cm.) high; 43 in. (109 cm.) wide; 25 in. (64 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Florence Doubleday (1862-1946) (according to paper label), probably Florence van Wyck Doubleday, wife of Frank Nelson Doubleday, the publisher at Effendi Hill, Mill Neck, NY.

Anonymous sale; Bonhams San Francisco, 17 March 2014, lot 1191 (\$20,000 including premium.)

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



472

**PIETER VAN MASE
(ROTTERDAM? C. 1650-AFTER 1703)**

A rooster with hens, chicks, ducks, peacocks and pigeons by a classical urn, in a park landscape

oil on canvas

23 5/8 x 21 1/4 in. (60 x 53.9 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

August Schmetz, Aachen; Lepke, Cologne, 14 March 1905, lot 55, as M. d'Hondecoeter.

Anonymous sale; Christie's, Amsterdam, 16 November 2005, lot 139.

With Rafael Valls, London.

Anonymous sale; Christie's, South Kensington, 29 October 2010, lot 100.

Dr. Fred Meijer of the RKD, The Hague confirmed the attribution on the basis of photographs at the time of the 2010 sale.

■473

**CIRCLE OF JAKOB BOGDANI
(EPERJES C.1660-1724 LONDON)**

*A dog, a blue tit and a parakeet
with grapes, peaches, pears and
pumpkins on a ledge*

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

PROVENANCE:

Anonymous sale; Christie's, South
Kensington, 28 April 2010, lot 114.



472



473

474

**A FRENCH ORMOLU-MOUNTED COROMANDEL
LACQUER AND PORCELAIN ENCRIER**

LATE 19TH CENTURY, OF LOUIS XV STYLE

16 in. (41 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400



474

■475

**A FRENCH GILT AND PATINATED-BRONZE ELEPHANT
STRIKING MANTEL CLOCK**

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

The twin barrel movement with countwheel strike to bell
22¾ in. (58 cm.) high; 15 in. (38 cm.) wide; 9½ in. (24 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,300-4,600



475

476

**TWO PAIRS OF RESTAURATION ORMOLU
CANDLESTICKS**

CIRCA 1830

One pair with associated patinated-bronze bases

The largest pair: 12 in. (30 cm.) high

£1,800-2,200

(4)

\$2,300-2,700

€2,100-2,500



476

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



477

■477

GENOESE SCHOOL, 17TH CENTURY

A duck, a hen, a rabbit, a guinea pig, a cockerel, a pigeon and a parrot in a landscape

oil on canvas
28 $\frac{5}{8}$ x 38 $\frac{1}{2}$ in. (73.4 x 97.8 cm.)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

478

A SET OF TWENTY-FOUR GERMAN POLYCHROME-PAINTED CARVED-WOOD AND PLASTER MODELS OF MUSHROOMS AND TOADSTOOLS

EARLY 20TH CENTURY

Overall the smallest 2 $\frac{3}{4}$ in (7 cm.) high, overall the largest 7 $\frac{1}{2}$ in.(19 cm.) high (24)

£2,500-3,500

\$3,100-4,300

€2,900-4,000

PROVENANCE:

Anonymous sale, Christie's Amsterdam, 26-27 March 2013, lot 607.



■479

A PAIR OF ITALIAN POLYCHROME-PAINTED HALL BENCHES

19TH CENTURY

50 $\frac{1}{2}$ in. (127 cm.) high; 65 in. (165 cm.) wide; 14 in. (36 cm.) deep (2)

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

The Sunday Sale; Christie's South Kensington, 1 April 2012, lot 90.



479



480

■480
**CIRCLE OF TOBIAS STRANOVER (SIBU 1684-AFTER 1731
 LONDON)**

*A pheasant, pigeons, ducklings, and kingfishers with
 a mallard taking flight at a wooded pool, a landscape
 beyond*

oil on canvas
 39½ x 49 ⅝ in. (100.3 x 126 cm.)

£7,000-10,000

\$8,700-12,000

€8,100-12,000

PROVENANCE:

F. C. Quin, Mount Kennedy, Ireland until sold; Stephane Boudin
 at 5 Belgrave Square Les Objets de l'Empire & Mount Kennedy,
 Ireland. Three Private Collections; Christie's, London, 16 March
 2012, lot 303.

■481
**A GERMAN ORMOLU-MOUNTED WALNUT AND BURR-
 WALNUT BUREAU-CABINET**

SECOND QUARTER 18TH CENTURY, PROBABLY
 DRESDEN, POTSDAM OR SCHLESWIG-HOLSTEIN

105 in. (266 cm.) high; 42¼ in. (108 cm.) wide; 25¼ in. (64 cm.)
 deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200



481

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



482

482
GERMAN SCHOOL, 18TH CENTURY
A wooded landscape with a fox hunt, mountains beyond; and A wooded landscape with a hunt scene, a church beyond

oil on canvas laid down on board
24¼ x 33 in. (61.6 x 83.8 cm.) (2) a pair
£1,500-2,000 \$1,900-2,500
 €1,800-2,300



■483
A GERMAN ORMOLU-MOUNTED WALNUT AND BURR-WALNUT COLLECTORS CABINET-ON-STAND
LATE 18TH CENTURY, THE STAND OF LATER DATE

65¾ in. (167 cm.) high; 45 in. (114 cm.) wide; 18 in. (46 cm.) deep

£3,000-5,000 \$3,800-6,200
 €3,500-5,800

■-484
A FRENCH BRASS-INLAID ROSEWOOD GAMES BOX AND TABLE
CIRCA 1885

11½ in. (29 cm.) high; 29½ in. (75 cm.) wide; 21¼ in. (55 cm.) deep

£3,000-5,000 \$3,800-6,200
 €3,500-5,800



483



484

■485

A PAIR OF DANISH GILTWOOD GIRANDOLE-MIRRORS
FIRST HALF 18TH CENTURY

29 in. (74 cm.) high; 10 in. (25 cm.) wide

(2)

£800-1,200

\$1,000-1,500

€920-1,400



485

■486

A SET OF EIGHT NORTH ITALIAN PARCEL-GILT AND GREEN-PAINTED SIDE-CHAIRS

VENETO, TWO MID-18TH CENTURY, THE OTHERS OF LATER DATE

Two upholstered in cream leather, the others in cream damask

45¼ in. (115 cm.) high; 20 in. (51 cm.) wide; 17 in. (43 cm.) deep (8)

£2,500-4,000

\$3,100-5,000

€2,900-4,600



486



■487

A LARGE REGENCY-STYLE MAHOGANY LIBRARY TABLE
LATE 19TH/EARLY 20TH CENTURY

31½ in. (80 cm.) high; 126 in. (320 cm.) wide; 59 in. (150 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

487

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



488



489



■488

**A PAIR OF LOUIS-PHILIPPE ORMOLU
AND PATINATED-BRONZE FIVE-
LIGHT CANDELABRA**

CIRCA 1830-40

26½ in. (67 cm.) high

£2,000-3,000

(2)

\$2,500-3,700

€2,300-3,500

489

**A PAIR OF PARIS PORCELAIN GOLD-
GROUND OVIFORM TWO-HANDLED
VASES**

MID-19TH CENTURY

11½ in. (29.5 cm.) high

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

■490

**A LOUIS XV GREY-PAINTED CANAPE
BY NOËL BAUDIN, MID-18TH
CENTURY**

stamped 'N. BAUDIN / JME / JME'

38¼ in. (97 cm.) high; 54 in. (137 cm.)

wide; 70 in. (27.5 cm.) deep

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Noël Baudin *maître* 30 July 1763.



490



491

■491
A PAIR OF ITALIAN ORMOLU, GILT-BRASS, ENAMEL AND GLASS NINE-LIGHT ALTAR CANDELABRA
 LATE 19TH CENTURY

48 in. (122 cm.) high

£800-1,200

(2)

\$1,000-1,500

€920-1,400



493

■493
A SET OF NINE FRENCH BEECHWOOD CHAIRS
 FOUR SIDE-CHAIRS EARLY 18TH CENTURY, THE OTHERS
 OF LATER DATE

Comprising two fauteuils and seven chairs, of which two white-painted

The fauteuils 40 in. (102 cm.) high; 24 in. (61 cm.) wide; 21 in.

(53.5 cm.) deep

£1,500-2,500

(9)

\$1,900-3,100

€1,800-2,900



492

492
A PAIR OF FRENCH JAPONISME ORMOLU AND PATINATED-BRONZE WALL-LIGHTS MODELLED AS MONKIES

LATE 19TH, ADAPTED FROM GAS-LIGHTS

12 in. (30.5 cm.) wide

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's Paris, 7 July 2011, lot 493.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



494

**494
A SAMSON PORCELAIN MODEL OF
A MONKEY**

LATE 19TH CENTURY, BLUE X TO
REVERSE, IRON-RED G MARK,
AFTER THE MEISSEN JAPANESE
PALACE ORIGINAL

20½ in. (52 cm.) high

£1,800-2,500

\$2,300-3,100

€2,100-2,900

PROVENANCE:

Anonymous sale; Bruun Rasmussen,
Copenhagen; 24 November 2009, lot
373.



495
(part lot)

**495
A GERMAN SILVER PART-TABLE
SERVICE**

MOSTLY MARK OF GEBRUDER
FRIEDLANDER, BERLIN, CIRCA 1900

Each stamped with initials WR and
the terminals engraved with the Royal
Prussian crown for Wilhelm I, King of
Prussia, Emperor of Germany (1797-
1888), comprising:

Seventy table-knives with filled handles
and steel blades,

One-hundred and twenty-six table forks
Six serving pieces

With one associated plated cheese knife

£4,000-6,000

\$5,000-7,400

€4,600-6,900

**496
A PAIR OF MEISSEN SHAPED
CIRCULAR SAUCER-DISHES**

CIRCA 1745, BLUE CROSSED
SWORDS MARKS, PRESSNUMBER
16 TO BOTH

9½ in. (24.1 cm.) wide

(2)

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

Anonymous sale; Bruun Rasmussen,
Copenhagen; 25 November 2014, lot 486
(from a set of four).



496

497

A DANISH SILVER TEA-CADDY

MARK OF GERHARD HASS,
COPENHAGEN, JULY/AUGUST
1765, ASSAY MASTER'S MARK OF
CHRISTOPHER FABRITIUS

Shaped oval body, the cover with
everted rim and oval central top, *marked
underneath*

4 in. (10 cm.) high
5 oz. 7 dwt. (166 gr.)

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



497

498

A GEORGE VI SILVER TRAY

MARK OF WILLIAM SUCKLING LTD.,
BIRMINGHAM, 1940

Shaped rectangular, with raised border
and twin-handles, *marked underneath*
24½ in. (62 cm.) wide across handles
78 oz. 3 dwt. (2,4430 gr.)

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



498

499

**A GERMAN PARCEL-GILT SILVER
TANKARD**

MARK OF PHILIPP STENGLIN,
AUGSBURG, 1710-1712

Cylindrical on flared foot, with scrolling
decoration on matted ground, the
stepped cover with leaf-capped ball
and bird finial, with scrolling handle and
bifurcated thumbpiece, *marked to the
cover and underneath*

5¼ in. (13.5 cm.) high
12 oz. 11 dwt. (390 gr.)

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



499

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

500

**A SET OF THREE GEORGE II SILVER
TEA-CADDIES**

MARK OF FRANCIS CRUMP,
LONDON, 1757

Each caddy *bombé* on four openwork
feet, the sides chased with architectural
follies, rococo scrolls and foliage, below
hinged covers with bud finials, contained
in an ebonised and gilt-painted box with
brass escutcheon and handle, the three
interior sections lined in crimson velvet,
each marked underneath and inside cover
the box 11¼ in. (28 cm.) long
23 oz. 11 dwt. (733 gr.)

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



500

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

LOTS 95-116, 403-406 & 465-504



501



-501
TWO CHINESE EXPORT PARCEL-GILT, IVORY AND LACQUER SEWING CASKETS AND A GAMES BOX
19TH/20TH CENTURY

The board closed is 3¼ in. (9.5 cm.) high; 22½ (57 cm.) wide; 11¼ in. (28.5 cm.) deep (3)

£1,500-1,800

\$1,900-2,200

€1,800-2,100

PROVENANCE:

Anonymous sale; Christie's South Kensington, 7 September 2010, lot 179.

502
A NORTH EUROPEAN VAMPIRE SLAYING KIT
20TH CENTURY

Comprising amongst others various glass tubes, three crucifixes, a Bible, a mirror, a dagger, a hammer and a pistol
The case 7¼ (18 cm.) high; 18 in. (46 cm.) wide; 13 in. (33 cm.) deep

£5,000-8,000

\$6,200-9,900

€5,800-9,200

PROVENANCE:

Anonymous sale, Christie's Paris, 22-23 April 2013, lot 602.



502

■503

A NORTH EUROPEAN GILT-METAL
AND CUT-GLASS EIGHT-LIGHT
CHANDELIER

FIRST HALF 19TH CENTURY

40½ in. (103 cm.) high; 31 in. (78.5 cm.)
diameter

£3,000-5,000

\$3,800-6,200

€3,500-5,800



503

■504

A MATCHED SET OF EIGHT
NORTH EUROPEAN ORMOLU
AND PATINATED-BRONZE
CANDLESTICKS

19TH CENTURY

7 in. (18 cm.) high

(8)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



504



505

PROPERTY OF A LADY (LOTS 183 & 505)

■505

A FRENCH GILT-METAL AND GLASS LANTERN

LATE 19TH / EARLY 20TH CENTURY

50½ in. (128.5 cm.) high; 26½ in. (67.5 cm.) diameter

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROPERTY OF A DUTCH GENTLEMAN

■506

A PAIR OF ITALIAN SILVERED-WOOD PRICKET WALL-APPLIQUES

LATE 18TH CENTURY

27¾ in. (70.5 cm.) high; 16½ in. (42 cm.) protrusion

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

The Collection of HRH Princess Christina of the Netherlands; sold Sotheby's Amsterdam, 19-20 November 1996, lot 85.



506



507

PROPERTY OF A LADY

■507

**A COLLECTION OF EUROPEAN MILITARY HEADWEAR
MOSTLY SECOND HALF OF THE 19TH CENTURY**

Comprising a French shako to the 23rd regiment of infantry, an Imperial German naval officer's bicorn and black-stained tropical helmet, probably naval, a Bavarian infantry picklehaube and raupenhelm, two Swiss infantry shakos to the 45th and 65th regiments each with respective cantonal cockade, a British Royal Artillery blue cloth helmet, a black leather helmet with brass trim and lion-bosses to chin-strap (possibly French experimental pattern), and another German shako (10)

£1,200-1,800

\$1,500-2,200

€1,400-2,100

PROPERTY OF A GENTLEMAN

■508

**A SCOTTISH SILVER-MOUNTED DIRK
BY MEDLOCK & CRAIK, INVERNESS, HALLMARKED
EDINBURGH, 1930-31**

With basketwork carved baluster bog-oak grip, pommel set with a citrine, in black leather-covered scabbard with side pockets for matching by-knife and fork; together with a Scottish gold circular openwork plaid brooch, late 19th century, centred by a large citrine, including a garnet, aquamarine and amethyst 18 in. (45.7 cm.) long (5)

£1,200-1,600

\$1,500-2,000

€1,400-1,800



508



509 (part lot)

OTHER PROPERTIES

■ **509**

AN ITALIAN OAK, WALNUT AND FRUITWOOD PARQUET FLOOR

19TH CENTURY

Each panel 25 in. (63,5 cm.) x 25 in. (63,5 cm.), overall approximately 20 metres square

£3,000-5,000

\$3,800-6,200

€3,500-5,800

■ **510**

AN ITALIAN OAK 'VERSAILLES' PARQUET FLOOR

19TH CENTURY

Each panel 25 in. (63,5 cm.) x 25 in. (63,5 cm.), overall approximately 77 metres square

£8,000-12,000

\$10,000-15,000

€9,200-14,000

510 (part lot)





■ 511

AN ABBEYLEIX CARPET

IRELAND, CIRCA 1910

17 ft. 5 in. x 12 ft. (530 cm. x 365 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

Castle Bellingham, County Louth.

Sir George and Lady Earle, Abington Rectory, Murroe, County Limerick.

Abington Rectory House Sale; George Mealy and Son's, 27 November 1995, lot 461.

The Abbeyleix carpet factory was established in 1904 by Yvo Richard Vesey, 5th Viscount de Vesce (1881-1958). The workshop quickly gained commercial success and famously supplied four carpets for the state rooms of the RMS Titanic. The Ushak-inspired design of the present lot is closely comparable to those being produced by G.K. Robertson and Gavin Morton in the Donegal workshop at the turn of the century. A Donegal carpet with almost the exact cartoon was offered in these Rooms, 21 November 2001, lot 96 and a carpet of similar design and palette is illustrated in Malcolm Haslam, *Arts & Crafts Carpets*, London, 1991, fig.66, p.105.

PROPERTY OF A GENTLEMAN

LOTS 511-515



512

■512

A NAIN RUG

CENTRAL PERSIA, 20TH CENTURY

6 ft. 8 in. x 4 ft. 3 in. (204 cm. x 130 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

■513

A LARGE PART-SILK KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1920

20 ft. 1 in. x 13 ft. 2 in. (609 cm. x 401 cm.)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

The Nash, Kempsey, Worcestershire.

Anonymous sale; Christie's London, 5 April 1982, lot 186.

■514

A SILK HEREKE RUG

WEST ANATOLIA, EARLY 20TH CENTURY

Of Persian Safavid design

5 ft. 11 in. x 4 ft. (180 cm. x 122 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

The knot count is approximately 8V x 9H per cm. sq.



513



514

■515

A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1900

5 ft. 9 in. x 4 ft. (175 cm. x 122 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

The knot count is approximately 9V x 9H per cm. sq.



515

PROPERTY FROM A PRIVATE COLLECTION

-516

A JAPANESE IVORY KODANSU [MINIATURE CABINET]

MEIJI PERIOD (LATE 19TH CENTURY)

Decorated in gold and coloured *hiramaki-e* [low relief lacquer] and *takamaki-e* [high relief lacquer] and inlaid in mother-of-pearl with figurative scenes, gilt copper fittings engraved with flowers, on carved and lacquered wood base

9 $\frac{3}{4}$ in. (23.8 cm.) high (incl. stand)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

PROPERTY OF A GENTLEMAN

517

A RARE GOLD-MOUNTED INDONESIAN (JAVANESE)

DAGGER (BADEK)

CIRCA 1900

With single-edged blade, possibly earlier, with *dapur* including *combong* (longitudinal split), gold hilt chased in relief with flowering foliage, bi-colour gold sheath with locket and chape each decorated with further flowering foliage against a punched ground

15 in. (38 cm.) overall

Although not assayed, tests confirm the gold to be 22 carat.

£2,000-3,000

\$2,500-3,700

€2,300-3,500



516



517

PROPERTY OF A SWISS COLLECTOR

LOTS 518-524

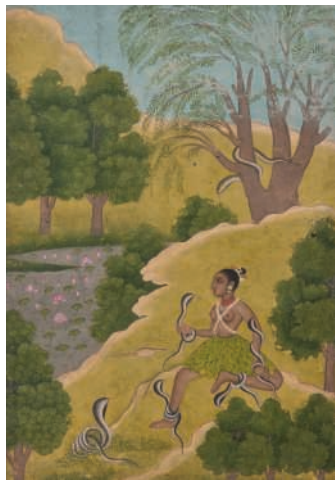


518

***518**
AN EQUESTRIAN PORTRAIT OF MAHARAJA SARUP SINGH
 NORTHERN INDIA, DATED SAMVAT 1901/1844-45 AD

Opaque pigments, depicted hunting wild boar, three lines of black *devanagari* inscription above reading *maharajadhiraj maharana shri shri sarup singhji... / ghodo eka baha / dur pe savar* (Maharajadhiraj Maharana Shri Sarup Singhji.../ astride the horse Eka Bahadur)
 11 x 8 1/4 in. (28 x 21 cm.)

£800-1,200 \$1,000-1,500
 €920-1,400



520

***520**
AN ILLUSTRATION TO A RAGAMALA SERIES: ASAVARI RAGINI
 LUCKNOW, PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1760-80

Opaque pigments on paper, an ascetic wearing a leaf loin cloth handles snakes on a river bank, mounted, under perspex
 8 x 5 5/8 in. (20.4 x 14.5 cm.)

£2,500-3,500 \$3,100-4,300
 €2,900-4,000



521

***521**
A PRINCE GIVES AN AUDIENCE
 MUGHAL SCHOOL, NORTH INDIA, CIRCA 1610

Opaque pigments on paper, the prince enthroned giving an audience to a man, the mace, sword and flywhisk bearers, near him, the courtiers and a groom in the foreground, within gold rules, with thin floral margins, with wide gold floral borders

19 3/4 x 15 1/4 in. (50 x 38.7 cm.)
 £6,000-8,000 \$7,500-9,900
 €6,900-9,200

***519**
AN ILLUSTRATION TO A DAS AVATARA SERIES: MATSYA AVATARA

POSSIBLY MANDI, PAHARI REGION, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, Vishnu's avatar depicted slaying the demon Hayagriva
 11 x 13 1/4 x 11 in. (28 x 33.5 cm.)

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

After Hayagriva's attempt to steal the vedas during Brahma's sleep at the end of a cycle (kalpa), Vishnu assumed his fish form, Matsya to defeat the demon and return the sacred texts to the creator of the universe.



519



522

■*522

A LOUIS XV ROSEWOOD AND BOIS SATINE BIBLIOTHEQUE

THIRD QUARTER 18TH CENTURY

61 in. (154.5 cm.); high; 47 in. (118.5 cm.) wide; 11 in. (28.5 cm) deep

£2,500-3,500

\$3,100-4,300

€2,900-4,000

■*523

A LATE LOUIS XVI MAHOGANY CARD-TABLE

LATE 18TH CENTURY

28¼ in. (71.5 cm.) high; 48½ in. (116 cm.) wide; 23 in. (88.5 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100

■*524

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, BOIS SATINEE AND AMARANTH SECRETAIRE-SEMANIER BY PIERRE GARNIER, LAST QUARTER 18TH CENTURY

With a white-veined grey marble top above a central fall-front enclosing an open shelf above four drawers, stamped P. GARNIER

60½ in. (153.5 cm.) high; 29 in. (74 cm.) wide; 16½ in. (42 cm.) deep

£4,000-6,000

\$5,000-7,400

€4,600-6,900

Pierre Garnier, *maître* in 1742.



523



524

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 525-526

■*525

A GERMAN ORMOLU AND WHITE PORCELAIN FIFTEEN-LIGHT CHANDELIER

THE PORCELAIN SECOND QUARTER OF THE 18TH CENTURY, THE ORMOLU OF LATER DATE

With a pierced baluster-stem issuing two tiers of branches, with minor losses, replacements and repairs to the porcelain 48 in. (122 cm.) high; 32 in. (82 cm.) diam.

€6,000-10,000

\$7,500-12,000

€6,900-12,000

PROVENANCE:

Anonymous sale; Sotheby's Monaco, 8 February 1981, lot 246.

A comparable parcel-gilt and polychrome-painted chandelier by Friederich Elias Meyer and Pierre Geoffroy, commissioned by King Frederick the Great *circa* 1765 for the Neues Palais, Potsdam-Sanssouci, was brought over by Emperor Wilhelm II during his exile at Huis Doorn, The Netherlands, where it still remains (illustrated in R. Baarsen et al, *Rococo in Nederland*, Rijksmuseum Amsterdam, 2002, p. 81, no. 18). Another similar chandelier now in the Private Collection of HM the Queen, also from the German Royal family, was presented to Sandringham House by Kaiser Wilhelm I where it remains.



525

*526

A PAIR OF BRONZE GROUPS OF THE FURIETTI CENTAURS

ITALY, ROME, LATE 18TH CENTURY

Each on modern wooden bases

18 in. (46 cm.) high; 10¼ in. (26 cm.) wide; 5½ in. (14 cm.) deep (2)

€5,000-8,000

\$6,200-9,900

€5,800-9,200

COMPARATIVE LITERATURE:

F. Haskell, N. Penny, *Pour l'Amour de l'Antique. La statuaire gréco-romaine et le goût européen*, London, 1988, p. 194, nos. 89-90.

The 1st Century bronze originals of this pair of centaurs, which were themselves copies of a 2nd Century B.C. Hellenistic pair, were found together at Hadrian's villa in Tivoli by Monsignor Giuseppe Alessandro Furietti in 1736. After his death they were sold by the family and have been in the Capitoline Museums since.



526

PROPERTY OF A VIENNESE COLLECTOR
LOTS 527-531



527

■527
**A FRENCH ORMOLU AND PIETRA
DURA GUERIDON**
OF LOUIS XVI STYLE, CIRCA 1860

The table variously stamped 'A'
30 in. (76 cm.) high; 27½ (70 cm.)
diameter

£6,000-10,000

\$7,500-12,000

€6,900-12,000

528



527 (detail)

■528
**A REGENCE STYLE ORMOLU-
MOUNTED AMARANTH BUREAU
PLAT**
20TH CENTURY

31 in. (79 in.) high; 69½ in. (176 cm.) wide;
38 in. (97 cm.) deep

£8,000-12,000

\$10,000-15,000

€9,200-14,000



241



529



530

■529

AFTER SIR ANTHONY VAN DYCK

Thetis Receiving the Weapons of Achilles from Hephaestus

oil on canvas, unlined
47¼ x 63 in. (120 x 160 cm.)

£2,500-3,500

\$3,100-4,300
€2,900-4,000

PROVENANCE:

Im Kinsky, Vienna, 6 March 2007, lot 537.

After the painting of circa 1630-32 in the Kunsthistorisches Museum, Vienna.

■530

A BRONZE FIGURE OF CUPID

BY DEBUT, PARIS, WITH FOUNDRY MARK FOR PENEDANT, LATE 19TH CENTURY

With plaque inscribed 'Amour Mendiant/ Debut/ Prix de Rome',
on a *rouge griotte* plinth
28 in. (71 cm.) high

£2,000-4,000

\$2,500-5,000
€2,300-4,600



■531
NORTH ITALIAN SCHOOL, 17TH CENTURY
A huntsman with hounds

oil on canvas
44½ x 170 cm. (113 x 167 in.)
£5,000-7,000

\$6,200-8,700
€5,800-8,100

PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 184-190, 407 & 532-542



532



533



534

***532**

A PARCEL-GILT POLYCHROME WOOD GROUP OF THE PIETA

PROBABLY GERMAN, LATE 15TH CENTURY

4½ in. (37 cm.) high

£1,200-1,800

\$1,500-2,200

€1,400-2,100

***533**

A PAIR OF ORMOLU CHENETS

19TH CENTURY, OF LOUIS XV STYLE

21 in. (53 cm.) high; 12½ in. (32 cm.) wide

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

■-*534

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND BOIS SATINEE SEMANIER A SECRETAIRE

LATE 18TH CENTURY

57¾ in. (147 cm.) high; 30 in. (76 cm.) wide; 14½ in. (37 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



535

■*535

**A SEVRES LOBED FOOTED TRAY
(PLATEAU 'BOURET')**

CIRCA 1780, PUCE INTERLACED LL
MARK ENCLOSING DATE LETTERS
CC, PAINTER'S FE (?) MARK, BLUE
2000 MARK FOR VINCENT, INCISED
23

8 $\frac{7}{8}$ in. (22.5 cm.) diameter

£1,500-2,000

\$1,900-2,500

€1,800-2,300



536

*536

**A ROUEN FAIENCE BLUE AND
WHITE CHARGER**

EARLY 18TH CENTURY

22 $\frac{1}{2}$ in. (57 cm.) diameter

£2,000-3,000

\$2,500-3,700

€2,300-3,500

*537

**A PAIR OF VINCENNES
(LATER-DECORATED) PLATES
(ASSIETTE A 'CORDONNET')**

THE PORCELAIN CIRCA 1755,
ELEMENTS OF THE DECORATION
LATER, BLUE INTERLACED LL
MARKS ENCLOSING A DOT TO
EACH, ONE INCISED M

9.1/ in. (24 cm.) diameter

(2)

£2,500-3,500

\$3,100-4,300

€2,900-4,000



537



PROPERTY FROM A SWISS PRIVATE COLLECTION

LOTS 184-190, 407 & 532-542



538

***538**
A CONTINENTAL FAIENCE BLUE AND WHITE SHAPED-RECTANGULAR DISH

CIRCA 1730, PROBABLY MOUSTIERS

14¼ in. (36.5 cm.) wide

£2,000-3,000

\$2,500-3,700

€2,300-3,500

For a similar dish decorated with the marriage coat-of-arms of the duc de Richelieu and Marie Elisabeth Sophie de Lorraine-Harcourt and dated 1734, see Henry-Pierre Fourest and Jeanne Giacomotti, *L'oeuvre des Faienciers Français du XVIe à la fin du XVIIIe siècle*, Paris, 1966, p. 128.



539

***539**
A CONTINENTAL FAIENCE SHAPED-RECTANGULAR DISH

CIRCA 1730-50, PROBABLY MOUSTIERS, OR POSSIBLY ALCORA, BROWN SCRIPT GO MARK, PAINTER'S E MARK IN BLACK

18¾ in. (47.6 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400

■-*540

A LATE LOUIS XV TULIPWOOD, AMARANTH, KINGWOOD AND MARBLE ENCOIGNURE

CIRCA 1770

32¾ in. (83 cm.) high; 32 in. (81.5 cm.) wide; 23 in. (58.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



540



541

■**541**
A LOUIS XIV GAMESPARK TAPESTRY
 EARLY 18TH CENTURY

Depicting a hunting scene with Ottoman chasing a lion and a leopard with stately garden beyond
 7 ft. (214 cm.) high; 14 ft. 1 in. (429 cm.) wide
 £4,000-6,000

\$5,000-7,400
 €4,600-6,900

■**542**
A SET OF EIGHT FRENCH BEECHWOOD FAUTEUILS
 TWO BY JEAN-BAPTISTE BOULARD, LATE 18TH
 CENTURY; SIX OF LATER DATE

Two stamped J.B. BOULARD
 37¾ in. (96 cm.) high; 24½ in. (61.5 cm.) wide; 18½ in. (47 cm.) deep (8)
 \$3,100-4,300
 €2,900-4,000

Jean-Baptiste Boulard, *maître* in 1755.



542



543



■543

**CIRCLE OF SIR GODFREY KNELLER
(LÜBECK 1646-1723 LONDON)**

Portrait of John Taylor of Royston, half-length, in a blue coat and white stock; and Portrait of Elizabeth Taylor, half-length, in a white dress and red mantle

oil on canvas, oval
30¼ x 25¼ in. (76.8 x 64.3 cm.)

(2) a pair

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's, London, 12 November 1998, lot 33 (€10,350).

■544

**ATTRIBUTED TO JEAN-CLAUDE NAIGEON
(DIJON 1753-1832)**

Figures conversing around a globe

oil on canvas
30¼ x 25¼ in. (76.8 x 64.2 cm.)
inscribed 'INDIAN SEA / [...] OCEAN' (centre, on the globe).

£2,000-4,000

\$2,500-5,000

€2,300-4,600

PROVENANCE:

Mrs. Robert Tritton, Godmersham Park; Christie's, London, 15 July 1983, lot 70 (€3,200).

Anonymous sale; Christie's, London, 18 November 1988, lot 134.

EXHIBITED:

Dijon, Musée des Beaux-Arts.
Paris, Musée du Luxembourg.



544



545

■545
AN ABUSSON RUG
 FRANCE, LATE 19TH CENTURY
 6ft.2in. x 5ft.1in. (188cm. x 155cm.)

£3,000-5,000 \$3,800-6,200
 €3,500-5,800



546

■546
AN ABUSSON CARPET
 FRANCE, LATE 19TH CENTURY
 10ft.3in. x 8ft.9in. (311cm. x 265cm.)

£3,000-5,000 \$3,800-6,200
 €3,500-5,800

■547
AN ABUSSON RUG
 FRANCE, LATE 19TH CENTURY
 7ft.2in. x 3ft.4in. (218cm. x 102cm.)

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



547



548



549



550

■548

AN AUBUSSON TABLE COVER
FRANCE, LATE 19TH CENTURY

4ft.9in. x 3ft. (145cm. x 91cm.)

£1,200-1,800

\$1,500-2,200
€1,400-2,100

■549

AN AUBUSSON CARPET
FRANCE, LATE 19TH CENTURY

5ft.8in. x 6ft. (172cm. x 182cm.)

£2,000-3,000

\$2,500-3,700
€2,300-3,500

■550

A EUROPEAN NEEDLEWORK CARPET
LATE 19TH CENTURY

12ft.5in. x 9ft.7in. (377cm. x 290cm.)

£4,000-6,000

\$5,000-7,400
€4,600-6,900



551

■551

A FRENCH NEEDLEWORK CARPET
SECOND QUARTER 19TH CENTURY

13ft.8in. x 13ft.8in. (416cm. x 416cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

A closely related carpet, which was probably woven in the same workshop as the present lot, is illustrated in M.J. Mayorcas, *English Needlework Carpets, 16th - 19th centuries*, Leigh-on-Sea, 1963, pl.68.

The coat-of-arms in the centre of this carpet are those of Jean Baptiste Alley de Cyprey who became Baron Alleye de Cyprey in 1830. Born in Guadeloupe in 1784, he was appointed Minister Plenipotentiary in Mexico in 1840. This may have been commissioned to celebrate his ennoblement in 1830 following his second marriage to Mme Jacoby in 1824.

■552

A NORTH ITALIAN WALNUT AND FRUITWOOD MARQUETRY CONSOLE TABLE

LATE 18TH CENTURY, WITH LATER MARBLE TOP

30 in. (76 cm.) high; 33 in. (84 cm.); 17 in. (43 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400



552

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



553



554

553
ATTRIBUTED TO OTTO VENIUS VAN VEEN
(LEIDEN 1556-1629 BRUSSELS)

A Roman emperor consulting an oracle - en grisaille

oil on canvas
14½ x 11½ in. (36.8 x 28.2 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 7 March 2000, lot 17, as 'Circle of Otto Venius van Veen'.
Anonymous sale; Sotheby's, London, 26 April 2001, lot 301.



555

554
A DUTCH PARCEL-GILT, EBONISED AND
MARBLE CONSOLE TABLE
SECOND HALF 17TH CENTURY

30½ in. (78 cm.) high; 41 in. (104 cm.) wide; 25 in. (63.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

555
A WILLIAM & MARY BRASS-MOUNTED
WALNUT, EBONY, STAINED-BONE AND
FRUITWOOD MARQUETRY CHEST-ON-STAND
LATE 17TH CENTURY, AND LATER

44¾ in. (113.5 cm.) high; 38½ in. (98 cm.) wide; 24 in. (61 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



558



559



560



561

558
CIRCLE OF FRANS POURBUS II
(ANTWERP 1569-1622 PARIS)

Portrait of Marie de' Medici, Queen of France (1575 -1642), bust-length, in a red embroidered dress with a lace collar and pearl necklace

inscribed 'AN. 1605' (upper right)

oil on panel

19½ x 14 in. (49.5 x 35.5 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Dorotheum Vienna, 13 April 2011, lot 544.

559
A NEAR PAIR OF ITALIAN WALNUT AND RED VELVET
ARMCHAIRS
FIRST HALF 17TH CENTURY

42 in. (107 in.) high; 27 in. (69 cm.) wide; 22 in. (56 cm.) deep (2)

£800-1,200

\$1,000-1,500

€920-1,400

560

AN ITALIAN WALNUT CASSONE
17TH CENTURY AND LATER

20¼ in. (51.5 cm.) high; 62¾ in. (159 cm.) wide; 21 in. (53.5 cm.) deep

£800-1,200

\$1,000-1,500

€920-1,400

561

AN ITALIAN PARCEL-GILT WALNUT CENTRE TABLE
19TH CENTURY

30 in. (76 cm.) high; 74 in. (188 cm.) wide; 36¼ in. (92 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

Gabrielle Larouche, Paris 11 August 1998.



562

562
A BRONZE DOORKNOCKER WITH
NEPTUNE AND SEAHORSES
 AFTER ALLESANDRO VITTORIA,
 VENETIAN, 19TH CENTURY

16¼ in. (41.3 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



563

563
A POLYCHROME WOOD FIGURE
OF A MAN, PROBABLY A TAX
COLLECTOR
 SOUTH GERMAN, CIRCA 1510-1520

40¼ in. (102.3 cm.) high

£6,000-10,000

\$7,500-12,000

€6,900-12,000

564
A FRENCH OAK COFFER
 16TH CENTURY

The front panel with gothic tracery
 carvings, the flanking sides with linen-
 fold carving

31½ in. (80 cm.) high; 45½ in. (115.5 cm.)

wide; 21½ in. (54.5 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,300-3,500



564

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



565

565
ROMAIN DE TIRTOFF 'ERTÉ'
(RUSSIAN/FRENCH, 1892-1990)

Scandal Paper: The Naughty Girls at the Court; and Women Reporter

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '3998'; and '4001' (respectively, on the reverse)
pencil and bodycolour on paper
14½ x 10½ in. (36.8 x 26.6 cm.)

(2) a pair, in a common mount

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

With Grosvenor Gallery, London.

566
A FRENCH PAPIER PEINT SIX-PANEL SCREEN

THE PAPER PANELS BY ZUBER ET CIE, PARIS, FIRST HALF 19TH CENTURY

Comprising panels one to six from the 1806 *Les Vues de l'Indoustan* design by P. A. Mongin (1781-1827)

92 in. (234 cm.) high; 178½ in. (453 cm.) wide

£1,200-1,800

\$1,500-2,200

€1,400-2,100

COMPARATIVE LITERATURE:

A. Jackson & A. Jaffer ed., *Encounters: The Meeting of Asia and Europe 1500-1800*, London, 2004, p. 7



566

■567

**A NAPOLEON III BRASS-BANDED
EBONISED OPEN BOOKCASE**
THIRD QUARTER 19TH CENTURY

103 in. (262 cm.) high; 67 in. (170 cm.) wide;
21½ in. (55 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Robert Dickson & Lesley Rendall, London, 3rd
October 2000.

■566

**A FRENCH WALNUT CHAISE LONGUE
OF LOUIS XVI STYLE, LATE 19TH CENTURY**

43½ in. (111 cm.) high; 29 in. (74 cm.) wide;
62 in. (158 cm.) deep

£500-1,000

\$620-1,200

€580-1,200



567



568

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



569 (part lot)

569

A COLLECTION OF HAND-COLOURED FOURTEEN BOTANICAL ENGRAVINGS

AFTER PIERRE-JOSEPH REDOUTE (1759-1840), CIRCA 1830

From *Choix des Plus Belles Fleurs*, published 1827-1833, each in later frame 22 in. (59 cm.) high; 19½ in. (49.5 cm.) wide (14)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

O'Shea Gallery, London, 2002.



570

■570

A NAPOLEON III GILTWOOD AND MARBLE CONSOLE

THIRD QUARTER 19TH CENTURY

With brèche violette marble top. 34½ in. (86.5 cm.) high; 48 in. (123 cm.) wide; 20 in. (51 cm.) deep

£500-1,000

\$620-1,200

€580-1,200



571

571

FOLLOWER OF CLAUDE JOSEPH VERNET

A Mediterranean harbour scene with figures in Oriental dress, with men-o'-war and stevedores unloading cargo

oil on canvas

19¼ x 39¼ in. (48.5 x 99.5 cm.)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Anonymous sale; Christie's South Kensington, 8 July 2014, lot 478.

■572

A PAIR OF NAPOLEON III ORMOLU, AND ROUGE GRIOTTE SEVEN-LIGHT CANDELABRA

THIRD QUARTER 19TH CENTURY, IN THE MANNER OF FRANCOIS CLODION

32½ in. (82 cm.) high

(2)

£2,500-3,500

\$3,100-4,300

€2,900-4,000



572

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



573

573

DARCY W DOYLE (1932 - 2001)

Australian Mail coach Cobb & Co. on a dusty road

signed 'd'Arcy. W. Doyle' (lower right)

oil on board

23 $\frac{3}{8}$ x 47 $\frac{1}{2}$ in. (60 x 121cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



574

■574

A SET OF SEVEN REGENCY BRASS-MOUNTED EBONIZED AND CANED KLISMOS DINNING CHAIRS

CIRCA 1820-30

Comprising two open armchairs and five side chairs

The armchairs 44 $\frac{1}{4}$ in. (84.5 cm.) high;
20 $\frac{1}{2}$ in. (52 cm.) wide; 24 in. (61 cm.) deep
(7)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■575

A FRENCH METAL-MOUNTED EBONISED BUREAU

FIRST HALF 20TH CENTURY, IN THE MANNER OF MAISON JANSEN

30 $\frac{1}{4}$ in. (77 cm.) high; 22 in. (132 cm.) wide; 28 in. (671 cm.) deep

£1,200-1,800

\$1,500-2,200

€1,400-2,100



575

576

EUGÈNE BOUDIN (1824-1898)

Honfleur, La Côte de Grâce

signed 'E. BOUDIN.' (lower right)

oil on panel

8 $\frac{7}{8}$ x 15 $\frac{3}{8}$ in. (22.5 x 39.2 cm.)

Painted *circa* 1854-1857

£1,000-2,000

\$1,300-2,500

€1,200-2,300

PROVENANCE:

Anonymous sale, Palais Galliera, Paris, 21 March 1963, lot 52.

Acquired by the present owner in New York *circa* 1985-1995.

LITERATURE:

R. Schmit, *Eugène Boudin*, vol. I, Paris, 1973, no. 125 (illustrated p. 40).



576

577

A PAIR OF SILVER MODELS OF PHEASANTS

MARK OF NERESHEIMER, HANAU, WITH IMPORT MARKS FOR LONDON, 1936 AND 1937

Realistically modelled as a female and male pheasant, with chased feathers and tail

the female 5 in. (12.5 cm.) high

19 oz. 17 dwt. (617 gr.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



577

578

A DERBY BLUE-GROUND TOPOGRAPHICAL PART TEA-SERVICE

CIRCA 1820, RED CROWNED
CROSSED BATONS AND D MARKS,
SCRIPT TITLES TO SOME PIECES

£1,000-1,500

\$1,300-1,900

€1,200-1,700



578

579

A PAIR OF REGENCY-STYLE BRASS-MOUNTED, ROSEWOOD AND MAHOGANY PLANTERS

EARLY 20TH CENTURY

16 $\frac{1}{4}$ in. (41 cm.) high; 26 in. (66 cm.) wide;

16 in. (41 cm.) deep

(2)

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

David Burkinshaw, London, 28 March 1994.



579

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE
 LOTS 40-58, 417 & 550-592

■-580

A GEORGE III MAHOGANY INLAID WORK-TABLE

THIRD QUARTER 18TH CENTURY

Together with an early 19th century Viennese brass-inlaid rosewood games-table

The mahogany table: 31½ in. (80 cm.) high; 18¼ in. (46 cm.) wide; 12¼ in. (32.5 cm.) deep

The rosewood table: 28¾ in. (73 cm.) high; 18¼ in. (46 cm.) wide; 15¼ in. (40 cm.) deep (2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

The mahogany work-table: J. Roger Antiques Ltd, 22nd March 2007.



580



581

■581

A GEORGE III MAHOGANY CLOTHES PRESS
 CIRCA 1760

76½ in. (194.5 cm.) high; 50 in. (127 cm.) wide; 23 in. (58.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

582

NAOYA HATAKEYAMA (B. 1958)

Underground #6302, *Underground* #6109, 1999

Two chromogenic prints

Each signed in ink (margin)

Each image: 19½ x 19½ in. (48.5 x 48.5 cm.)

Each sheet: 23¾ x 23¾ in. (60 x 60 cm.) (2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500

PROVENANCE:

Acquired from L.A. Galerie, Switzerland, 22 February 2002.

■583

A 'KENTIAN' PARCEL-GILT, GREEN-PAINTED AND MARBLE CONSOLE TABLE

EARLY 20TH CENTURY, OF GEORGE II STYLE

35 in. (89 cm.); 64 in. (153 cm.) wide; 22 in. (56 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,300-4,600



582



583

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE

LOTS 40-58, 417 & 550-592



584

584
COMPANY SCHOOL,
EARLY 19TH CENTURY

Bauhinia candida; *Bawaddah*;
Kaunnuck Duttoora; *Coodroome*;
Curronnda; and *Palliah Mundar*

inscribed as titled with further inscription
watercolour heightened with white and
gum arabic on paper
19½ x 13¾in. (49.5 x 35cm.) and similar

(6)

£8,000-12,000

\$10,000-15,000

€9,200-14,000

585
KRISHNA, RADHA AND GOPIS,
INDIA, 20TH CENTURY

Oil on cloth, the first depicting Krishna
and Radha under a tree beside a pond
with three bathing *gopis*, the second
depicting Krishna and *gopis* in a grove,
the third depicting five *gopis* in a grove, all
mounted, framed and glazed.

68 x 52 in. (172.8 x 132 cm.)

(3)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

586
COMPANY SCHOOL,
EARLY 19TH CENTURY

Pentandria Monogonia Cedrella
Toona, of *Roxburgh*; and *Pentandria*
Digynia Asclepias rosea, of *Roxburgh*

inscribed as titled
watercolour heightened with gum arabic
on paper

13¾ x 20½in. (35.5 x 51cm.)

(2)

£2,000-3,000

\$2,500-3,700

€2,300-3,500



585



586



587



588

587
COMPANY SCHOOL, EARLY 19TH CENTURY
Golacheen; and Jauntie

inscribed as titled with further inscription
 watercolour heightened with white and gum arabic on paper
 19 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (50.5 x 36cm.) (2)

£3,000-4,000

\$3,800-5,000

€3,500-4,600

588
A LADY AT HER TOILETTE AND A LADY WITH A CRANE
 INDIA, 20TH CENTURY

Oil on cloth, each inspired by classical scenes, the first depicting
 a lady at her toilette assisted by her servant with a veil, the
 second depicting a standing lady feeding a crane beside a tree,
 mounted, framed and glazed
 Largest 51 x 34in. (129.6 x 86.4 cm.) (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROPERTY OF A LADY OF TITLE, REMOVED FROM GROSVENOR SQUARE
LOTS 40-58, 417 & 550-592

-589
TWO JAPANESE IVORY OKIMONO [SCULPTURAL ORNAMENTS] OF A FARMER AND TRAVELLER
MEIJI PERIOD (LATE 19TH CENTURY)

One figure carrying a sickle and a basket full of grasses with a rabbit popping its head over the edge, the other wearing a sedge hat and carrying baskets and walking stick, each signed 12¾ in. (32.5 cm.) and 12 in. (30.5 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■590
A VICTORIAN PARCEL-GILT AND BLACK JAPANNED BREAKFAST TABLE
MID-19TH CENTURY

28¾ in. (73 cm.) high; 46½ in. (118 cm.) diam.

£1,500-2,500

\$1,900-3,100

€1,800-2,900



■-591

**A PAIR OF WILLIAM IV ROSEWOOD
PEDESTAL STANDS**

SECOND QUARTER 19TH CENTURY

36 in. (91 cm.) high; 20 in. (50 cm.) diam. (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



591



592

■592

A VICTORIAN OAK CONSOLE TABLE

CIRCA 1880, THE LOWER PLINTH
LATER

32 in. (82 cm.) high; 130 in. (338 cm.)
wide; 26½ in. (67 cm.) deep

£500-1,000

\$620-1,200

€580-1,200



593

PROPERTY OF A LADY

■593

A FLEMISH HUNTING TAPESTRY
LATE 16TH CENTURY

Depicting courtly dressed huntsmen on horseback pursuing unicorns, within later floral garland borders

9 ft. 3 in. x 10 ft. 4 in. (282 cm. x 312 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROPERTY OF A DUTCH GENTLEMAN

■594

A SET OF TWELVE NORTH-EUROPEAN CHERRYWOOD GONDOLÉ DINING-CHAIRS
CIRCA 1820

33¾ in. (85 cm.) high; 17½ in. (45 cm.) wide; 10 in. (46 cm.) deep (12)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's Amsterdam, 3-4 April 2012, lot 21.



594



The Château de Saint-Germain-Beaupré, was the family seat of the Foucault family for over six centuries. The Château was significantly reconstructed at the beginning of the sixteenth century following severe damage when it was besieged by the English during the Hundred Years War. Overseeing the construction at the time, and to which the current chateau owes most of its current form, was Gabriel I Foucault, whose presence is felt by the inclusion of his coat-of-arms, and those of his wife, Francoise de Villelume, which are prominently placed on the keystones of the staircase hall.

In 1768, after remaining in the Foucault family for over six hundred years the chateau passed to the Marquis Doublet de Persan. A close relative of the Foucault's, the Marquis had married Anne-Foucault Good Saint-Germain-Beaupré in 1711. The chateau, however, remained in the Marquis de Persan's hands for only two decades. He was forced to sell the chateau on the eve of the French Revolution in 1789 following financial ruin.

The chateau subsequently passed through several keepers before gradually falling into disrepair. In 1860 the chateau was given a new lease of life by the Creuse architect, Pierre Berthomier, who had made his fortune paving the streets of Paris during Haussmann's renovations. Berthomier undertook repairs and restorations on the chateau, including entirely rebuilding a collapsed tower. Now privately owned, the chateau has been listed since 9th May 1946 as a *Monument Historique* by the French Ministry of Culture.

Once again in the hands of a sympathetic custodian, the chateau has been restored back to its former glory. Continuing in its tradition of renovation and restoration following the vagaries and ravages of time, the chateau has now been completely modernised, yet still manages to retain the sense of history which pervades its walls. The presence of the Foucault family is surely felt, to this day, as keenly as it was when Gabriel I Foucault first added his coat of arms to the keystones of the great Hall, which, architecturally, as well as figuratively continue to protect and safeguard this magnificent chateau for generations to come.



■595

**CIRCLE OF ELISABETTA SIRANI
(BOLOGNA 1638-1665)**

Saint Veronica

oil on canvas
37 x 26 in. (94 x 66 in.)
in a 17th century Bolognese carved and
gilded frame

£8,000-12,000 \$10,000-15,000
€9,200-14,000

PROVENANCE:

Anonymous sale; Christie's South
Kensington, 13 July 2001, lot 252.

■596

**A FLEMISH GILT-BRASS REPOUSSE
AND EBONISED MIRROR
SECOND HALF 19TH CENTURY**

58 in (147 cm.) high; 37 in. (94 cm.) wide

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

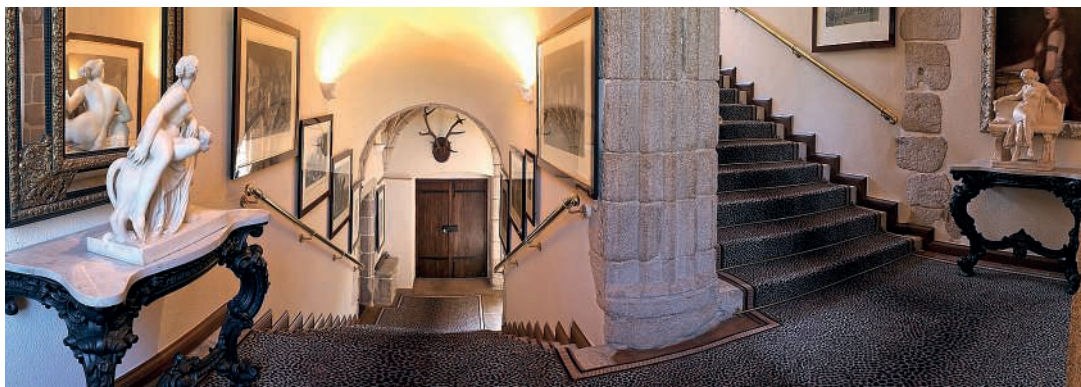
■597

**A VICTORIAN CAST-IRON AND
MARBLE CONSOLE TABLE**

BY JAMES YATES, ROTHERHAM,
CIRCA 1840-1845, MARKED
'REGISTERED SEPTEMBER 28 1840,
NO 416'

32 in. (81 cm.) high, 42 in. (106 cm.) wide,
20 in. (51 cm.) deep (2)

£3,000-5,000 \$3,800-6,200
€3,500-5,800





596



597





598

■598
 A NORTH EUROPEAN GILTWOOD AND
 GILT-COMPOSITION MIRROR
 SECOND HALF 19TH CENTURY

68 in. (173 cm.) high; 42 in. (108 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400



600

■599
 AN ITALIAN GILT AND SILVERED-METAL
 THREAD AND RED VELVET ALTAR
 HANGING

FIRST HALF 19TH CENTURY

59 in. (150 cm.) high x 39 in. (99 cm.) wide

£800-1,200

\$1,000-1,500

€920-1,400

PROVENANCE:

Anonymous sale; Sotheby's Olympia, 11 March 2003, lot 290.

■600
 A PAIR OF ITALIAN MARBLE AND
 COMPOSITE FLUTED COLUMNS

FIRST HALF 20TH CENTURY

37.1/2 in. (95 cm.) high

(2)

£800-1,200

\$1,000-1,500

€920-1,400

601
 A TERRACOTTA MODEL OF TWO
 FIGURES AND A BIRD

FRANCE, CIRCA 1920, AFTER THE
 MODEL BY AUGUSTE MOREAU

On a Italian gilt-metal mounted alabaster
 column, circa 1900

The figures 25.1/2 in. (65 cm.) high; the column
 41.3/4 in. (106 cm.) high

(2)

£800-1,200

\$1,000-1,500

€920-1,400



599



601



602

602
A WILLIAM IV STYLE GILTWOOD CONVEX MIRROR
 20TH CENTURY

59 in. (150 cm.) high; 31 in. (79 cm.) wide
 £2,000-3,000

\$2,500-3,700
 €2,300-3,500



603

603
A LATE VICTORIAN MAHOGANY SOFA
 IRISH, ATTRIBUTED TO M. BUTLER OF DUBLIN, LATE
 19TH CENTURY

45 in. (141.5 cm.) high; 69 in. (175 cm.) wide; 23 in. (58.5 cm.)
 deep
 £1,200-1,800

\$1,500-2,200
 €1,400-2,100

604
A QUEEN ANNE WALNUT AND FIGURED WALNUT
FEATHER BANDED WRITING BUREAU
 FIRST QUARTER 18TH CENTURY

75¼ in. (191 cm.) high; 39½ in. (100 cm.) wide; 20 in. (51 cm.)
 deep

£1,500-2,500

\$1,900-3,100
 €1,800-2,900



604

PROVENANCE:

C. F. Birley (according to paper label).
 Anonymous sale; Sotheby's Olympia, 29 April 2003, lot 258.



605

■605

JEAN SALA (FRENCH, B. 1895)

Salome

signed and inscribed 'Jean Sala/ PARIS' (lower left)

oil on canvas

39 x 27¼ in. (100 x 71 cm.)

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's South Kensington, 17 January 2002, lot 11.

■-606

AN ITALIAN OAK FOUR-POSTER BED

BY DELLE FAVE MASSIMO, 20TH CENTURY
INCORPORATING EARLIER ELEMENTS

Together with a Victorian rosewood daybed, late 19th Century
97 in. (247 cm.) high; 90 in. (221 cm.) wide; 108 in. (274.5 cm.)
deep)

£3,000-5,000

\$3,800-6,200

€3,500-5,800



606



607

■607

A BIEDERMEIER CHERRY WOOD SOFA

CIRCA 1830

40½ in. (103 cm.) high; 92 in. (234 cm.) wide; 29 in. (74 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■608

A CARRARA MARBLE FIGURE OF UNDINE

ITALY, CIRCA 1900

42 in. (106.5 cm.) high

£3,000-5,000

\$3,800-6,200

€3,500-5,800



608



609

■-609
AN IVORY-INLAID EBONY AND EBONISED SALON SUITE
 SECOND HALF 19TH CENTURY

Comprising a canapé, a pair of chairs and a pair of side chairs
 The canapé: 43 in. (109 cm.) high; 57 in. (145) wide;
 26 in. (66 cm.) deep (5)
 £3,000-5,000 \$3,800-6,200
 €3,500-5,800

611
A FRENCH ORMOLU AND JASPERWARE STRIKING
MANTEL CLOCK AND A PAIR OF SIMILAR VASES EN
SUITE

THE CLOCK BY HERVE MARC, PARIS, CIRCA 1880, THE
 JASPERWARE IMPRESSED WITH WEDGWOOD FACTORY
 MARK
 The clock, excluding stand: 13¼ in. (34 cm.) high;
 9 in. (23 cm.) wide; 4¾ in. (12 cm.) deep (3)
 £1,200-1,800 \$1,500-2,200
 €1,400-2,100

■610
A FRENCH ORMOLU-MOUNTED AND ALABASTER
'CLEOPATRA' STRIKING CLOCK GARNITURE
 THE CASE BY L PILET, THIRD QUARTER 19TH CENTURY

The case signed 'L Pilet'
 The clock: 21½ in. (55 cm.) high; 18 in. (46 cm.) wide;
 6¼ in. (21 cm.) deep (3)
 The urns: 14 in. (36 cm.) high; 9 in. (23 cm.) wide;
 6 in. (15 cm.) deep
 £2,000-4,000 \$2,500-5,000
 €2,300-4,600

PROVENANCE:
 Inscribed in ink to the reverse to the plaques of the clock 'M.
 Blumbery Carpentier R29.
 Anonymous sale; Sotheby's Olympia, 11 February 2003, lot 378.



610



611

THE SELDEN COLLECTION OF ANTIQUE ARMS AND ARMOUR

LOTS 384 & 614-616



614

***614**

A DANISH FLINTLOCK POWDER-TESTER (EPROUVETTE), AND A BRITISH FLINTLOCK TINDER-LIGHTER

THE FIRST BY H. KAPEL, COPENHAGEN, EARLY 18TH CENTURY, THE SECOND SIGNED GREEN, EARLY 19TH CENTURY

The first 13 in. (33 cm.) overall.	(2)
£700-1,000	\$870-1,200
	€810-1,200

PROVENANCE:

The first: Anon. sale, Christie's, King Street, 27 July 1971, lot 130.

Heinrich Kapel (first recorded 1674, died 1718) was gunmaker to Christian V and Frederick IV of Denmark.

***615**

A NORTH ITALIAN 40-BORE FLINTLOCK PISTOL

THE BARREL SIGNED DOMENICO BOMO, EARLY 18TH CENTURY

9½ in. (23.3 cm.) barrel	
£1,200-1,600	\$1,500-2,000
	€1,400-1,800



615

***616**

A FINE IRISH 60-BORE SIX-SHOT PERCUSSION PEPPERBOX REVOLVER & AN IRISH PERCUSSION BLUNDERBUSS

THE FIRST W. & J. RIGBY, DUBLIN, SERIAL NO. 10485 FOR 1853; THE SECOND TRULOCK & SON, DUBLIN, CIRCA 1840

The first 3½ in. (9.2 cm.) barrel-block; the second 13¾ in. (35 cm.) barrel	(2)
£2,000-3,000	\$2,500-3,700
	€2,300-3,500

PROVENANCE:

The first Lars-Goran Johansson, Christie's King Street, 18 July 1973, lot 113; the second From the O'Byrne Collection (removed from Upholland College), Christie's, London, 19 December 1961, lot 55.

LITERATURE:

D.H.L. Back, *Great Irish Gunmakers, Messrs Rigby 1760-1869*, p. 135.

D.H.L. Back notes that this revolver was completed in 1853 and sold to a W. Connolly.



616



OTHER PROPERTIES

Δ617

A CASED PNEUMATIC AIR CANE

W. WATSON & SON, 313 HIGH
HOLBORN, LONDON, CIRCA 1875-80

36¼ in. (92 cm.) long when assembled
as a cane (2)

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

PROVENANCE:

Anon. sale, Sotheby & Co., 19 July 1971,
lot 16.



617

*618

**A RARE SILVER-MOUNTED
WATER'S PATENT BRASS BOXLOCK
FLINTLOCK BLUNDERBUSS PISTOL**

WATERS & CO., NO. 71, BIRMINGHAM
SILVER HALLMARKS FOR 1780

7 in. (17.8 cm.) barrel

£2,500-3,000 \$3,100-3,700
€2,900-3,500

John Waters is generally credited with
the invention of the spring bayonet.



618

Δ619

**A 140-BORE LIEGE ALL-STEEL D.B.
FLINTLOCK BOXLOCK POCKET
PISTOL; AND A FRENCH SENIOR
OFFICER'S DRESS SWORD**

THE FIRST SIGNED GALISSE,
LONDON, THIRD QUARTER OF THE
18TH CENTURY; THE SECOND BY
COULAUX AINÉ ET COMPAGNIE,
KLINGENTHAL, CIRCA 1838-40

The first with 1½ in. (3 cm.) barrels; the
second with 32 in. (81 cm.) blade. (3)

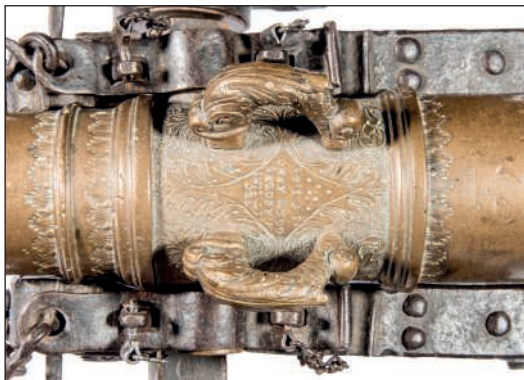
£600-900 \$750-1,100
€690-1,000



619



620



620

620
A FINE GERMAN BRONZE MODEL CANNON ON CARRIAGE

LANGENEGGER, DATED '1714'

Barrel 18 in. (46 cm.); carriage 28 in. (71 cm.) (2)

£5,000-7,000 \$6,200-8,700

€5,800-8,100

The maker, Johann Matthias Langenegger, is best known as a Munich bell founder.



621

621
A GERMAN 20-BORE WHEEL-LOCK SPORTING RIFLE
 MID-17TH CENTURY

25½ in. (65 cm.) barrel

£2,000-2,500 \$2,500-3,100

€2,300-2,900



622

***622**
A HIGHLY ORNATE 18-BORE SILVER-MOUNTED FLINTLOCK PRESENTATION PISTOL FOR AN INDIAN POTENTATE

BIRMINGHAM SILVER HALLMARKS FOR 1817

15 in. (38 cm.) overall

£8,000-12,000 \$10,000-15,000

€9,200-14,000

The silver trophy inlaid into the spine of the butt includes three crowns. The principle crown is possibly a representation of the crown of the Nawabs of Awadh (Oudh).



622



623



623
A VERY RARE CASED PRESENTATION .450/.476 MARTIN PATENT 'MITRAILLEUSE' FOUR-BARRELLED OFFICER'S PISTOL WITH DETACHABLE FOLDING SHOULDER-STOCK

ABRAHAM MARTIN, INVENTOR, SERIAL NO. 1, CIRCA 1881

12 in. (30.5 cm.) overall (2)
 £4,000-5,000 \$5,000-6,200
 €4,600-5,800

Please note that this pistol is a Section 5 prohibited firearm.

625
A RARE 4-BORE MACNAUGHTON'S PATENT 'THE EDINBURGH' FALLING-BLOCK WILDFOWLING GUN
 JAMES MACNAUGHTON, 26 HANOVER STREET, EDINBURGH, SERIAL NO. 759, CIRCA 1880

48¼ in. (122.5 cm.) nitro reprov'd (Imperial) barrel, 4 in. chamber 16 lbs. 5½ oz.

£2,500-3,500 \$3,100-4,300
 €2,900-4,000

James MacNaughton patented two designs for breech actions on 12 July 1879 (Patent No. 2848), one for 'drop-down barrel' guns and another for 'sliding breech-block' guns. The present gun is use number 16 of this patent for the latter type of action.



624

624
A FINE & RARE CASED FACTORY ENGRAVED .22 (RIMFIRE) 'SHARP'S PATENT' FOUR-BARRELLED PEPPERBOX DERINGER

TIPPING & LAWDEN, BIRMINGHAM, SERIAL NO. 5827, CIRCA 1862

2¾ in. (7 cm.) black powder only barrel-block. (2)
 £800-1,200 \$1,000-1,500
 €920-1,400

Please note that this deringer is a Section 5 prohibited firearm.



625



626

626

A 12-BORE 'THE REGAL XXV' BOXLOCK EJECTOR

CHURCHILL (GUNMAKERS) LTD., 7, BURY STREET, ST. JAMES'S, LONDON, ENGLAND, SERIAL NO. 23592

25 in. (63.5 cm.) nitro barrels, 2¾ in. (70 mm) chambers, bored approx. ¼ and ½ choke.

6 lbs. 4½ oz.

£1,200-1,600

\$1,500-2,000

€1,400-1,800

PROVENANCE:

The owner of the Churchill records has kindly confirmed that this gun was sold to a Mr. J. Matthews on 30 September 1973.

Please note that this gun is a Section 2 shotgun.



627

627

A 12-BORE 'THE AUTOMATIC' PUSH-FORWARD UNDERLEVER SIDELOCK EJECTOR

JAMES WOODWARD & SONS, 61 ST. JAMES'S STREET, LONDON, SERIAL NO. 4461

29 in. (73.5 cm.) nitro barrels, 2½ in. chambers, bored approx. cyl. and ¼ choke.

6 lbs. 6¼ oz.

£3,000-5,000

\$3,800-6,200

€3,500-5,800

PROVENANCE:

The makers have kindly confirmed that this gun was No.1 of a pair completed on 29 August 1890 for a Godfrey Baring Esq. with 29 in. Whitworth steel barrels, 14½ in. 'half pistol hand stock' and 'Levers down guards'.

Please note that this gun is a Section 2 shotgun.



628

628

A 12-BORE SELF-OPENING SIDELOCK EJECTOR

J. PURDEY & SONS, AUDLEY HOUSE, SOUTH AUDLEY STREET, LONDON, SERIAL NO. 21757

29 in. (73.7 cm.) nitro reproofed barrels, 2¾ in. (70 mm) chambers, bored approx. cyl. and imp. cyl.

6 lbs. 12 oz.

(2)

£5,000-7,000

\$6,200-8,700

€5,800-8,100

PROVENANCE:

The makers have kindly confirmed that this gun, number 2 of a pair, was completed on 20 July 1921 for a J.H.C. Hodgson and was ordered via the West London Shooting School.

Please note that this gun is a Section 2 shotgun.

629

**A FINE .500/.465 (NITRO EXPRESS) 'ROYAL' HAND-
DETACHABLE SIDELOCK EJECTOR DOUBLE BIG GAME
RIFLE**

HOLLAND & HOLLAND, 98 NEW BOND STREET,
LONDON, SERIAL NO. 28214

26 in. (66 cm.) nitro barrels

10 lbs. 11 oz.

(2)

£18,000-22,000

\$23,000-27,000

€21,000-25,000

PROVENANCE:

The makers have kindly confirmed that this rifle was completed
in 1910.

Please note that this rifle is a Section 1 firearm.



629

630

**A .375 (2½ IN. NITRO EXPRESS) 'ROYAL' SIDELOCK
EJECTOR DOUBLE RIFLE**

HOLLAND & HOLLAND, 98, NEW BOND STREET,
LONDON, SERIAL NO. 17775

26 in. (66 cm.) nitro barrels.

9 lbs. 9 oz.

(2)

£10,000-12,000

\$13,000-15,000

€12,000-14,000

PROVENANCE:

The makers have kindly confirmed that this rifle was completed
in 1903 for the Rajah of Pudukota.

Please note that this rifle is a Section 1 firearm.



630

631

**A 12-BORE 'FACILE PRINCEPS GRADE G.60' BOXLOCK
EJECTOR**

W.W. GREENER, 68 HAYMARKET, LONDON, WORKS. ST.
MARY'S SQUARE, BIRMINGHAM, SERIAL NO. 60922

30 in. (76 cm.) nitro barrels, 3 in. chambers, bored approx. full
and full.

8 lbs. 5 oz.

£2,500-3,000

\$3,100-3,700

€2,900-3,500

PROVENANCE:

The makers have kindly confirmed that this Royal grade gun
was started in 1912 and made with 'Unique' ejectors invented by
Harry Greener in 1894.

Please note that this gun is a Section 2 shotgun.



631



632

632

A VERY RARE 12-BORE 'MONTE CARLO MODEL' LIVE PIGEON SIDELOCK TOPLEVER HAMMERGUN

E.J. CHURCHILL (GUNMAKERS) LTD., 8 AGAR ST., STRAND, LONDON, W.C., SERIAL NO. 2300

31 in. (78.8 cm.) nitro barrels, 3 in. chambers, bored approx. ¼ & full choke; second set 25 in. (63.5 cm.) sleeved nitro barrels by another, 3 in. chambers, bored approx. imp. cyl. & ¼ choke
8 lbs. (3)

£6,000-9,000 \$7,500-11,000
€6,900-10,000

PROVENANCE:

The owner of the Churchill records has kindly confirmed that this pigeon gun was completed in 1919 for a G.H. Court with 31 inch barrels by Kelly. A second set of 31 inch barrels were ordered to fit and serial numbered 2301.

LITERATURE:

Don Masters, The House of Churchill, p. 85

Masters notes that in over forty years of being connected with Churchill's he only encountered two Monte Carlo model hammer pigeon guns, one being the present gun that was in the possession of Major St. John Plevins. Plevins was a regular shot in live pigeon events at Monte Carlo until the sport was banned at the request of Princess Grace of Monaco.

Please note that this gun is a Section 2 shotgun.



633

633

A COTTALI ENGRAVED 12-BORE 'S3 EELL' SINGLE-TRIGGER OVER-AND-UNDER SIDELOCK EJECTOR

P. BERETTA, ITALY, SERIAL NO. AO14733B

30 in. (76 cm.) nitro barrels, 70 mm chambers, bored approx. ½ and ¼ choke.
7 lbs. 11 oz.

£3,000-4,000 \$3,800-5,000
€3,500-4,600

Please note that this gun is a Section 2 shotgun.



634

634

A PAIR OF BOTTEGA C. GIOVANELLI ENGRAVED 20-BORE S687 EELL 'DIAMOND PIGEON' SINGLE-TRIGGER SIDE-PLATED OVER-AND-UNDER EJECTORS

P. BERETTA, ITALY, SERIAL NOS. N59204B & N59205B

29 ½ in. (75 cm.) nitro barrels, 3 in. chambers, bored approx. ¼ and imp. cyl. choke.
6 lbs. 6¾ oz. (4)

£5,000-7,000 \$6,200-8,700
€5,800-8,100

Please note that these guns are Section 2 shotguns.

635**A PAIR OF 12-BORE 'GOLD NAME' DETACHABLE-LOCK (DROP-LOCK) SINGLE-TRIGGER BOXLOCK EJECTORS**

WESTLEY RICHARDS, 178 NEW BOND ST., LONDON, SERIAL NOS. 9040/1

30 in. (76 cm.) nitro barrels, 2½ in. chambers, bored approx. ¼ and ¾ choke.

6 lbs. 9¾ oz.

(3)

£2,500-3,000

\$3,100-3,700

€2,900-3,500

Please note that these guns are Section 2 shotguns.



635

636**A FINE PAIR OF 12-BORE EASY-OPENING SINGLE-TRIGGER SIDELOCK EJECTORS**

BOSS & CO., 73 ST. JAMES'S STREET, LONDON, W., SERIAL NOS. 5035/6, CIRCA 1903

30 in. (76 cm.) nitro barrels, 2½ in. chambers, bored approx. imp. cyl. in each.

6 lbs. 8¾ oz.

(3)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Please note that these guns are Section 2 shotguns.



636

637**A FINE MATCHED PAIR OF 12-BORE SINGLE-TRIGGER SIDELOCK EJECTORS**

BOSS & CO., 13 DOVER STREET, PICCADILLY, LONDON, W., SERIAL NOS. 7178 & 8178

29 in. (73.7 cm.) nitro barrels, 2 ½ in. chambers, bored approx. ¼ choke in each.

6 lbs. 12 oz.

(3)

£18,000-22,000

\$23,000-27,000

€21,000-25,000

PROVENANCE:

The makers have kindly confirmed that the No.1 gun was ordered on 13 December 1926 by the Hon. J.S. Coke with the No.2 gun ordered on 4 December 1933 by G.E. Coke to match. Both guns were to have 29 in. barrels, 14¾ in. stocks and single-triggers. The records also note that each gun was to be the same as "A.G. Turner's ordinary guns".

Please note that these guns are Section 2 shotguns.



637

PROPERTY FROM THE BLAIR FAMILY COLLECTION

LOTS 638-640



638

Ω638

A FINE .410 BOXLOCK EJECTOR

WATSON BROS., 29 OLD BOND STREET, LONDON,
SERIAL NO. 8731

24¾ in. (63 cm.) nitro barrels, 2¾ in. chambers
4 lbs. 3¾ oz.

(2)

£2,500-3,000

\$3,100-3,700

€2,900-3,500

PROVENANCE:

The makers have kindly confirmed that this gun was completed in 1926 with 26 in. barrels, 14¾ in. stock by Ebenezer Hands, and was probably engraved by Kell.

Please note that this gun is a Section 2 shotgun.



639

Ω639

A FINE 12-BORE OVER-AND-UNDER SIDE-PLATED BOXLOCK EJECTOR

GREIFELT & CO., SUHL, RETAILED BY VON LENGERKE & DETMOLD INC., NEW YORK, SERIAL NO. 29869

30 in. (76 cm.) nitro reproofed barrels, 2¾ in. chambers, bored approx. ¾ and ½ choke.

7 lbs. 13¾ oz.

(2)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Please note that this gun is a Section 2 shotgun.



640

Ω640

A FINE 20-BORE OVER-AND-UNDER SIDELOCK EJECTOR

BOSS & CO., 13 DOVER STREET, PICCADILLY,
LONDON, W., SERIAL NO. 7668

29 in. (74 cm.) nitro barrels, 2½ in. chambers, bored approx. imp. cyl. and ¼ choke.

5 lbs. 15½ oz.

(2)

£22,000-25,000

\$27,000-31,000

€25,000-29,000

PROVENANCE:

The maker's have kindly confirmed that this gun was ordered on 17 May 1929 for a John F. Harris of Wall Street, New York and was to be completed by 8 August 1929. The order notes the gun to have 29 in. barrels, a 14¾ in. half-pistolgrip stock and an escutcheon engraved with the initials 'JFH'.

Please note that this gun is a Section 2 shotgun.



641

PROPERTY OF A GENTLEMAN (LOTS 641 & 642)

641

A VERY FINE PAIR OF 20-BORE SIDELOCK EJECTORS

JOHN WILKES, 79 BEAK ST., LONDON, W.1,
SERIAL NOS. 15208/9

27 in. (68.5 cm.) nitro barrels, 3 in. chambers, bored approx. imp.
cyl. & ¼ choke.
6 lbs.

£28,000-32,000

\$35,000-40,000

€33,000-37,000

(4)

PROVENANCE:

The makers have kindly confirmed that this pair of guns was completed on 9 April 1986 and were engraved by Danny O'Brien.

Please note that these guns are Section 2 shotguns.

642

A FINE 20-BORE SELF-OPENING SIDELOCK EJECTOR

J. PURDEY & SONS, AUDLEY HOUSE, SOUTH AUDLEY STREET, LONDON, SERIAL NO. 14406

29 in. (73.7 cm.) nitro barrels, 2½ in. chambers, bored approx. cyl.
and ½ choke.
5 lbs. 11¼ oz.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

(2)

PROVENANCE:

The makers have kindly confirmed that this gun appears in the Barrel Book with an entry dated 31 March 1892 noting the buyer's name as Newall Esq.

Please note that this gun is a Section 2 shotgun.



642

PROPERTY OF ROBERT DE BALKANY

LOTS 643-655



643

643

A GERMAN 22-BORE FLINTLOCK SPORTING RIFLE

BY MORGENROTH, GERNRODE, CIRCA 1780

30¾ in. (78 cm.) barrel

£1,000-1,500

\$1,300-1,900

€1,200-1,700

A gunmaker by the name of Morgenroth is recorded as working in Gernrode during the second half of the 18th century.



644

644

**AN AUSTRIAN (FERLACH) 9.3X74MM HAND-
DETACHABLE SIDELOCK EJECTOR OVER AND UNDER
DOUBLE RIFLE**

RETAILED BY W. KUNNA, KOBLENZ, SERIAL NO. 15869

24 in. (61 cm.) nitro barrels

7 lbs. 14¼ oz.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

Please note that this rifle is a Section 1 firearm.



645

645

**A FINE 9.3X74MM SIDE-PLATED BOXLOCK EJECTOR
DOUBLE RIFLE**

P. CHAPUIS, ST. ETIENNE, SERIAL NO. 511

22 in. (56 cm.) nitro barrels

7 lbs. 15¾ oz.

(3)

£1,500-2,000

\$1,900-2,500

€1,800-2,300

Please note that this rifle is a Section 1 firearm.



646

646

A 12-BORE BAR-IN-WOOD TOPLEVER HAMMERGUN

AUGUSTE FRANCOTTE, LIÈGE, SERIAL NO. 38985,
CIRCA 1900

30 in. (77.5 cm.) black powder only barrels, 70 mm chambers,
bored approx. ¾ choke in each.

7 lbs. 8½ oz.

£800-1,200

\$1,000-1,500

€920-1,400

Please note that this hammergun is a Section 2 shotgun.



647

647

A FINE & LITTLE USED PAIR OF 12-BORE 'GAME CONSERVANCY ROYAL' HAND-DETACHABLE SELF-OPENING SIDELOCK EJECTORS

HOLLAND & HOLLAND, 33 BRUTON STREET, LONDON, SERIAL NOS. 40859/60, DATED '1987'

28 in. (71 cm.) nitro barrels, 2¾ in. chambers, bored approx. ¼ & ½ choke.

6 lbs. 10 oz.

£20,000-25,000

\$25,000-31,000

€23,000-29,000

PROVENANCE:

The makers have kindly confirmed that this pair of guns were completed for The Game Conservancy annual prize draw in 1987.

Please note that these guns are Section 2 shotguns.



647

648

A PAIR OF 12-BORE 'ROYAL' SINGLE-TRIGGER SIDELOCK EJECTORS

HOLLAND & HOLLAND, LONDON, SERIAL NOS. 25447/8

28 in. (71 cm.) replacement nitro barrels (not by the makers),

2½ in. chambers, bored approx. imp. cyl. & ¼ choke

6 lbs. 11 oz.

(5)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

PROVENANCE:

The makers have kindly confirmed that this pair of guns were completed in 1909 with 30 in. barrels and "pistol hand" stocks.

Please note that these guns are Section 2 shotguns.



648

649

A FINE LITTLE USED TRIO OF 20-BORE 'ROYAL' SELF-OPENING SIDELOCK EJECTORS

ARMAS GARBI, EIBAR, SERIAL NOS. 013/014/015

26¼ in. (66.5 cm.) nitro barrels, 70 mm chambers, bored approx. imp. cyl. in each.

6 lbs. 3 oz.

(4)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

Please note that these guns are Section 2 shotguns.



649

PROPERTY OF ROBERT DE BALKANY

LOTS 643-655



650

650

A MATCHED TRIO OF 12-BORE 'PREMIERE QUALITY XXV' SIDELOCK EJECTORS

E.J. CHURCHILL (GUNMAKERS) LTD., ORANGE ST. GUNWORKS, LEICESTER SQUARE, LONDON, SERIAL NOS. 6481/2 & 7863

25 in. (63.5 cm.) nitro barrels, 2½ in. chambers (Nos. 1 & 2), 2¾ in. chambers (No.3), bored approx. ¼ choke in each.

6 lbs. 8 oz.

(4)

£8,000-12,000

\$10,000-15,000

€9,200-14,000

PROVENANCE:

The owner of the Churchill records has kindly confirmed that this trio of guns was made for HRH Prince Bernhard of the Netherlands. The pair were ordered as 'urgent' on 23 October 1943 and collected on 25 November 1943, Prince Bernhard being stationed in London at the time as a member of the Dutch Government in exile. The guns had been made in 1939 but were finished to order in 1943 and sold to the Prince for £350. The No.3 gun was ordered at a cost of £500 to match the existing pair on 5 April 1961 along with a treble lightweight leather 'V.C.' case with cover for an additional £70. The 1989 catalogue entry notes that it is believed that the recoil-reducing butt-plates were the idea of H.R.H. Prince Bernhard himself and that they were fitted by his gunmaker H. Hofstra of Utrecht.

His Royal Highness Prince Bernhard of The Netherlands, sold in these Rooms, 22 November 1989, lot 22 (£21,000 hammer to Robert de Balkany).

Please note that these guns are Section 2 shotguns.



651

651

A QUARTET OF LITTLE USED 12-BORE '209 HOLLAND' SIDELOCK EJECTORS

GRULLA ARMAS, EIBAR, SERIAL NOS. 192/193/194/195

26 in. (66 cm.) nitro barrels, 70 mm chambers, bored approx. imp. cyl. in each.

6 lbs. 12 oz.

(6)

£4,000-6,000

\$5,000-7,400

€4,600-6,900

Please note that these guns are Section 2 shotguns.



652

652

A QUARTET OF 12-BORE 'ROYAL' SELF-OPENING SIDELOCK EJECTORS

ARMAS GARBI, EIBAR, SERIAL NOS. 091/092/093/094

26 in. (66 cm.) nitro barrels, 70 mm chambers, bored approx. imp. cyl. in each.

6 lbs. 8 oz.

(5)

£5,000-8,000

\$6,200-9,900

€5,800-9,200

Please note that these guns are Section 2 shotguns.



653

**653
A PAIR OF 12-BORE 'MODEL 25'
HAND-DETACHABLE SIDELOCK
EJECTORS**

AYA, SPAIN, SERIAL NOS. 420975/6

25 in. (63.5 cm.) nitro barrels, 70 mm chambers, bored approx. ¼ choke in each.

6 lbs. 6 oz.

£1,200-1,600

\$1,500-2,000

€1,400-1,800

(3)

Please note that these guns are Section 2 shotguns.



654

**654
A FINE .30 (SUPER) 'MODELE
DE LUXE' HAND-DETACHABLE
DOUBLE-BARRELLED SIDELOCK
EJECTOR SPORTING RIFLE**

HOLLAND & HOLLAND,
98 NEW BOND STREET, LONDON,
SERIAL NO. 35140

25 in. (63.5 cm.) nitro barrels

8 lbs. 14½ oz.

£20,000-30,000

(2)

\$25,000-37,000

€23,000-35,000

PROVENANCE:

The makers have kindly confirmed that this rifle was completed in 1949.

Please note that this rifle is a Section 1 firearm.



654

**655
A FINE PAIR OF CASBARD ENGRAVED 12-BORE 'LARGE
SCROLL' SELF-OPENING SIDELOCK EJECTORS WITH
EXTRA BARRELS**

J. PURDEY & SONS, AUDLEY HOUSE, SOUTH AUDLEY
STREET, LONDON, SERIAL NOS. 27305/6

28 in. (71 cm.) nitro barrels, 2¾ in. chambers, bored approx. imp. cyl. & modified choke.

29 in. (73.7 cm.) nitro barrel for the No.1 gun, 2¾ in. chambers, bored approx. ½ & full.

25 in. (63.5 cm.) nitro barrels, 2¾ in. chambers, bored approx. cyl. in each.

6 lbs. 12 oz. (with 28 in. barrels fitted).

£15,000-20,000

\$19,000-25,000

€18,000-23,000

(7)

PROVENANCE:

The makers have kindly confirmed that these guns were completed in December 1965 for Robert de Balkany with 28 in. barrels, a second set of 29 in. barrels for the No.1 gun, and large scroll engraving by Casbard. In August 1968 each gun was fitted with an additional set of 25 in. barrels.

Please note that these guns are Section 2 shotguns.



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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 our 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 report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm 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 or clock 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 and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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) 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, we may request your 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 and wherever such taxes may 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 on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when an **lot** created by the artist is sold. We identify these **lots** with the symbol **X** next to the **lot** number. If the 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 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.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). 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 honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and in any advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, sketches 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) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. This **warranty** does not apply 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** may be a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(m) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(n) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(o) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(p) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(q) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(r) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(s) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

(u) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(v) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(w) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(x) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(y) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(z) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(aa) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(ab) We will only accept payment from the registered bidder. Once we have accepted payment from the buyer's name on an invoice or re-issued the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

- Wire transfer
- You must make payments to: Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account Number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN international bank account number: GB81 0000 1200 3000 0200 1727 10.
- Credit Card

We accept 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 7389 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.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(ii) Cash

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

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6GT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 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 **lot** and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- 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;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- 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 **purchase price** 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;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- 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 set 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.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- 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).
- 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.
- If you do not collect any lot promptly following the auction or, as an option, remove the lot to another Christie's location or an affiliate or third party warehouse.
- If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date;
 - we can at our option remove the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so;
 - we may sell the lot in any commercially reasonable way which we think appropriate;
 - 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 complete 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.

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

responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

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

(b) 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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will

be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

- authentic:** a genuine example, rather than a copy or forger; if 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.

lots included: has the meaning given to it in paragraph E2 or is 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 AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

FIREARMS ACT 1968 AS AMENDED

LICENSING REQUIREMENTS

Lots described as Section 1 firearms require a valid British Firearms Certificate, RFD Licence or import licence.

Lots described as Section 2 firearms require a valid British Shotgun Certificate, RFD Licence or import licence.

Lots described as Section 5 prohibited firearms require a valid Section 5 Authority or import licence. Prospective buyers will be required to produce such authority or import licence prior to viewing. If intending to make use of the exemption under Section 7 of the Firearms (Amendment) Act 1997, buyers should refer to Chapter 9 of the Home Office "Firearms Law - Guidance to Police 2002" for eligibility and restrictions.

All other firearms are purchased under section 58(2) of the Firearms Act 1968, to be held as a curiosity or ornament. No licence is required unless ammunition is held.

UK BUYERS

The buyer of any Section 1, Section 2 or Section 5 prohibited firearm must hold the appropriate certificate (or other valid authority) to acquire the firearm.

This is an essential pre-condition to completion of the purchase.

It is the buyer's responsibility to satisfy himself prior to bidding that he has such a certificate or authority.

COLLECTION & PAYMENT

No Section 1, Section 2 or Section 5 prohibited firearm will be released by Christie's until the appropriate certificate (or evidence of other authority) is presented to Christie's by the buyer in person. If collection in person is not possible, please provide details of a nominated Registered Firearms Dealer who can accept delivery on your behalf.

The requirement to produce the required certificate or authority does not affect your payment obligations in accordance with the Conditions of Sale.

For certification formalities and procedures, clients are advised that advance notification is required prior to collection of firearms. Whilst the department is manned on all days, the staff who deal with Gunroom procedures will, occasionally, be absent.

OVERSEAS BUYERS

Foreign certificates are not valid in this country. However, an overseas visitor (who has not been in Great Britain for more than thirty days in the preceding twelve months) may purchase for export any firearm in this sale without a certificate provided that he does not take possession of the firearm in this country.

Please note that it is the client's responsibility to determine the relevant requirements for possession, import and export of firearms in their country of residence prior to bidding.

The inability of a client to export a firearm to their country of residence, or obtain the relevant permit or authority for possession of such firearm in that country, is not a basis for cancellation or rescission of sale.

Please be aware that items classified as Section 5 prohibited firearms may incur additional shipping charges regardless of their classification outside the UK.

Our nominated shippers can assist with exports on receipt of specific instructions. Buyers who wish to use an alternative shipping agent should ensure that the agent is able to obtain an Export Licence for firearms.

PROOF AND CONDITION OF FIREARMS

All measurements are approximate. Comment in this catalogue on the condition of lots is in accordance with the Conditions of Sale, but as regards firearms such comment is restricted, in general, to exceptional condition, those defects that might affect the immediate safety of a firearm in normal use and the status of proof. An intending buyer unable to make technical examinations and assessments is recommended to seek advice from a gunsmith.

Firearms sold with a Certificate of Unprovability or Proof Exemption have been examined by a Proof House but not subsequently proved. These firearms are being sold as items of interest or curiosity and are not to be considered as safe to use.

Stripping is not undertaken and it is recommended that any firearm is stripped and cleaned, and that the firing and safety mechanisms are checked by a qualified gunsmith, before use.

Where Christie's has been able to confirm a firearm's original specification and date of manufacture by checking the manufacturer's original records, this fact will be included in the lot description. In all other cases, buyers should assume that such verification has not been possible.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold 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

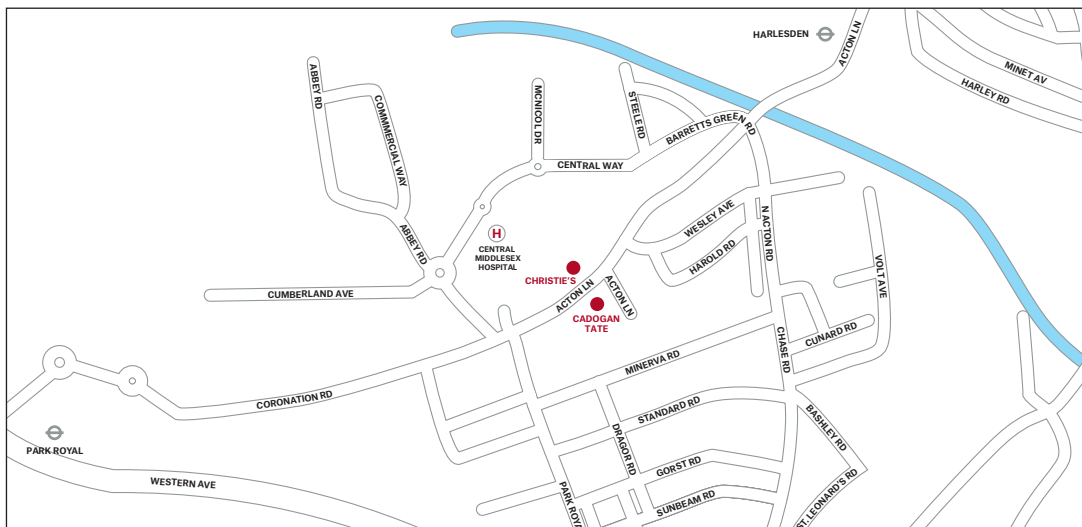
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London NW10 7NQ

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.





EUROPEAN FURNITURE & WORKS OF ART

London, King Street, 4 July 2017

VIEWING

1-3 July 2017
8 King Street
London SW1Y 6QT

CONTACT

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Property from the Collection of
the Late Jane, Lady Abdy
AN EMPIRE SEVRES (HARD PASTE)
ORMOLU-MOUNTED 'FOND ECAILLE'
GROUND OVIFORM VASE (VASE
'CLODION'), CIRCA 1815
30 in. (76.2 cm.) high overall
£30,000-50,000

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