

INTERIORS

INCLUDING TRAVEL POSTERS

SOUTH KENSINGTON • WEDNESDAY 24 MAY 2017



CHRISTIE'S

F. Gardner.

Passenger to - Torbay

Passenger to - Penzance

Passenger to - Newquay

LUCKY DOGS!

NEWQUAY
ST IVES
HELETON
PLYMOUTH
PLYMOUTH
SALCOMBE
TAVISTOCK
DARLINGTON
DAWLESE
TRENOWORTH

EXPLANATIONS
 G.W.R. MAIN LINE
 BRANCH LINE
 METER GAUGE

G. W. R. Paddington Station, London, W.2. FELIX J. C. POLE, General Manager.

CHRISTIE'S

85 OLD BROMPTON ROAD LONDON SW7 3LD

IT'S EASY TO BUY AT CHRISTIE'S

1

BROWSING

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

Make the most of your browsing:

DESCRIPTIONS

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

ESTIMATES

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

The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

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

CONDITION REPORTS

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

VIEW THE LOT PERSONALLY

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

SYMBOLS

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

CATALOGUE SUBSCRIPTIONS

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

2

BIDDING

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

IN THE SALEROOM

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

CHRISTIE'S LIVE

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

TELEPHONE BIDDING

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

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

WRITTEN BIDS

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

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

3

PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered.

If you need to come back a few days later to pick something up bear in mind that all purchased items marked with a square ■ are removed to an offsite warehouse and storage charges can apply.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first £100,000 of the hammer price plus 20% of the excess of the hammer price above £100,000 up to and including £2,000,000 plus 12% of any amount in excess of £2,000,000) together with any additional applicable charges such as VAT. There is further information at the back of this catalogue.

If you still have any questions please call our Post-Sale Services Department on +44 (0)20 7752 3200.

STORAGE

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

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

SHIPPING AND DELIVERY

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

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

FRONT COVER:

Lots 59, 85 & 137

BACK COVER:

Lot 398

INTERIORS

SOUTH KENSINGTON · 24 MAY 2017

SPECIALISTS



Pippa Green
Head of Sale,
Objects



Alasdair Young
Sale Coordinator



Mark Henry Lampé
Carpets & Rugs



Fiona Baker
20th Century
Decorative Art & Design



Anna Evans
Objects



Simon Green
Furniture



Mark Stephen
Works of Art



Matilda Burn
European Ceramics
& Glass



Victoria Drummond
Silver

Nicolette Tomkinson
Consultant, Posters

Sophie Churcher
Consultant, Posters

AUCTION

Wednesday 24 May 2017
at 10.00 am Lots 1-430
85 Old Brompton Road
London SW7 3LD

VIEWING

Thursday	18 May	9.00 am - 5.00 pm
Friday	19 May	9.00 am - 5.00 pm
Saturday	20 May	11.00 am - 5.00 pm
Sunday	21 May	11.00 am - 5.00 pm
Monday	22 May	9.00 am - 7.30 pm
Tuesday	23 May	9.00 am - 5.00 pm
Wednesday	24 May	9.00 am - 10.00 am (Limited view)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
INT-14407

CONDITIONS OF SALE

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

SALE ENQUIRIES

Alasdair Young
Tel: +44 (0)20 7389 2837
Email: alyoung@christies.com

STORAGE

Please note that all items marked with a square ■ in the catalogue will be removed to Cadogan Tate Ltd. at the close of business on the day of the sale.

You will then receive 30 days free storage, and after that storage charges apply.

POST-SALE SERVICES

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

BIDS OFFICE

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

THINKING OF SELLING?

interiors@christies.com

AUCTION RESULTS

www.christies.com

View catalogues and leave bids online
at christies.com

LOTS CONTAINING IVORY

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

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

These auctions feature

CHRISTIE'S  LIVE

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



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

CHRISTIE'S



1



1



2

1
A PAIR OF DUTCH OAK PANELS
 17TH CENTURY

Depicting a traveller being attacked by a lion and the Good Samaritan
 13 x 12¾ in. (33 x 32.5 cm.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

2
A GERMAN OR FLEMISH BRASS
DEEP-SIDED ALMS BOWL
 LATE 15TH CENTURY

Centered by a figure believed to represent Flora holding flowers and a banner
 9½ in. (24 cm.) diameter

£1,000-2,000

\$1,300-2,500

€1,200-2,400

3
A CHARLES I CARVED OAK
ARMCHAIR
 EARLY 17TH CENTURY, WEST
 COUNTRY, PROBABLY SOMERSET

Stamped twice with initials WR
 41½ in. (105 cm.) high; 27 in. (69 cm.)
 wide; 18 in. (46 cm.) deep

£2,000-4,000

\$2,600-5,000

€2,400-4,700

For a comparable example, see one
 in the Victoria and Albert Museum,
 M.125-1937.

4
AN ELIZABETHAN OAK FOUR-
PANEL CHEST WITH LEAF AND
ZIG-ZAG PATTERN
 LATE 16TH CENTURY

30 in. (76 cm.) high; 60 in. (152 cm.) wide;
 22½ in. (57 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100



3



4



5

■5
A COMMONWEALTH OAK HALL
CHAIR WITH ARCHED AND
PIERCED STRAP-WORK DETAIL
MID 17TH CENTURY, MANCHESTER

41 in. (105 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,800

LITERATURE:

Tobias Jellinek " Early British chairs and
seats 1500-1700 ", Woodbridge 2009,
page 299, plate 415, described by the
author as 'extremely rare'



6

■6
A CHARLES I OAK CHAIR CARVED
WITH A THISTLE
MID 17TH CENTURY, POSSIBLY
SCOTTISH

39¾ in. (101 cm.) high; seat 16½ in. (42
cm.) high

£800-1,200

\$1,100-1,500
€950-1,400



7

■7
A CHARLES I ARCHITECTURAL OAK
CHAIR
MID 17TH CENTURY

37 in. (94 cm.) high (excluding finials); 20
in. (51 cm.) wide; 13½ in. (33.5 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■8
A CHARLES II OAK FIVE-PANEL
SETTLE
LATE 17TH CENTURY, LANCASHIRE

37 in. (94 cm.) high; 67½ in. (172 cm.)
wide; 19¼ in. (49 cm.) deep

£1,200-1,800

\$1,600-2,300
€1,500-2,100



8



9

■9

A PAIR OF FRENCH WALNUT CHAIRS BEARING THE ARMS OF SIR HENRY DANVERS, EARL OF DANBY EARLY 17TH CENTURY

Each 39 in. (99 cm.) high; 22½ in. (57 cm.) wide; 18 in. (46 cm.) deep (2)

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

Henry Danvers (1573 - 1643) was created (by James I) Baron Danvers of Dauntsey in 1603, Lord President of Munster in 1607, Governor of Guernsey in 1621 and (by Charles I) Earl of Danby in 1626



10

■10

A MATCHED PAIR OF FRENCH WALNUT ARMCHAIRS LATE 17TH CENTURY

The tallest 43½ in. (110.5 cm.) high (2)

£1,000-1,500 \$1,300-1,900
€1,200-1,800

■11

A SWISS WALNUT DRAW-LEAF TABLE

EARLY 17TH CENTURY

32¾ in. (83 cm.) high; 74 in. (188 cm.) with leaves in; 136 in. (346 cm.) fully extended; 29 in. (74 cm.) wide

£3,000-5,000 \$3,800-6,300
€3,600-5,900



11



12

■12
A LARGE FRENCH OAK CUPBOARD
WITH LINFOLD PANELS
LATE 16TH CENTURY

40¾ in. (103.5 cm.) high; 79¼ in. (201.5 cm.) wide; 25 in. (63.5 cm.) deep

£2,000-4,000

\$2,600-5,000
€2,400-4,700



13

13
A FRENCH WALNUT ARMCHAIR
17TH CENTURY

42½ in. (108 cm.) high

£1,500-2,500

\$1,900-3,100
€1,800-2,900



14

■14
A PAIR OF OAK SOLOMONIAN COLUMNS
PROBABLY FLEMISH, LATE 18TH CENTURY

Carved with grape vines and classical capitals on associated stone bases, together with a wood standard lamp
60 in. (153 cm.) high

£1,500-2,500

(3)
\$1,900-3,100
€1,800-2,900



15

■15
A PAIR OF ITALIAN CARVED WALNUT SGABELLO
CHAIRS

LATE 16TH CENTURY

Each 42 in. (107 cm.) high

£2,000-3,000

(2)
\$2,600-3,800
€2,400-3,500



16

■16

**A CHARLES I ARCHITECTURAL OAK WALNUT AND STRAW-WORK THREE-TIER COURT CUP-BOARD
EARLY 17TH CENTURY**

Applied with ebonised split-mouldings, the top drawer inlaid with initials 'RF' and 'BF'

42½ in. (126 cm.) high; 48 in. (122 cm.) wide; 18 in. (46 cm.) deep

£5,000-8,000

\$6,300-10,000

€5,900-9,400

■17

**A CHARLES II OAK CENTRE TABLE WITH SPIRAL-TWIST LEGS
LATE 17TH CENTURY**

29 in. (74 cm.) high; 31½ in. (80 cm.) wide; 23¼ in. (59 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100

18

**A PAIR OF FLEMISH BRASS PRICKET CANDLESTICKS
17TH CENTURY**

Together with a near pair of pricket candlesticks and a single example, 17th Century

22 in. (56 cm.) and smaller (5)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



17



18



19 (detail)



19

■19
A COLLECTION OF EUROPEAN TEXTILE FRAGMENTS AND FURNISHING FABRICS
 17TH / 18TH CENTURY

Including an Italian Bargello silk flame-stitch panel or coverlet, a pair of metal thread orphry panels, various tapestry borders and fragments, a pair of red velvet and applique panels and further textiles

coverlet 105 in. (267 cm.) square

£1,500-2,500

(13)
 \$1,900-3,100
 €1,800-2,900



20

■20
A CHARLES II OAK JOINED STOOL
 LATE 17TH CENTURY

21¼ in. (54 cm.) high; 17½ in. (45 cm.) wide; 11 in. (28 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



21

■21
A CHARLES I OAK UPHOLSTERED STOOL
 MID 17TH CENTURY

20½ in. (52 cm.) high; 16 in. (41 cm.) wide; 13½ in. (34 cm.) deep

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



22

■22
A CHARLES II OAK JOINED STOOL WITH SCROLL FRIEZE
 LATE 17TH CENTURY

18½ in. (47 cm.) high; 19 in. (49 cm.) wide; 11¼ in. (28.5 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



23

■23

A LARGE FRENCH OAK THREE-TIER DISPLAY COURT-CUPBOARD OR 'BUFFET DE PARADE'
16TH CENTURY AND LATER

With portrait medallion door

80 in. (204 cm.) high; 69 in. (175 cm.) wide; 20 in. (51 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,700

PROVENANCE:

Purchased from the Blumka Gallery, New York in the 1980's and by repute from the Figdor Collection



24



25



■24

TWO PAIRS OF ITALO-FLEMISH BRASS PRICKET CANDLESTICKS
18TH CENTURY

16 in. (41 cm.) and 14½ in. (37 cm.) height to top rim (4)

£1,000-2,000

\$1,300-2,500

€1,200-2,400

■25

A PAIR OF LOUIS XIV EBONISED WALNUT AND UPHOLSTERED HIGH-BACK CHAIRS

LATE 17TH / EARLY 18TH CENTURY

Each 45 in. (114.5 cm.) high (2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

■26

A FRENCH CARVED OAK CHEST
EARLY 17TH CENTURY

Depicting Ceres and Demeter, the Greek and Roman Goddess of the harvest, fertility and agriculture

33 in. (84 cm.) high; 50¼ in. (128 cm.)

wide; 25 in. (64 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100



26



27

■27
AN ELIZABETHAN OAK THREE-TIER PANELLED CUPBOARD
 LATE 16TH CENTURY
 75 in. (191 cm.) high; 42½ in. (108 cm.) wide; 22 in. (56 cm.) deep
 £5,000-8,000 \$6,300-10,000
 €5,900-9,400

PROVENANCE:
 By repute Hever Castle, Kent, originally the home of the Boleyn family and more recently of the Astor family from 1903 - 1983



28

■28
A PAIR OF WROUGHT-IRON AND BRASS ANDIRONS
 HISPANO-FLEMISH, 17TH CENTURY
 With ball tops and splayed legs
 38 in. (97 cm.) high (2)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



29

■29
A PAIR OF WILLIAM AND MARY POLYCHROME-DECORATED AND EBONISED HIGH-BACK OPEN ARMCHAIRS
 LATE 17TH / EARLY 18TH CENTURY
 Each 46¾ in. (119 cm.) high (2)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

■30
A LATE ELIZABETHAN OAK CHEST CARVED WITH PORTRAIT MEDALLIONS AND LINENFOLD PANELS
 LATE 16TH CENTURY AND LATER
 The sides and back with linenfold panels
 27½ in. (70 cm.) high; 60 in. (153 cm.) wide; 24½ in. (62 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100



30



31

■31
A JAMES I OAK 'CAQUETEUSE'
ARMCHAIR

EARLY 17TH CENTURY, WEST
COUNTRY

The additional under-arm support
protruding through to the underside of
the seat
41¼ in. (105 cm.) high; 25¾ in. (65.5 cm.)
wide

£2,000-4,000

\$2,600-5,000

€2,400-4,700

LITERATURE:

Victor Chinnery 'Oak Furniture, the
British Tradition', Woodbridge 1979, fig
3.37



33

■32
A CHARLES I OAK HIGH-BACK
ARMCHAIR WITH WALNUT PANEL
SCOTTISH, EARLY 17TH CENTURY

50 in. (127 cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900



32

■33
A CHARLES I OAK ARMCHAIR

EARLY 17TH CENTURY,
WEST COUNTRY, PROBABLY
GLOUCESTERSHIRE

46¼ in. (117.5 cm.) high; 26¼ in. (66.5
cm.) wide

£3,000-5,000

\$3,800-6,300

€3,600-5,900



34

■34
AN UNUSUAL JAMES I WALNUT
AND MARQUETRY RAISED-PANEL
ARMCHAIR

EARLY 17TH CENTURY

44½ in. (113 cm.) high

£2,500-4,000

\$3,200-5,000

€3,000-4,700



■35
A SET OF FOUR DUTCH OAK PANELS DEPICTING THE STORY OF THE PRODIGAL SON
 LATE 17TH CENTURY
 Carved in relief within arches, each with Dutch inscription below, within later painted frames
 20 x 15½ in. (51 x 39.5 cm.) overall (4)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800

■36
A DUTCH OAK SPLIT-LEG GATE-LEG TABLE
 LATE 17TH / EARLY 18TH CENTURY
 29 in. (74 cm.) high; 59½ in. (151 cm.) extended; 40 in. (101.5 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



36



37 (part)

■37
THREE FLEMISH TAPESTRY FRAGMENTS
 17TH CENTURY
 Comprising a hunting fragment, a verdure fragment and a classical border fragment
 91 x 24 in. (231 x 61 cm.); 69 x 33 in. (175 x 84 cm.) and 18 x 45 in. (46 x 115 cm.) (3)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800

■38
A DUTCH OAK CHEST CUPBOARD WITH LID
 LATE 17TH CENTURY
 With geometric mouldings carved out of the solid
 48 in. (122 cm.) high; 47 in. (120 cm.) wide; 22 in. (56 cm.) deep
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900



38



■39
A LARGE SPANISH WALNUT AND LINE-INLAID VALUABLES BOX
 EARLY 17TH CENTURY
 13 in. (33 cm.) high; 27¾ in. (71 cm.) wide; 19¼ in. (49 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100



■40
A CHARLES II OAK SLOPE-LID TABLE DESK-BOX CARVED WITH SERPENTS
 LATE 17TH CENTURY
 14½ in. (37 cm.) high; 32 in. (82 cm.) wide; 20 in. (51 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100



■41
A CHARLES II OAK BALL-TURNED CANED CHAIR AND A CHARLES II UPHOLSTERED CHAIR
 LATE 17TH CENTURY
 The first 38 in. (97 cm.) high, excluding finials; The second 40 in. (102 cm.) high (2)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



■42
TWO SIMILAR FRENCH WALNUT UPHOLSTERED CHAIRS WITH SPIRAL-TWIST LEGS
 EARLY 18TH CENTURY
 Together with a French walnut open ladder-back chair (3)
 Each 36 in (92 cm.) high
 £800-1,200 \$1,100-1,500
 €950-1,400

■43
A WILLIAM AND MARY OAK AND EBONISED TABLE WITH NEW MARBLE TOP
 LATE 17TH CENTURY
 28¾ in. (73 cm.) high; 30 in. (76.5 cm.) wide; 19¾ in. (50 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



■44
AN ENGLISH FOLDING SLATTED X-FRAME ARMCHAIR
 MID 19TH CENTURY
 25½ in. (65 cm.) high; 28½ in. (72.5 cm.) wide; 18 in. (46 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800





45

■45
**A CHARLES I OAK ARCHITECTURAL CABINET-ON-
 STAND**

EARLY 17TH CENTURY, LAUDIAN STYLE

The doors enclosing twenty-seven drawers and with distinctive
 cartouches flanked by Ionic pilasters
 60 in. (153 cm.) high; 42 in. (107 cm.) wide; 21 in. (54 cm.) deep

£5,000-8,000

\$6,300-10,000

€5,900-9,400

PROVENANCE:

Purchased from Ronald Lee, London in the 1980's

LITERATURE:

Victor Chinnery, *Oak Furniture, The British Tradition*,
 Woodbridge, 1979, fig. 4.41 (full page) and 4.41a.

Chinnery states that this cabinet is the best example of
 'Laudian' furniture now extant. It is almost identical to a
 cabinet in cedar at Arbury Hall, Warwickshire which was made
 for William Laud when Bishop of London. Whilst Archbishop
 of Canterbury (1633-40) Laud commissioned various items for
 Lambeth Palace and his college, St John's Oxford. The framed
 cartouche is the most distinctive element of the designs. Laud
 was executed in 1645.

■46
**A CHARLES I OAK AND UPHOLSTERED TALL STOOL
 WITH REMOVABLE SEAT**

MID 17TH CENTURY

27 in. (69 cm.) high; 17½ in. (44 cm.) wide; 12 in. (31 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100



46



47



47
**A FRENCH OIL ON BOARD
 OF A RIVER LANDSCAPE
 WITH TRAVELLERS**

CIRCA 1700

in later frame, and an oil
 on board of Saint Jerome,
 probably Italian, 17th Century,
 in later frame

10 x 15½ in. (26 x 39.5 cm.) and
 7 x 5½ in. (8 x 14 in.) (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

49
**A JAMES I ELM GOUGE-
 CARVED PLANK CHEST**
 EARLY 17TH CENTURY

24½ in. (62 cm.) high; 38½ in.
 (98 cm.) wide; 16 in. (41 cm.)
 deep

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

50
**A COLLECTION OF THREE
 FRENCH IRON LOCKS**
 16TH CENTURY

Two with swivel straps to
 reveal the key-holes, now
 mounted on velvet boards
 largest 7¾ in. (19.5 cm.) high
 (3)

48
**A CHARLES I OAK LOW
 TABLE**

EARLY 17TH CENTURY

16½ in. (42 cm.) high; 16½ in.
 (42 cm.) x 18¼ in. (46 cm.)

£1,200-1,800 \$1,600-2,300
 €1,500-2,100

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



48



49



50



51

■51
A CHARLES II SILVERED
MIRROR CARVED WITH
CHERUBS AND CROWNS
LATE 17TH CENTURY

32 in. (82 cm.) high; 25 in. (64
cm.) wide

£2,000-3,000 \$2,600-3,800
€2,400-3,500



53

53
A FRENCH OR ENGLISH
PAINTED PANEL OF A
DONOR AND THREE
SAINTS

PROBABLY 15TH CENTURY

*Restorations, and an icon
of the mother and child,
Greco-Italian, restored and
overpainting*

14 x 11 in. (36 x 28 cm.) and
14¾ x 12½ in. (37.5 x 32 cm.) (2)

£800-1,200 \$1,100-1,500
€950-1,400



■52
AN UNUSUAL CHARLES
I WALNUT, OAK AND
FLORAL MARQUETRY
ARMCHAIR

EARLY 17TH CENTURY

The top-rail carved with a
'Green Man'
45½ in. (115.5 cm.) high; 28¼
in. (72 cm.) wide

£3,000-5,000 \$3,800-6,300
€3,600-5,900

■54
A PAIR OF WILLIAM AND
MARY OAK AND LEATHER-
UPHOLSTERED HALL
CHAIRS

LATE 17TH CENTURY

Each 45 in. (114 cm.) high (2)

£1,200-1,800 \$1,600-2,300
€1,500-2,100



52



54





55



58

■55
A DUTCH OAK CHEST OF DRAWERS WITH HINGED TOP

MID 17TH CENTURY

36½ in. (93 cm.) high; 45½ in. (116 cm.) wide; 21¼ in. (54 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900

■56
A PAIR OF FRENCH ALABASTER BUSTS
 MID-16TH CENTURY

Probably from a memorial, the male figure with the inscription 'DOVI X QVI NE TOVCHE'

11½ in. (29 cm.) and 11 in. (28 cm.) high (2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

The Collection of Professor Luigi Grassi, New York, 1927. 'The Notable Art Collection belonging to the Estate of the late Joseph Brummer,' Sotheby's, New York, 20-23 April 1949, lot 362.

■57
A FRENCH WALNUT OCTAGONAL TABLE
 EARLY 17TH CENTURY, TOP AND BASE ASSOCIATED

Together with a French walnut bench, also 17th century
 29½ in. (75 cm.) high; 49 in. (125 cm.) x 48 in. (122 cm.);
 Bench 18 in. (46 cm.) high; 51 in. (130 cm.) long; 5½ in. (14 cm.) deep (2)

£2,000-4,000

\$2,600-5,000

€2,400-4,700

■58
A LARGE EARTHENWARE THREE-HANDLED JUG, A STAFFORDSHIRE SLIPWARE DISH AND A NORTHERN EUROPEAN INCISED POTTERY CHARGER

18TH CENTURY AND LATER

The jug - 13 in. (32.5 cm.) high

The charger - 19¼ in. (49 cm.) diameter

The slipware dish - 14½ in. (37 cm.) diameter (3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



56



57



59

59
A GERMAN CARVED WOOD AND POLYCHROME
FIGURE OF ST. ANTHONY
 16TH / 17TH CENTURY

His symbol of a pig at his feet, and an Italian polychrome figure of Christ, 16th Century
 21 in. (53 cm.) high and 9½ in. (24 cm.) high, both set on velvet covered stands (2)

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



60

60
A GROUP OF SPANISH AND ITALIAN MAIOLICA
 17TH CENTURY AND LATER

Comprising: a large Spanish maiolica portrait basin, a fluted basin, probably Deruta, an Hispano-Moresque dish and a group of salts
 21½ in. (55 cm.) diameter

£1,000-2,000 \$1,300-2,500
 €1,200-2,400



61

61
A GOTHIC OPEN HANGING SHELF WITH PIERCED
ROUNDELS
 PARTS 16TH CENTURY AND ADAPTED

35 in. (89 cm.) high; 47 in. (120 cm.) wide; 12½ in. (32 cm.) deep

£1,200-1,800 \$1,600-2,300
 €1,500-2,100



62

62
A FRENCH CARVED OAK CHEST, DEPICTING
JUDITH AND HOLOFERNES
 LATE 16TH / EARLY 17TH CENTURY

Bearded terms to the corners
 32 in. (82 cm.) high; 51½ in. (131 cm.) wide; 21½ in. (55 cm.) deep

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

The beautiful widow Judith enters the tent of the Assyrian General Holofernes and decapitates him before he can set out to destroy her home town of Bethulia



63

■63
A PAIR OF CHARLES I OAK CHAIRS WITH TRIPLE ARCADING
 MID 17TH CENTURY, SOUTH YORKSHIRE / DERBYSHIRE
 Each stamped twice 'E.J.HALL'
 Each 40 in. (102 cm.) high including finials (2)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

A similar chair is illustrated in Victor Chinnery, *Oak Furniture, The British Tradition*, Woodbridge, 1979, fig. 3.137.



■64
A PAIR OF CHARLES II OAK OPEN-BACK HALL CHAIRS CARVED WITH STRAPWORK AND GUILLOCHE
 MID 17TH CENTURY
 Each 44½ in. (113 cm.) high (2)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

PROVENANCE:
 The Contents of Littlecote House, Hungerford, Sotheby's 20 - 22 November 1985, Lot 770



64

■65
A LATE ELIZABETHAN OR JAMES I OAK ARCADED FOUR-PANEL CHEST WITH REPEATING LEAF PATTERN
 LATE 16TH / EARLY 17TH CENTURY, WEST COUNTRY, PROBABLY DORSET
 30¾ in. (78 cm.) high; 59 in. (150 cm.) wide; 23¾ in. (60.5 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

PROVENANCE:
 Purchased from Robert Kime in the 1980's



■66
A PAIR OF SPANISH OR ITALIAN GILTWOOD PEDESTAL COLUMNS
 PROBABLY EARLY 17TH CENTURY, THE BASES 19TH CENTURY
 With classical capitals and fluted stems supported by angel masks on played bases 52 in. (132 cm.) (2)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

PROVENANCE:
 Purchased in the 1980's from the Blumka Gallery, New York and by repute from the Figdor Collection.



65



66

■67

A CHARLES II 'DURHAM' CARVED OAK ARMCHAIR LATE 17TH CENTURY

With the distinctive crest of triple semi-circles separated by sharp points, the left leg stamped 'ED' 44 in. (112 cm.) high; 24 in. (61 cm.) wide; 21 in. (54 cm.) deep
 £5,000-8,000 \$6,300-10,000
 €5,900-9,400

LITERATURE:

Tobias Jellinek, *Early British Chairs And Seats 1500-1700*, Woodbridge, 2009, p. 179.

The present chair is illustrated Jellinek's section on Durham armchairs. To date there are twelve such chairs recorded, including this example, all with the characteristic crest but variations in the carved detail. This chair shares the same carved scroll-work detail as an example in Ripon Cathedral Chapter House.



68

■68

AN ELIZABETHAN OAK UPHOLSTERED CHAIR IN LATER GENOESE SILK VELVET

LATE 16TH CENTURY
 With fluted legs 34 in. (86 cm.) high; 22 in. (56 cm.) wide; Seat 16½ in. (42 cm.) high
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

LITERATURE:

Tobias Jellinek, *Early British Chairs and Seats*, Woodbridge, 2009, p. 316, pl. 442.

■69

A SMALL CHARLES I CARVED OAK THREE-PANEL CHEST

MID-17TH CENTURY
 20¾ in. (52.5 cm.) high; 37¼ in. (94.5 cm.) wide; 19 in. (48 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



67



69



70

■70
A FRENCH BEECHWOOD X-FRAME
UPHOLSTERED ARMCHAIR
LATE 17TH / EARLY 18TH CENTURY
36½ in. (93 cm.) high; 24¾ in. (63 cm.)
wide
£800-1,200 \$1,100-1,500
€950-1,400



73

■71
A WILLIAM AND MARY OAK BOX-
STOOL
LATE 17TH CENTURY
21 in. (53 cm.) high; 18 in. (46 cm.) wide;
16 in. (41 cm.) deep
£800-1,200 \$1,100-1,500
€950-1,400



71

■72
A CHARLES II OAK JOINED STOOL
LATE 17TH CENTURY
21, 12 in. (55 cm.) high; 18 in. (46 cm.)
wide; 10¼ in. (26 cm.) deep
£1,200-1,800 \$1,600-2,300
€1,500-2,100



74

■73
A FRENCH CARVED WALNUT
FOLDING X-FRAME ARMCHAIR
MID 19TH CENTURY
32½ in. (83 cm.) high; 26 in. (66 cm.)
wide; 14 in. (36 cm.) deep
£1,200-1,800 \$1,600-2,300
€1,500-2,100



72

■74
A WILLIAM AND MARY OAK THREE-
DRAWER CHEST WITH LEAF-
CARVED FRIEZE
LATE 17TH CENTURY
33 in. (84 cm.) high; 33 in. (84 cm.) wide;
22 in. (56 cm.) deep
£1,200-1,800 \$1,600-2,300
€1,500-2,100



75

■75
A NORTH EUROPEAN OAK
PLATFORM-BASE GATE-LEG TABLE
LATE 17TH CENTURY
28½ in. (72.5 cm.) high; 50 in. (127 cm.)
wide extended; 39¼ in. (99.5 cm.) wide
£1,000-1,500 \$1,300-1,900
€1,200-1,800



76 (part)

■76
A PAIR OF OAK LION-FINIAL BENCH-ENDS
 PROBABLY FRENCH, EARLY 16TH CENTURY

And a pair of oak mounts carved with grotesque harpy caryatids and foliage, 16th Century; a parchemin panel and a tracery long panel, both early 16th Century
 23½ in. (60 cm.) and 20½ in. (52 cm.) high (6)
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900



77

77
A GERMAN BRASS ALMS DISH
 16TH CENTURY

The raised boss decorated with a mask within a band of foliage
 19 in. (49 cm.) diameter
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



78

■78
A JAMES I OAK PANELLED CHEST
 EARLY 17TH CENTURY

Carved with unusually striking large rosettes
 27½ in. (70 cm.) high; 52½ in. (134 cm.) wide; 26 in. (66 cm.) deep
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900

79
A CHARLES I OAK CHIP-CARVED BOX
 DATED 1645

With dedication inscription
 8¼ in. (21 cm.) high; 18 in. (46 cm.) wide; 13 in. (33 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



79



80

■80

A LATE GEORGE III PANELLLED OAK PRESS CUPBOARD
LATE 18TH / EARLY 19TH CENTURY

74 in. (188 cm.) high; 56½ in. (144 cm.) wide; 21¼ in. (54 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■81

A GEORGE III ELM DESK WITH GEORGE III WALNUT AND ELM DESK CHAIR

LATE 18TH CENTURY

The desk 32 in. (81.5 cm.) high; 37½ in. (95 cm.) wide; 22¼ in. (56.5 cm.) deep

The chair 30½ in. (77.5 cm.) high; 29 in. (73.5 cm.) wide (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



81

82

A MALINES ALABASTER AND WOOD CASKET
FLEMISH, 17TH CENTURY

With secret drawers revealed by lifting each side, and a French tooled leather casket, 17th Century, with iron mounts 7 in. (18 cm.) high; 12¼ in. (31 cm.) wide and 9½ in. (24 cm.) wide

(2)

£2,000-3,000

\$2,600-3,800
€2,400-3,500



82



■83

A SMALL WILLIAM AND MARY OAK GATE-LEG TABLE
LATE 17TH CENTURY

23½ in. (60 cm.) high; 28½ in. (72 cm.) extended; 25½ in. (65 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,800



83

■84

AN ELIZABETHAN OAK JOINED STOOL WITH LATER TOP
LATE 16TH CENTURY

22¼ in. (56.5 cm.) high; 18½ in. (47 cm.) wide; 11 in. (28 cm.) deep

£2,000-3,000

\$2,600-3,800
€2,400-3,500



84

85

A GERMAN OR FLEMISH BRASS ALMS DISH
LATE 16TH CENTURY

The boss decorated with the two spies from the land of Canaan
22½ in. (57.5 cm.) diameter

£1,000-1,500

\$1,300-1,900
€1,200-1,800

For comparable examples in the Victoria and Albert Museum, see M.124-1937 and M.136-1937

■86

A SMALL EARLY ELIZABETHAN OAK PLANK CHEST
CARVED WITH CELTIC MOTIFS
MID 16TH CENTURY

15¼ in. (39 cm.) high; 36 in. (92 cm.) wide; 15½ in. (39.5 cm.) deep

£1,500-2,500

\$1,900-3,100
€1,800-2,900



85



86



87

VARIOUS PROPERTIES

■87
A FLEMISH VERDURE TAPESTRY WITH LAKE AND BUILDINGS IN THE DISTANCE

LATE 17TH CENTURY

99 in. (252 cm.) high; 87 in. (222 cm.) wide

£4,000-6,000 \$5,100-7,500
 €4,800-7,100

■88
A COLLECTION OF VICTORIAN COPPER SECOND HALF 19TH CENTURY

Comprising a near-set of six graduated saucepans, five with covers, on an iron stand, a bain marie with eight lidded pans, and further copper some on a second iron stand taller stand 49 in. (125 cm.) high (44)

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



88



89

■89
A PAIR OF FLORENTINE PAINTED PANELS OF ANGELS

AFTER FRA ANGELICO, CIRCA 1860

In arched giltwood frames 25½ in. (65 cm.) high (2)

£1,200-1,800 \$1,600-2,300
 €1,500-2,100

■90
A FRENCH MYTHOLOGICAL TAPESTRY DEPICTING TELEMACHUS

EARLY 18TH CENTURY

80 in (2014 cm.) high; 105 in. (267 cm.) wide

£2,500-3,500 \$3,200-4,400
 €3,000-4,100

Telemachus is the son of Odysseus and Penelope and a central character in Homer's *Odyssey*



90



91

■91
 A GEORGE II WALNUT, FEATHER-
 BANDED AND LINE-INLAID FIVE-
 DRAWER CHEST
 EARLY 18TH CENTURY

37 in. (94 cm.) high; 37 in. (94 cm.) wide;
 19¼ in. (49 cm.) deep

£1,200-1,800 \$1,600-2,300
 €1,500-2,100

■92
 A GEORGE III GILTWOOD PIERCED-
 SURROUND MIRROR
 LATE 18TH CENTURY

43¼ in. (110 cm.) high; 23½ in. (60 cm.)
 wide

£2,000-4,000 \$2,600-5,000
 €2,400-4,700



92

■93
 TWELVE HAND-COLOURED
 ENGRAVINGS OF PARROTS
 ELEVEN FROM GEORGE EDWARDS'
 (1694-1773) 'NATURAL HISTORY OF
 UNCOMMON BIRDS'; CIRCA 1750
 AND ONE FROM JOHANN MICHAEL
 SELIGMANN (1720-1762), AFTER
 GEORGE EDWARDS, CIRCA 1770

Recently mounted in decalcomania
 frames
 16¼ x 13¼ in. (41.5 x 33.5 cm.) overall (12)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



93 (part)

■94
 A GEORGE II FIGURED WALNUT
 AND FEATHER-BANDED TALLBOY
 WITH SLIDE
 EARLY 18TH CENTURY

71 in. (181 cm.) high; 43 in. (110 cm.) wide;
 22½ in. (57 cm.) deep
 £2,500-3,500 \$3,200-4,400
 €3,000-4,100



94



95

■95
**A LARGE FLEMISH VERDURE
 TAPESTRY**

LATE 17TH CENTURY

Depicting a dog chasing a hare, buildings
 in the distance

£5,000-8,000

\$6,300-10,000

€5,900-9,400

■96
**FOUR SECTIONS OF ELIZABETHAN
 LINEN FOLD PANELLING**

MID-16TH CENTURY

Now framed, the two right hand panels
 hinged as a door

66 in. (168 cm.) high; 28 in. (96 cm.) wide

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROVENANCE:

The Clive Sherwood Collection,
 Sotheby's 22 May 2002, lot 270.
 Christie's, South Kensington, 24 March
 2009, lot 415.



96



97 (part)

■97
TWO SIMILAR ENGLISH CARVED OAK FIGURAL TERMS
 EARLY 17TH CENTURY

Together with two 'Romaine' relief carved oak portrait panels, English,
 16th Century; an English foliate carved panel, mid-17th century;
 French oak carved panel, 16th Century, carved with tracery and initials
 'I.I.P.'; together with an ebonised relief carved term
 25½ in. (65 cm.) high; the tallest term (7)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

PROVENANCE:

The two figural terms acquired from Celia Jennings



98

■98
A FRENCH AUBUSSON
HISTORICAL TAPESTRY
DEPICTING THE
STORY OF JUDITH AND
HOLOFERNES
EARLY 17TH CENTURY

113 in. (287 cm.) high; 93 in.
(236 cm.) wide

£3,000-5,000 \$3,800-6,300
€3,600-5,900

■*99
A MARBLE CORBEL MASK
PROBABLY FRENCH, IN
EARLY MEDIEVAL STYLE

12 in. (30.5 cm.) high; 10½ in.
(27 cm.) wide, on later stand

£1,000-2,000 \$1,300-2,500
€1,200-2,400



99

■100
A FRENCH OAK FOUR-
PANEL GOthic CHEST-
FRONT
MID-16TH CENTURY

With Gothic tracery panels
flanked by wide stiles
30 in. (76 cm.) high; 61½ in.
(156 cm.) wide

£800-1,200 \$1,100-1,500
€950-1,400

PROVENANCE:
Christie's, South Kensington,
25th June 2013, lot 520.

■101
A PAIR OF PAINTED WOOD
SATYRS
PROBABLY ITALIAN, 20TH
CENTURY

Of Baroque style
30 in. (76 cm.) high (2)
£1,000-1,500 \$1,300-1,900
€1,200-1,800



100



101

MAGIC OF THE ORIENT: A COLLECTION OF CHINESE, PERSIAN AND TURKISH RUGS AND CARPETS THROUGHOUT THE SALE.



102

■102

A FINE LARGE PEKING CARPET

NORTH CHINA, MID 19TH CENTURY

approx: 19ft.5in. x 13ft2in.(590cm. x 401cm.)

£15,000-20,000

\$19,000-25,000

€18,000-24,000

■103

A KHOTAN CARPET

EAST TURKESTAN, CIRCA 1920

approx: 11ft.8in. x 6ft.5in.(354cm. x 196cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



103



104

■104

A BRUSSELS HISTORICAL TAPESTRY FRAGMENT

LATE 17TH CENTURY

133 in. (339 cm.) high; 88 in. (223 cm.) wide

£2,000-4,000

\$2,600-5,000

€2,400-4,600



105

■105
A CHINESE CARPET
 CIRCA 1900

approx: 11ft.9in. x 8ft.11in. (357cm. x 271cm.)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900

■106
**A LONG NORTH WEST
 PERSIAN RUNNER**
 MID 20TH CENTURY

approx: 25ft.10in. x 2ft.9in.
 (787cm. x 84cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■107
A HERMES TABLE-SERVICE
 MODERN, BLUE PRINTED
 FACTORY MARKS AND
 SCRIPT PATTERN 'LE JARDIN
 DES PAPILLONS'

The salad-bowls - 9½ in. (23.3
 cm.) diameter

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



106



107



108

108
A GERMAN IRON ARMADA CHEST
 LATE 17TH CENTURY

With later paint decoration, the lock shooting bolts with a painted sheet iron lock plate
 21½ in. (55 cm.) high; 31 in. (79 cm.) wide; 19½ in. (50 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,700



109
AN ENGLISH RAISED-WORK SILK EMBROIDERED
CUSHION-COVER OR PANEL OF THE JUDGEMENT
OF SOLOMON
 CIRCA 1680

The silk satin ground embroidered with coloured silks, including coral (*corallium rubrum*) buttons, in raised and padded work, the border with metal thread
 9½ x 13½ in. (24 x 34.5 cm.) within glazed frame

£1,500-2,500

\$1,900-3,100

€1,800-2,900

This lot will be subject to USA Fish and Wildlife regulations if it is to be imported into the USA.



110

110
A VENETIAN BRONZE DOOR-
KNOCKER OF VENUS

LATE 19TH CENTURY, IN RENAISSANCE STYLE

15 in. (38 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800



111

***111**
A CARVED WOOD FIGURE OF
CHRIST AT THE COLUMN

SPANISH, LATE 16TH OR EARLY 17TH CENTURY

15¼ in. (38.1 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500



112

112
A PAIR OF PAINTED WOOD FIGURES
OF SAINTS MATTHEW AND LUKE
 PROBABLY SPANISH, 18TH CENTURY

21 in. (53.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

(2)



113



115



114



116

■ 113
A CHARLES II CARVED
OAK AND DOG-TOOTH
INLAID PRESS CUPBOARD
DATED 1682

LATE 17TH CENTURY,
YORKSHIRE

65½ in. (166 cm.) high; 62 in.
(158 cm.) wide; 26 in. (66 cm.)
deep

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

■ 114
A CHARLES II OAK TWO-
DRAWER GALLERIED
GEOMETRIC DRESSER
LATE 17TH CENTURY

37¾ in. (96 cm.) high; 59 in. (150
cm.) wide; 22 in. (56 cm.) deep

£2,500-3,500 \$3,200-4,400
€3,000-4,100

PROVENANCE:

'Selected Pieces From The
Cold Overton Hall Collection',
Sotheby's, London 10 October
1986, Lot 87 and subsequently
purchased from Barling of
Mount Street, London.

■ 115
A CHARLES II WALNUT
FOUR-DRAWER CHEST
WITH GEOMETRIC
MOULDINGS
LATE 17TH CENTURY

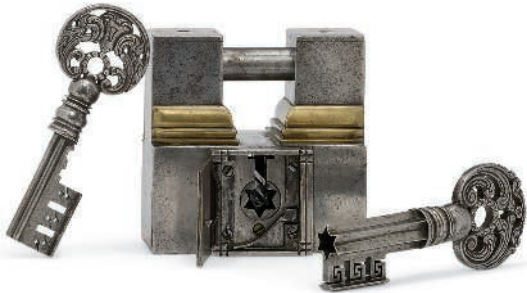
35¼ in. (91 cm.) high; 37 in. (94
cm.) wide; 22 in. (56 cm.) deep

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

■ 116
A WILLIAM AND MARY
FLORAL MARQUETRY AND
WALNUT OYSTER
TABLE
LATE 17TH CENTURY

The top centred with an oval
panel
30¼ in. (77 cm.) high; 37¼ in.
(95 cm.) wide; 26 in. (66 cm.)
deep

£3,000-5,000 \$3,800-6,300
€3,600-5,900



117

PROPERTY OF A LADY (LOTS 117 - 121)

117
A FINE FRENCH STEEL PADLOCK WITH TWO KEYS
 SECOND HALF 17TH CENTURY

The double sided lock with twin flaps with hidden release stamped 'J M' revealing a double-sided lock with star and trefoil shaped key holes
 lock 4 5/8 in. (11.7 cm.) high; keys 5 1/2 in. (14 cm.) long (3)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

Compare with a similar padlock and two keys in the Victoria and Albert Museum No. 263-1900.

118
A GILT-BRASS PADLOCK WITH DETECTOR-DIAL, TWO IRON LOCKS, A HANDLE AND A TOOL
 FRENCH AND GERMAN, 16TH AND 17TH CENTURY

The padlock engraved with a classical figure to front and to the reverse a Cupid pointing at a dial, the etched steel tool with a family shield and an eagle shield, the Gothic lock with a buttress that rotates, a chest lock and a handle padlock 2 1/2 in. (6.5 cm.) (5)

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



118



119

119
A FRENCH PIERCED AND ENGRAVED GILT BRASS CASKET
 MID-18TH CENTURY

Together with a French steel domed casket, probably 18th century

3 3/4 in. (9.5 cm.) high; 4 3/4 in. (12 cm.) wide, the first (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

120
A KOFTGARI DAMASCENED IRON CASKET
 INDIA, 19TH CENTURY

And a Dutch East Indies engraved and pierced brass hand-warmer sphere

5 1/2 in. (14.2 cm.) and 5 in. (13 cm.) diameter (2)

£800-1,200 \$1,100-1,500
 €950-1,400



120



121



122

121
TWO WROUGHT-IRON
DOOR-KNOCKERS
 PROBABLY FRENCH, 17TH
 AND 18TH CENTURY

One formed as a dragon with
 an infant on its back, the other
 with an animal mask, scrolled
 bow and acorn pendant
 dragon 13½ in. (34.5 cm.) long;
 the other 8¾ in. (21 cm.) wide
 on perspex stand (2)

£1,000-2,000 \$1,300-2,500
 €1,200-2,400

VARIOUS PROPERTIES

122
A NUREMBERG BRASS
ALMS DISH
 LATE 16TH CENTURY

With embossed decoration
 and bands of text
 16½ in. (42 cm.) diameter

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



123



124

-123
A NORTH EUROPEAN
SILVER AND
TORTOISESHELL
MOUNTED STEEL KNIFE
AND FORK
 DATED 1717

Cut steel borders to the sides
 inscribed "ANNO 1717 DEN
 17 IULIUS" to the fork and
 owner's initials to the knife
 "SMK", in a cartapesta case
 6¼ in. (16 cm.) long, the fork

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■124
A FLEMISH VERDURE
TAPESTRY DEPICTING
A LARGE BIRD IN THE
FOREGROUND
 LATE 17TH CENTURY

81 in. (206 cm.) high;
 87 in. (221 cm.) wide

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



125



126

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

■ **125**
AN ENGLISH STAINED GLASS PANEL DEPICTING A
MAGUS ON HORSEBACK
 OF MEDIEVAL STYLE, MOSTLY 19TH CENTURY

Composite, including some earlier fragments, in a later wood frame
 27¼ x 32¾ in. (68.6 x 81.3 cm.) overall

£1,500-2,500

\$1,900-3,100
 €1,800-2,900

The figure of the Magus is possibly related to a scene depicting the *Journey of the Magi* in the Second Typological Window, north Quire Aisle of Canterbury Cathedral (no. XV, circa 1180).

VARIOUS PROPERTIES

■ **126**
A SET OF FOUR LIMEWOOD FIGURES OF
APOSTLES

SOUTH GERMAN, CIRCA 1480

In a neo-Gothic parcel-gilt wood frame
 28½ x 41⅞ in. (72.2 x 106.4 cm.), overall

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

■ **127**
A LARGE PAIR OF SOUTH GERMAN OR NORTH
ITALIAN PINE ANGELS
 EARLY 18TH CENTURY

Now on shaped sheet-iron plinths
 angels 52 in. (132 cm.) high; plinths 40 in. (102 cm.) high (2)

£5,000-8,000

\$6,300-10,000
 €5,900-9,400



127





128



130



129



131

■128
A JAMES I CARVED OAK
LIVERY CUPBOARD
EARLY 17TH CENTURY,
NORTH COUNTRY

51 in. (129.5 cm.) high; 48½ in.
(123 cm.) wide; 20½ in. (52 cm.)
deep

£6,000-10,000 \$7,600-13,000
€7,100-12,000

■129
AN ELIZABETHAN OAK
CHEST WITH SINGLE-
PANEL TOP
LATE 16TH CENTURY

28½ in. (73 cm.) high; 46½
in. (118 cm.) wide; 19½ in. (50
cm.) deep

£1,200-1,800 \$1,600-2,300
€1,500-2,100

■130
A CHARLES I OAK
ARMCHAIR WITH
DRAWER UNDER THE
SEAT
MID 17TH CENTURY

40 in. (103 cm.) high; seat 16
in. (42 cm.) high

£800-1,200 \$1,100-1,500
€950-1,400

■131
A LARGE CHARLES II OAK
SPIRAL-LEG GATE-LEG
TABLE
LATE 17TH CENTURY

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

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

A very similar chest is
illustrated in Victor Chinnery,
*Oak Furniture, The British
Tradition*, Woodbridge 1979,
fig 3.372.



132

■132
A PAINTED OAK DUMMY BOARD OF A CHILD
 ENGLISH OR DUTCH, LATE 17TH CENTURY

45 in. (115 cm.) high

£2,500-4,000

\$3,200-5,000

€3,000-4,700

PROVENANCE:

Christie's, South Kensington, 7 July 2015, lot 138.

■133
A CHARLES I OAK CHILD'S HIGH-CHAIR

EARLY 17TH CENTURY, YORKSHIRE

41 in. (104 cm.) high; 15¾ in. (40 cm.)

wide; 13¾ in. (35 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,700

PROVENANCE:

Earl of Perth (invoice dated 1967)



133

■134
SIX AQUATINT AND MEZZOTINT FLOWERS FROM 'THE TEMPLE OF FLORA'

PUBLISHED BY DR ROBERT JOHN THORNTON (1768-1837)

Five inscribed by the publisher with various dates circa 1799-1806

29 x 23¼ in. (74 x 59 cm.) overall (6)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

■135
A DUTCH OR NORTH EUROPEAN VERRE-EGLOMISE MIRROR
 EARLY 18TH CENTURY

The painted pine frame inset with verre-eglomise panels

22½ in. (57 cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900

For related examples, see two *Connoisseur* articles by Sydney Eden, 'Verre Eglomisé (1)' of June 1932, and 'Verre Eglomisé (2)' of September 1933.



134 (part)



135



136

136
TWO SIMILAR ENGLISH RIBBED BRASS TRUMPET-
BASED CANDLESTICKS

CIRCA 1680

With incised concentric bands to mid-drip trays

5 7/8 in. (15 cm.) high

£2,000-3,000

(2)

\$2,600-3,800

€2,400-3,500



138

138
AN ENGLISH BRASS SIX-BRANCH CHANDELIER
OF GEORGE III STYLE, CIRCA 1900

With dove finial and fish pendant

23 in. (59 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500



137

137
A CHARLES II EBONISED THREE-DRAWER CHEST WITH
PAINTED PANELS AND SPLIT MOULDINGS
LATE 17TH CENTURY

35 1/4 in. (89.5 cm.) high; 38 in. (97 cm.) wide; 22 1/2 in. (57 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,400-3,500



139

139
A CHARLES II OAK JOINED STOOL WITH LUNETTE-
CARVED FRIEZES
LATE 17TH CENTURY

21 1/4 in. (55.5 cm.) high; 18 1/2 in. (47 cm.) wide; 10 1/2 in. (27 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,500-2,100



140

140
A CHARLES II SILVER PORRINGER
 LONDON, 1665, MAKER'S MARK H

The sides chasé with a stag and hound, with scroll handles with mask finials, *marked near rim*
 4¾ in. (11.5 cm.) high
 12 oz. 4 dwt. (380 gr.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



141

141
A CHARLES II SILVER PORRINGER

LONDON, 1683, MAKER'S MARK POSSIBLY ALEXANDER ROODE

Circular, with twin scrolling handles, the body chasé with chinoiserie birds and fruiting plants, the base with initials AW, *marked underneath*
 3½ in. (8 cm.) high
 7 oz. 5 dwt. (226 gr.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



142

142
A JAMES II SILVER BEAKER

LONDON, 1683, MAKER'S MARK AR

With everted rim chasé with a band of daffodils and flowerheads, the base later engraved 'E L Pope to J S D Garrett nee Pope Exeter' and with pinprick engraving to the rim reading 'DFH 1684', *marked underneath*
 3½ in. (9 cm.) high
 2 oz. 16 dwt. (93 gr.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



143

143
A GEORGE III SILVER ENTREE-DISH AND COVER

MAKER'S MARK IH, POSSIBLY JOHN HOULE, LONDON, 1818

With detachable domed cover and foliage ring handle, engraved twice with a coat-of-arms, the dish twice with a crest, *marked underneath, inside cover and to handle*
 11½ in. (29 cm.) diam.
 66 oz. 2 dwt. (2,056 gr.)

The arms and crest are those of Maconochie, almost certainly for Alexander Maconochie (1777-1801) of Meadowbank, lawyer and politician.

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



144

144

A JAMES II SILVER PORRINGER

LONDON, 1686, MAKER'S MARK EG

The lower part chased with acanthus foliage and engraved with initials MC above AW, with twin scroll handles, *marked underneath*
3½ in. (9 cm.) high
4 oz. 18 dwt. (153 gr.)

£1,500-2,500

\$1,900-3,100
€1,800-2,900



145

147

A PAIR OF EDWARD VII SILVER CUP AND COVERS

MARK OF R & S GARRARD & CO., LONDON, 1909

In Renaissance style, with lobed bodies and gilded interiors, inscribed inside cover with 'BRIGR GENLW.R. BIRDWOOD CIE D.S.O., A.D.C. FROM HIS GRATEFUL FRIEND GENERAL VISCOUNT KITCHENER, SOUTH AMERICA - INDIA OCTR 1900 - SRPTR 1909', *marked inside cover and near rim*
11 in (28 cm.) high
48 oz. 4 dwt. (1500 gr.) (2)

£1,200-1,800

\$1,600-2,300
€1,500-2,100



146

145

A WILLIAM III SILVER PORRINGER

MAKER'S MARK DE(?), POSSIBLY FOR SAMUEL DELL, LONDON, 1701

Partly fluted, with oval cartouche engraved with initials TE beneath T, with twin scrolling handles, *marked below rim*
4 in. (10 cm.) high
8 oz. 7 dwt. (260 gr.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

146

A GEORGE V SILVER TANKARD

MARKS OF GARRARD AND CO LTD., LONDON, 1926

Plain with personal engraving to the body and armorial to the cover, with scroll handle and scrolling thumbpiece, *marked near rim and on cover sleeve*
6½ in. (16.5 cm.) high
40 oz. 4 dwt. (1,251 gr.)

Personal inscription reads 'Presented to Field Marshal Lord Birdwood of Anzac and Lady Birdwood on the occasion of their Golden Wedding by the Past and Present Officers of the XII Royal Lancers 5th April 1894 - 1944'.

£800-1,200

\$1,100-1,500
€950-1,400



147



148

James Haughton Langston (1797-1863) was the son of John Langston of Sarsden House, Oxfordshire. He was educated at Eton College and Christ Church, Oxford. In 1812, while he was still at school, he succeeded his father and inherited the Sarsden estate. He came of age in 1818, taking possession of a handsome inheritance (his father's personal estate had been sworn under £250,000 after his death), and ordering himself a silver dinner-service. He married Hon. Julia Moreton, the daughter of Thomas Reynolds Moreton, 4th Baron Ducie and they had one daughter, Julia.

VARIOUS PROPERTIES

***148**

SILVER FROM THE LANGSTON DINNER-SERVICE

A GEORGE III SILVER PART DINNER-SERVICE

MOSTLY MARK OF THOMAS ROBINS, LONDON, 1817

Each piece with shell, foliate and gadroon borders, variously engraved with coat-of-arms, comprising:
 an entree-dish and cover
 a sauce-tureen and cover
 two salt-cellars
 a wine-coaster
 a meat-dish with an Old-Sheffield Plate
 meat-dish cover
 a vegetable dish with an Old-Sheffield Plate dish-cover
 a waiter
 a butter-dish and cover
 a part dessert service, King's Pattern, comprising: five dessert forks, four dessert spoons, five dessert knives and two serving spoons

The meat-dish, 17 1/2 in. (44.5 cm.) long weighable silver 314 oz. (9,767 gr.)

The arms are James Langston (1797-1863), Sarsden, Oxford. (28)

£5,000-7,000 \$6,300-8,800
 €5,900-8,200

PROVENANCE:

James Haughton Langston (1797-1863) of Sarsden, co. Oxford.



149

149

A PAIR OF GEORGE III AND PAIR OF A GEORGE V SILVER CANDLESTICKS

MARK OF WILLIAM CAFE, LONDON, 1765 AND 1765, THE LATER PAIR MARK OF TESSIERS LTD., LONDON, 1931

Each on shaped square gadrooned base, spiral-fluted stems with shell chasing and detachable nozzles, *marked underneath and to nozzles*

10 1/2 in. (27 cm.) high
 90 oz. 7 dwt. (2,810 gr.) (4)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

150

A VICTORIAN SILVER INKSTAND

MARK OF JOHN BODMAN CARRINGTON, LONDON, 1893

A pair of baluster inkwells with shaped square hinged covers and glass liners, on a shaped rectangular tray with reeded border and four scroll feet, centrally engraved with monogram, *marked underneath tray, to side of inkwells and covers*
 10 1/2 in. (27 cm.) wide
 29 oz. 3 dwt. (907 gr.)

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



150



151

151

A VICTORIAN SILVER EGG-CRUIET

MARK OF ROBERT HENNELL II, LONDON, 1860

Six egg cups with basket-weave design and gilt interiors, within a similarly designed oval basket with twisting handle, *marked to the side of cups and basket and to the screws and nuts underneath*

The basket 9½ in. (23 cm.) wide

32 oz. 2 dwt. (999 gr.)

£3,000-5,000

(7)

\$3,800-6,300

€3,600-5,900

152

A SET OF FOUR EDWARD VII SILVER CANDLESTICKS

MARK OF HAWKSWORTH, EYRE & CO LTD., LONDON, 1907

Each on shaped square base, with waisted faceted stem leading to circular socket, *marked on foot*

9½ in. (24 cm.) high

73 oz. 3 dwt. (2,276 gr.)

£1,800-2,200

(4)

\$2,300-2,800

€2,200-2,600



152



153

153

A VICTORIAN SILVER MONTEITH

MARK OF CHARLES STUART HARRIS, LONDON, 1894

Fluted foot and body, with shaped rim and two lion-mask capped swing-handles, vacant cartouche to one side and with gilt interior, *marked near rim and on handles*

13¾ in. (35 cm.) diam.

96 oz. 1 dwt. (2,984 gr.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

154

A GERMAN SILVER CENTREPIECE

WITH ENGLISH IMPORT MARKS FOR EDWIN THOMPSON BRYANT, LONDON, 1896

Elaborately chased and cast with Rococo scrolls, cartouche and *putti*, on four scrolling feet, the rim decorated with various *putti*, *marked underneath*

15 in. (38 cm) wide

106 oz. 12 dwt. (3,316 gr.)

£7,000-10,000

\$8,800-13,000

€8,300-12,000



154



155

155
A SET OF TWELVE PARCEL-GILT SILVER COCKTAIL GOBLETS

MARK OF STUART DEVLIN, LONDON, 1972 AND 1973

Each on circular foot, the stem and lower bowl of gilded textured silver, with mirror finished bowl, *marked to the bowl*

4½ in. (11.5 cm.) high
 101 oz. 7 dwt. (3,153 gr.) (12)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900

156
A PAIR OF VICTORIAN PARCEL-GILT SILVER DESSERT STANDS

MARK OF ALEXANDER MACRAE, LONDON, 1860

Each on circular base, chased and applied with foliate and floral scrolls, rising to a figural stem with three putti holding the openwork bowl above, *marked on bowl, near base and feet of putti*

12½ in. (32 cm.)
 83 oz. 4 dwt. (2,588 gr.)

£2,500-3,500

(2)

\$3,200-4,400
 €3,000-4,100



156



157
A WILLIAM IV SILVER VASE

MARK OF ROBINSON, EDKINS AND ASTON, BIRMINGHAM, 1837

Campana form with grapevine and trellis and leaf-capped rim, with frosted glass liner, *marked on body and foot*

10¼ in. (26 cm.) high
 39 oz. 15 dwt. (1,237 gr.) without liner

£2,500-3,500

\$3,200-4,400
 €3,000-4,100



157



158

158
A PAIR OF JAPANESE SILVER VASES
 MEIJI PERIOD, LATE 19TH CENTURY, MAKER'S MARK
 ILLEGIBLE

Each tapering, with waisted neck and flared rim, with mixed metal chased floral scenes with birds in flight, *marked underneath and signed to the side*
 8½ in. (21 cm.) high
 31 oz. 12 dwt. (982 gr.)

£3,000-5,000 (2) \$3,800-6,300
 €3,600-5,900

PROPERTY FORMERLY IN THE COLLECTION OF RICHARD STERN

159
AN AMERICAN SILVER WAITER
 MARK OF TIFFANY AND CO., NEW YORK, 1902-1907
 Square with incurved corners, on four panel feet, cast and chased with Arabesque scrolls, *marked underneath, pattern number 11903*

6 in. (15.3 cm.) square
 11 oz. 14 dwt. (364 gr.)

£700-1,000 \$880-1,300
 €830-1,200



159



160

THE PROPERTY OF A MEMBER OF A EUROPEAN ROYAL FAMILY (LOTS 160 - 161)

160
A SILVER AND BLACK ENAMEL DIAMOND-SET LOCKET
 UNMARKED, CIRCA 1910

circular and with diamond-set monogram for Edward VII within diamond border and suspension loop, with detachable back, on chain, in Collingwood & Co. box
 1¼ in. (33 mm.) high

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

PROVENANCE:
 Possibly a mourning locket for Edward VII (d.1910).

161
A GOLD RING SET WITH A BLACK AND WHITE PHOTOGRAPH OF PRINCE ALBERT, THE PRINCE CONSORT (1819-1861)

CIRCA 1860
 the photograph in plain oval setting, the band simulating a belt
 The ring ¾ in. (20 mm.) wide

£1,000-1,200 \$1,300-1,500
 €1,200-1,400



161

VARIOUS PROPERTIES

162
A PORTUGUESE SILVER EWER
LAST QUARTER OF 18TH CENTURY

Part-fluted with waisted neck, bead borders and girdle and bifurcated beaded handle, on cast pedestal foot, *marked to foot*
12 in. high (31 cm)
32 oz. (992 gm.)

£700-1,200



162

PROPERTY FORMERLY IN THE COLLECTION OF
RICHARD STERN

163
A SPANISH SILVER TREMBLEUSE
WITH AN ASSOCIATED GERMAN
PORCELAIN HAUSMALEREI
BEAKER

MARK OF A. LOPEZ, MADRID, 1767, THE PORCELAIN BEAKER MEISSEN, 1725-1728

On shaped circular base with reeded rim, the cup holder with openwork shell and scroll supports and reeded rim, engraved on the base with a coat-of-arms, the underside engraved 'Montoia', the porcelain beaker later painted with gilt-heightened flowers and foliage, *marked on base and under cup holder*
7 3/8 in. (18.7 cm.) diam.
11 oz. 4 dwt. (348 gr.)

£700-1,000

(2)

\$880-1,300

€830-1,200

\$880-1,500
€830-1,400



163



164
A FRENCH SILVER FIDDLE-
PATTERN TABLE SERVICE
MARK OF TETARD FRERES, PARIS,
20TH CENTURY

Handles engraved with three birds, comprising:
Twenty-four table forks
Twenty-four table spoons
Twenty dessert spoons
Twenty-four dessert forks
Twenty-three table knives, with filled handles
Twenty-four dessert knives, with filled handles
Twelve fish knives
Twelve fish forks
Twelve fruit forks
Ten teaspoons
265 oz. 6 dwt. (8,252 gr.), excluding knives (185)

£4,000-6,000

\$5,100-7,500

€4,800-7,100



164

■*165
A FRENCH SILVER AND SILVER-GILT DINNER- AND DESSERT-SERVICE
MARK OF PAUL CANAUX AND CIE., PARIS, CIRCA 1900

Each piece with reeded foliate borders, variously engraved with coronet and sabre for the Maharaja of Baroda, the dinner-service comprising:

- A shaped-oval vegetable dish, cover and divided liner
- An entrée-dish, cover and divided liner
- A shaped oval meat-dish
- A double-lipped sauceboat, stand and liner
- 4 butter-dishes, together with three small dishes
- 2 associated mustard pots and spoons
- 8 soup-plates, 3 dessert-plates, 4 side-plates
- The silver-gilt dessert-service comprising:
- A dessert-dish on stand, a footed-salver,
- 3 glass-coolers, 3 dessert-dishes
- Together with: 8 table-spoons, 11 table-forks, 11 table-knives,
- 10 dessert-forks (one silver-gilt), 6 teaspoons, 6 coffee spoons,
- 3 jam spoons
- The meat-dish, 19 3/4 in. (50.5 cm.) long
731 oz. 6 dwt. (22,963 gr.)

(96)

£7,000-10,000

\$8,800-13,000

€8,300-12,000

PROVENANCE:

Sayaji Rao Gaekwar III, Maharaja of Baroda (1875-1939) until acquired by, Shri Kirtilal Manilal Mehta (1907-1993) and by descent to, Mrs. Charu Kishor Mehta (b. 1943).





166

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

***166**

A SET OF SIX FRENCH SILVER DINNER-PLATES

MARK OF ODIOT, PARIS, 1825-38

Each shaped circular, with cast foliate border

10 ¼ in. (26 cm.) diam.

115 oz. 10 dwt. (3,592 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

(6)

■*169

A FRENCH SILVER DINNER SERVICE

MARK OF TETARD FRERES, PARIS, CIRCA 1900

the dishes shaped circular with scroll border, engraved to one side with crown and sabre for the Maharaja of Baroda, comprising:

- 18 dinner-plates,
- 6 soup-plates
- 12 dessert-plates
- 6 side-plates
- 3 oval meat-dishes

A pair of second-course dishes

A pair of serving-dishes engraved in centre

2 shallow salad bowls of different forms

A condiment set with overhead handle

Together with:

- 19 table-forks
- 19 table-knives
- 2 meat-forks

The largest meat-dish, 19 ¾ in. (50 cm.) long

weighable silver 899 oz. 6 dwt. (27,971 gr.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

(72)

167

A SPANISH SILVER EWER

MARK OS S. CRUZ, SALAMANCA, 19TH CENTURY

Oval body, on fluted domed foot and with waisted body, mask capped spout and scroll handle, with domed cover and orb finial, *marked to cover only*

10 ¼ in. (26 cm.) high

33 oz. 19 dwt. (1,056 gr.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900



167



168

168

A SET OF SIX ELIZABETH II SILVER GOBLETs

MARKS OF TESSIERS LTD. (HERBERT AND LAWRENCE PARSONS), LONDON, 2004

Each on circular stepped foot, with partly fluted body and gilt interior, *marked near rim and stamped underneath*

5 ½ in. (13 cm.) high

49 oz. (1,524 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

(6)



169

PROVENANCE:

Sayaji Rao Gaekwar III, Maharaja of Baroda (1875-1939) until acquired by, Shri Kirtilal Manilal Mehta (1907-1993) and by descent to, Mrs. Charu Kishor Mehta (b. 1943).



170

■170
**A FINE TABRIZ CARPET OF SHAH
 ABBAS DESIGN**
 NORTH WEST PERSIA, MID 20TH
 CENTURY

approx: 15ft.5in. x 10ft.11in.(469cm. x
 332cm.)

£4,000-6,000

\$5,100-7,500
 €4,800-7,100



171

■171
**A FINE TABRIZ CARPET OF
 HUNTING DESIGN**
 NORTH WEST PERSIA, CIRCA 1940

approx: 11ft.2in. x 7ft.11in.(339cm. x
 241cm.)

£3,000-4,000

\$3,800-5,000
 €3,600-4,700



172

■172
**A VERY FINE PART SILK NORTH
 PERSIAN RUG**
 MID 20TH CENTURY

approx: 7ft.4in. x 4ft.7in.(224cm. x
 140cm.)

£3,500-4,500

\$4,400-5,700
 €4,200-5,300



173

■173
A HERIZ CARPET
 NORTH WEST PERSIA, CIRCA 1920

approx: 10ft.11in. x 8ft.4in.(332cm. x
 253cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

■174
A SIGNED TABRIZ CARPET
 NORTH WEST PERSIA, CIRCA 1920

approx: 15ft.7in. x 11ft.6in.(474cm. x
 350cm.)

£3,500-5,500

\$4,400-6,900
 €4,200-6,500



174



175



177



176



178

■ 175

AN EXTREMELY FINE SILK QUM CARPET

CENTRAL PERSIA, MID 20TH CENTURY

approx: 9ft.11in. x 6ft.7in.
(302cm. x 201cm.)

£4,500-6,500

\$5,700-8,200
€5,400-7,700

■ 176

A FINE TABRIZ CARPET OF VASE DESIGN

NORTH WEST PERSIA, MID 20TH CENTURY

approx: 19ft.1in. x 12ft.3in.
(581cm. x 373cm.)

£8,000-12,000

\$11,000-15,000
€9,500-14,000

■ 177

A VERY FINE SILK AND METAL THREAD HEREKE CARPET

TURKEY, CIRCA 1940

approx: 10ft.7in. x 6ft.9in.
(322cm. x 206cm.)

£8,000-12,000

\$11,000-15,000
€9,500-14,000

■ 178

A FINE LARGE GAZVIN CARPET

NORTH PERSIA, CIRCA 1920

approx: 21ft.2in. x 12ft.4in.
(644cm. x 376cm.)

£7,000-10,000

\$8,800-13,000
€8,300-12,000



179

■179
AN USHAK CARPET

TURKEY, CIRCA 1880

approx: 12ft.10in. x 10ft.7in.(392cm. x 322cm.)

£3,000-4,000

\$3,800-5,000
€3,600-4,700



181

■181
AN USHAK CARPET

TURKEY, LATE 19TH CENTURY

approx: 14ft.9in. x 11ft.6in.(449cm. x 350cm.)

£7,000-10,000

\$8,800-13,000
€8,300-12,000



180

■180
A GHIORDES CARPET

TURKEY, CIRCA 1910

approx: 17ft.7in. x 14ft.3in.(535cm. x 434cm.)

£5,000-8,000

\$6,300-10,000
€5,900-9,400



182

■182
AN UNUSUAL CENTRAL ANATOLIAN CARPET

TURKEY, CIRCA 1930

approx: 13ft.9in. x 9ft.10in.(419cm. x 299cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500



183

■183

AN UZBEKISTAN CARPERT

MID 20TH CENTURY

approx: 9ft.5in. x 8ft.3in.(286cm. x 251cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



185

■185

AN USHAK CARPET

TURKEY, LATE 19TH CENTURY

approx: 15ft.7in. x 11ft.3in.(474cm. x 342cm.)

£3,500-4,500

\$4,400-5,700

€4,200-5,300



184

■184

A TABRIZ CARPET OF SAFAVID DESIGN

NORTH WEST PERSIA, CIRCA 1920

approx; 13ft.8in. x 10ft.4in.(416cm., x 314cm.)

£4,000-5,000

\$5,100-6,300

€4,800-5,900



186

■186

A FINE NORTH PERSIAN CARPET

MID 20TH CENTURY

approx: 10ft.2in. x 8ft.2in.(309cm. x 248cm.)

£2,500-3,500

\$3,200-4,400

€3,000-4,100



187



188

■187

A NINGXIA CARPET

NORTH CHINA, LATE 19TH CENTURY

approx: 9ft.9in. x 7ft.,3in.(296cm. x 221cm.)

£3,000-4,000

\$3,800-5,000

€3,600-4,700

■188

A FINE PART SILK MANCHESTER KASHAN PRAYER RUG

CENTRAL PERSIA, CIRCA 1940

approx: 6ft.1in. x 4ft.1in.(185cm. x 124cm.)

£2,500-3,500

\$3,200-4,400

€3,000-4,100

■189

A PEKING CARPET

CHINA, CIRCA 1900

approx: 11ft.9in. x 9ft.(357cm. x 274cm.)

£3,500-5,500

\$4,400-6,900

€4,200-6,500

■190

AN EXTREMELY FINE SILK HEREKE RUG

TURKEY, CIRCA 1950, SIGNATURE, *DERIN-HEREKE*

approx; 5ft.6in. x 4ft.3in.(168cm. x 130cm.)

£6,000-8,000

\$7,600-10,000

€7,100-9,400



189



190

■191
A CHINESE EXPORT YELLOW SILK COVERLET
 MID-19TH CENTURY

Embroidered in coloured silks with a peacock, cranes, butterflies and flowers, a fringe of knot work and tassels to the edges, backed with grey silk
 95 x 71 in. (241.5 x 180.5 cm.), excluding fringe

£1,000-2,000

\$1,300-2,500
 €1,200-2,400



191



192

■192
A BRUSSELS TAPESTRY DEPICTING A HUNTING SCENE WITH FANTASTICAL CREATURES AND A UNICORN
 LATE 17TH CENTURY

128 in. (325 cm.) high; 144½ in. (367 cm.) wide

£2,000-4,000

\$2,600-5,000
 €2,400-4,700



192A

■192A
A BRUSSELS HISTORICAL TAPESTRY FRAGMENT
 LATE 17TH CENTURY

133 in. (339 cm.) high; 88 in. (223 cm.) wide

£2,000-4,000

\$2,600-5,000
 €2,400-4,700



193

193 THE GODDESS LAKSHMI AS PADMINI

BUNDI, NORTH INDIA, CIRCA 1690

Opaque pigments heightened with gold on paper, flanked by floral shrubbery, in thin black and white rules, within red borders, a line of *sanskrit* in black *devanagari* script above, mounted, framed and glazed 10 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in. (26.4 x 19cm.) visible

£3,000-4,000

\$3,800-5,000
€3,600-4,700



194

194 RADHA MEETS KRISHNA IN A GROVE AT NIGHT DURING A STORM

MANKOT STYLE, NORTH INDIA, 20TH CENTURY

Opaque pigments heightened with gold on paper, she making her way to the grove where he awaits, inscription in *Takri* script above, mounted, framed and glazed 9 $\frac{1}{2}$ x 13 $\frac{1}{4}$ in. (24.2 x 33.8cm.)

£400-600

\$500-750
€500-700

195 TWO SILVER INLAID VASES (BIDRI)

Each with drop shaped body rising from a conical foot to a ringed flaring mouth, the inlaid decoration consisting of repeating floral motifs, the smaller with drop shaped medallions

8in. (20.5cm.) high

£300-500

(2)

\$380-630

€360-590

196 A PRINCESS AND HER OLDER SERVANT

PROVINCIAL MUGHAL, NORTH INDIA, LATE 18TH/EARLY 19TH CENTURY

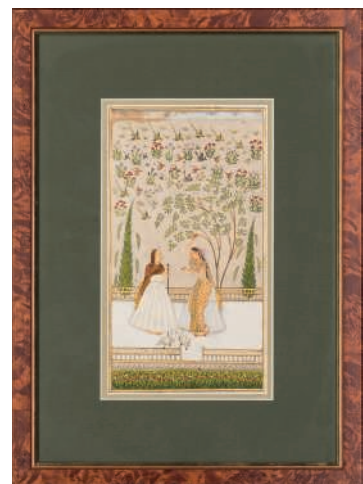
Opaque pigments heightened with gold on paper, in conversation, she holding a branch, some jewellery at her feet, the servant holding a walking staff, the background with floral sprays and parakeets, in gold rules, mounted, framed and glazed 9 x 5 $\frac{1}{2}$ in. (22.8 x 13cm.) visible

£2,000-3,000

\$2,600-3,800
€2,400-3,500



195



196



197

197
A PRINCESS ON A TERRACE
 PROVINCIAL MUGHAL, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, reclining against a bolster, holding a floral sprig, a *huqqa* in front of her, her servant behind, in gold rules, within black borders, mounted, framed and glazed

8 x 4 1/4 in. (20.4 x 10.8 cm.) visible

£2,000-3,000

\$2,600-3,800

€2,400-3,500



198

198
A LADY AND HER PET BIRDS
 KANGRA, NORTHERN INDIA, FIRST HALF 19TH CENTURY

Opaque pigments heightened with gold on paper, on a terrace, two white floral shrubs in the background, in black and white rules, mounted, framed and glazed

6 5/8 x 5 1/2 in. (16.8 x 14 cm.) visible

£2,500-3,500

\$3,200-4,400

€3,000-4,100



199

199
A YOUTH DRINKING WINE
 QAJAR IRAN, 19TH CENTURY

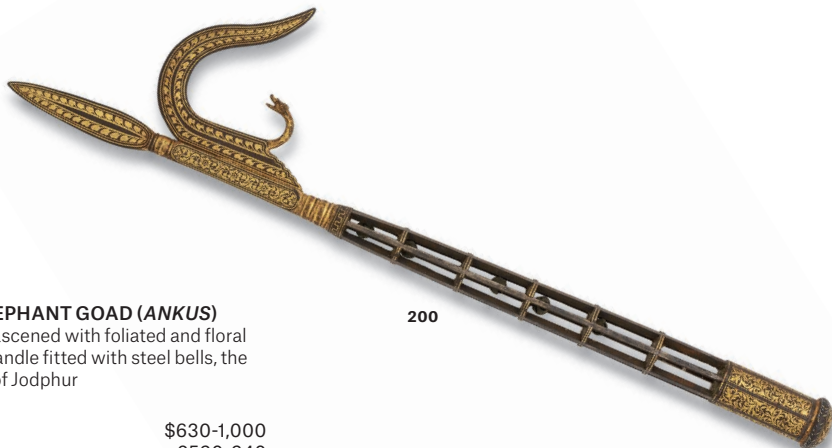
Opaque and transparent pigment on paper, in the Safavid style, wearing a pink tunic, holding a blue-and-white bottle and a cup, in polychrome and gold rules, mounted, framed and glazed

9 x 5 1/2 in. (22.8 x 14 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



200
A GOLD-DAMASCENED ELEPHANT GOAD (ANKUS)

Of typical form, the blade damascened with foliated and floral patterns, the hollow faceted handle fitted with steel bells, the pommel with the coat of arms of Jodphur

22 1/4 in. (56 cm.) long

£500-800

\$630-1,000

€590-940

200



201

201
AN EQUESTRIAN PORTRAIT OF A RULER
 MUGHAL STYLE, RAJHASTAN, NORTHERN INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, Carrying a bow, on a prancing stallion, within gilt and blue floral borders, mounted, framed and glazed
 8½ x 8¼in. (21.6 x 21cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



203

203
KRISHNA DANCING WITH GOPIS
 BASHOLI, PAHARI SCHOOL, NORTHERN INDIA, 19TH CENTURY

Opaque pigments heightened with gold on paper, the blue skinned deity flanked by six gopis, in black and white rules, mounted, framed and glazed
 8 x 8½in. (20.4 x 21.6cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



202

202
AN EQUESTRIAN PORTRAIT OF A RULER
 MEWAR, RAJASTHAN, MID 18TH CENTURY

Opaque pigments heightened with gold on paper, depicted facing right, the steed simply harnessed, the ruler left as a sketch, mounted, framed and glazed
 7 x 7½in. (17.8 x 19cm.) visible

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



204

204
A GROOM AND HIS COMPOSITE HORSE
 RAJASTHAN, NORTH INDIA, 18TH CENTURY

Opaque pigments heightened with gold on paper, in thin yellow rules and red borders, cropped, mounted, framed and glazed
 11¼ x 14½in. (28.5 x 36.8cm.)

£2,500-3,500

\$3,200-4,400
 €3,000-4,100



205

205
KRISHNA AND THE COWHERDS LEADS A HERD NEAR
RADHA'S PALACE

JAIPUR, RAJASTHAN, CIRCA 1820-40

Opaque pigments heightened with gold on paper, possibly form a Rasakapriya series, the blue skinned deity amongst cows glancing over his shoulder as towards the terrace where Radha is enthroned, in floral margins, one line of *devanagari* script above, mounted, framed and glazed

10% x 13%in. (26.4 x 34.8cm.)

£2,500-3,500

\$3,200-4,400

€3,000-4,100



207

207
LORD KRISHNA ENTHRONED IN A PALACE

JAIPUR, RAJASTHAN, NORTH INDIA, SECOND HALF 19TH CENTURY

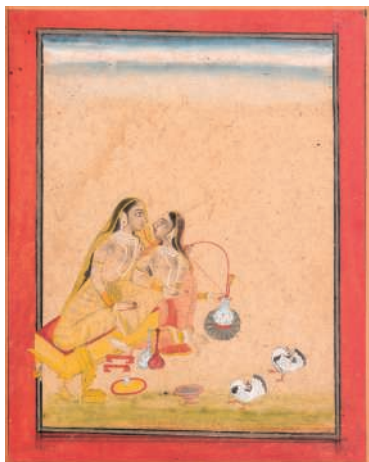
Opaque pigments heightened with gold on paper, the blue skinned deity entertained by musician, Radha and her servants in another room, in thin black margins, mounted, framed and glazed

10 x 15%in. (25.4 x 40cm.) visible

£2,500-3,500

\$3,200-4,400

€3,000-4,100



206

206
TWO LADIES SMOKING A HUQQA

NORTH INDIA, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, sitting on a dais and on the ground, the implements and *pan* in front of them, in black rules, mounted, framed and glazed

7% x 5%in. (18.5 x 14.8cm.) visible

£1,000-1,500

\$1,300-1,900

€1,200-1,800



208

208
AN ILLUSTRATION TO A RAGAMALA SERIES

MALWA, NORTHERN INDIA, SECOND HALF 17TH CENTURY

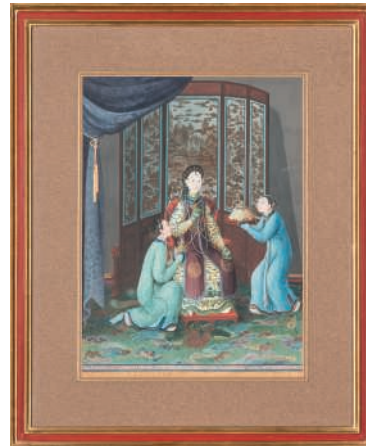
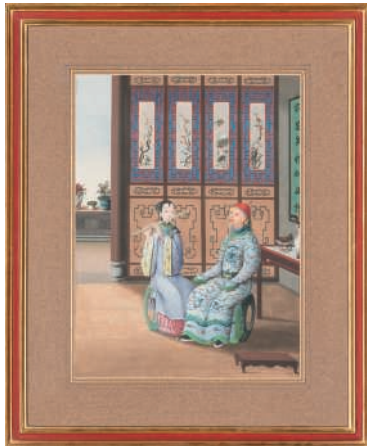
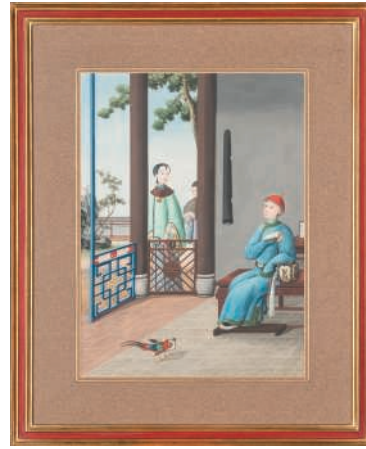
Opaque pigments heightened with gold on paper, a lady salutes a lord seated on a dais beneath trees flanked by deer and monkeys, in black rules, mounted, framed and glazed

7% x 6%in. (19 x 16.2cm.) visible

£1,500-2,000

\$1,900-2,500

€1,800-2,400



■ 209

A SET OF FIVE CHINESE EXPORT STUDIES OF DOMESTIC INTERIORS

19TH CENTURY

Gouache on paper, each painting depicting ladies and officials at leisure in finely detailed interior settings, variously being dressed by servants, playing the Chinese flute, *dizi*, and reading. One painting depicts a lady at court wearing a yellow silk phoenix robe.

19 in. x 14 in. (48 x 35.5 cm.), framed and glazed (5)

£8,000-12,000

\$11,000-15,000

€9,500-14,000

Carl L Crossman in *The Decorative Arts of the China Trade*, 1997, writes that this genre of paintings showing the Chinese in their homes was popular with the export market with many of the earlier 19th century works of particularly fine quality.



**-210
A LARGE COLLECTION OF SHERBET
SPOONS**

LABELLED GUVENCER FACTORY,
OTTOMAN TURKEY, 19TH CENTURY

Some still in their original wrapping and
labelled to the bowl with their countenance
or reference numbers, in their original boxes,
some unwrapped and unpackaged (19)

£25,000-35,000

\$32,000-44,000

€30,000-41,000

PROVENANCE:

Sotheby's London, 06 April 2011, lot 413



211 (part lot)



214

211
A SET OF SIX CHINESE BOTANICAL STUDIES
 19TH CENTURY

Watercolour on paper, depicting various flowering stems including peony.
 11½ x 14½ in. (29.5 x 37 cm.), framed and glazed (6)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



212

-212
AN INDO-PORTUGUESE IVORY INLAID ROSEWOOD TABLE CABINET
 18TH CENTURY PANELS, RECONFIGURED IN 19TH CENTURY

10¼ in. (26 cm.) high; 13¾ in. (35 cm.) wide; 10 in. (25.5 cm.) deep
 £800-1,200 \$1,100-1,500
 €950-1,400

This style of decoration is very much in the spirit of examples from Gujarat or Sind of the 17th and 18th centuries. A comparable example sold Christie's London, 26 April 2012, lot 317, £16,250.



213 (part lot)

213
A SET OF FOUR CHINESE BIRD AND FLOWER STUDIES
 19TH CENTURY

Watercolour on paper, depicting various birds and flowers including a crane, parrot, and a finger citron, three with Chinese inscriptions relating to the names of birds.
 13½ x 11½ in. (34.5 x 29 cm.), framed and glazed (4)
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900

-214
AN OTTOMAN MOTHER-OF-PEARL, TORTOISESHELL AND BONE INLAID TABLE CABINET
 18TH CENTURY

Fall front with an arrangement of drawers
 7 in (18 cm.) high; 10½ in. (27 cm.) wide; 7½ in. (19 cm.) deep
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900

PROVENANCE:
 Christie's South Kensington, 20 April 2007, lot 154



215

■215
A MEISSEN MODEL OF A PARROT AND A CONTINENTAL PORCELAIN MODEL OF A PARROT

19TH / 20TH CENTURY, BLUE CROSSED SWORDS MARK, MODEL NUMBER 20X AND INCISED NUMERALS TO THE MEISSEN EXAMPLE, BLUE R MARK TO THE OTHER

The continental example - 11½ in. (29.2 cm.) high (2)

£1,000-1,200 \$1,300-1,500
 €1,200-1,400



■-217
A SWISS OR TYROLEAN RELIEF CARVED BOXWOOD STANDING CUP

MID -19TH CENTURY

Together with a North European relief carved fruitwood knife and sheath; five burr maple snuff boxes including French and Scottish examples, three treen shoe snuffs; a fruitwood snuff box, 18th century and other related items

7¾ in. (19.7 cm.) high, the cup (26)

£500-800 \$630-1,000
 €590-940



216

■216
A GERMAN CARVED BOXWOOD AND SILVER GILT MOUNTED GROUP OF THE VIRGIN AND CHILD

LATE 19TH CENTURY, OF 16TH CENTURY STYLE
 Together with an Austrian or Tyrolean carved limewood figure of a cuirassed saint, late 19th century

11¾ in. (29.8 cm.) high, the tallest (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■218
A GROUP OF ENGLISH BARGEWARE

LATE 19TH CENTURY
 Comprising: five tavern-pots and covers in sizes, two kettles and covers, two footed bowls, four jugs in sizes, a cylindrical pot and cover and another cover

The largest tavern-pot - 13½ in. (34.2 cm.) high
 Together with a painted tole 'barge-ware' lantern and jardinière, late 19th / early 20th century (2)

£800-1,200 \$1,100-1,500
 €950-1,400



217



218



219



219

A STUDY OF A DURIAN (*DURIO ZIBETHINUS*) AND OF A MANGO (*MANGIFERA INDICA*)

INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments and watercolour on paper, one identified in black ink "Dooreean", each laid on card, framed and glazed (2)

£1,000-1,500 \$1,300-1,900
€1,200-1,800

These studies of a Durian and mango belong to the same series as lot XXX. Thus, it would be reasonable to suggest they are also executed on 'J. Whatman 1794' watermarked paper although it is not verifiable for their actual support does not allow light inspection.



220

-220

AN INDIAN ENGRAVED IVORY WORK BOX IN THE FORM OF A COTTAGE

VIZAGAPATAM, CIRCA 1780

Sandalwood lined and compartmented interior with a side drawer, fitted with a few ivory tools

6¼ in. (16 cm.) high; 7 in. (18 cm.) wide

£3,000-5,000 \$3,800-6,300
€3,600-5,900



221



221

A STUDY OF A COCO NUT (*COCO NUCIFERA*) AND OF A BANANA (*MUSA ACUMINATA*)

INDIAN SCHOOL, INDIA OR SOUTHEAST ASIA, LATE 18TH/EARLY 19TH CENTURY

Opaque pigments and watercolour on paper, identified in black ink "Cocoo Nucifera" and "Banana", the study of a coco nut on 'J. Whatman 1794' watermarked paper, each framed and glazed
14½ x 21½ in. (36.5 x 54.4 cm.) and 18½ x 23¼ in. (47 x 59 cm.) (2)

£1,800-2,500 \$2,300-3,100
€2,200-2,900

Botanical studies of the same series sold at Christie's London, 24 September 2003, lot 154 and Christie's South Kensington, 21 October 2016, lots 342-5



222

222
JOSEF WOLF, R.I.
(GERMAN, 1820-1899)
Wild cat stalking hares

charcoal and watercolour
 heightened with white on
 paper, lightly incised
 13 x 10 in. (33 x 25.4 cm.)

£1,500-2,000 \$1,900-2,500
 €1,800-2,400

PROVENANCE:
 with Tryon Gallery, London.



224

223
SIR EDWIN HENRY
LANDSEER, R.A. (BRITISH,
1802-1873)
Peasant woman, Bruges

inscribed 'Bruges.' (lower
 right)
 pencil, pen and black ink on
 paper
 4½ x 3½ in. (11.3 x 8.9 cm.)

£700-1,000 \$880-1,300
 €830-1,200

PROVENANCE:
 with Agnew's, London.

224
JOHN MACVICAR
ANDERSON (BRITISH,
1835-1915)
View of Westminister

signed 'John Anderson' (lower
 left)
 oil on canvas
 10¾ x 23 in. (27.8 x 58.5 cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

PROVENANCE:
 with The Parker Gallery,
 London.

225
LOUISE INGRAM RAYNER
(BRITISH, 1832-1924)
Fireside embroidery

signed 'Louise Rayner' (lower
 left)
 watercolour and bodycolour
 on paper
 10½ x 17½ in. (26.7 x 44.5 cm.)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



223



225



226



229

226

A FRENCH BRONZE MODEL OF AN IRISH SETTER

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

5½ in. (14 cm.) high

£800-1,200

\$1,100-1,500

€950-1,400

■ **227**

SIR EDWIN HENRY LANDSEER, R.A. (BRITISH, 1802-1873)

A group of six animal studies: Terriers baiting a hedgehog; Terriers digging; A resting terrier and sheep; A setter on the scent; A lion and lion's paws; and A wolf resting;

the first pencil heightened with white on brown paper; the rest pencil on paper

6¾ x 9¾ in. (17 x 24.7 cm.); and smaller

(6)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

PROVENANCE:

the last with Agnew's, London.

228

ATTRIBUTED TO GEORGE ARMFIELD (BRITISH, 1808-1893)

A pair of spaniels

oil on canvas

12¼ x 16½ in. (31 x 42 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

229

A FRENCH BRONZE GROUP OF TWO WHIPPETS 'JIJI' AND 'GISELLA'

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

6 in. (15.2 cm.) high

£800-1,200

\$1,100-1,500

€950-1,400



227



228



230

230

A FRENCH BRONZE OF A HORSE

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

8½ in. (21.5 cm.) high

£800-1,200

\$1,100-1,500

€950-1,400

λ231

LIONEL DALHOUSIE ROBERTSON EDWARDS, R.I., R.C.A. (BRITISH, 1878-1966)

Biddlesden Park Stud

signed and dated 'Lionel Edwards/1948' (lower left)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900



231



232

232

JOSEF WOLF, R.I. (GERMAN, 1820-1899)

Roe deer

signed with initials 'J.W.' (lower right)

pencil and watercolour on grey paper

8 x 10 in. (20.3 x 26 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

with Tryon Gallery, London.

233

ALFRED WILLIAM STRUTT (BRITISH, 1856-1924)

The state of art in the country

signed and inscribed 'Alfred Strutt/Wadhurst/Sussex' (lower left, on the canvas)

oil on canvas

13½ x 14½ in. (34.3 x 38 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



233



234

-234

A FLEMISH TORTOISESHELL, BONE, EBONY AND SNAKEWOOD TABLE CABINET

LATE 17TH / EARLY 18TH CENTURY

10 in. (26 cm.) high; 13 in. (33 cm.) 6¼ in. (17 cm.) deep

£800-1,200

\$1,100-1,500
€950-1,400

-235

A COLLECTION OF SIX TREEN SALTS

18TH CENTURY AND EARLY 19TH CENTURY

Comprising: a lignum vitae master salt and walnut master salt; a yewwood salt with engine turned decoration; a matched pair of laburnum salts and a fruitwood example; together with a fruitwood goblet and a silver mounted coconut cup

5 in. (12.7 cm.) high

(8)

£800-1,200

\$1,100-1,500
€950-1,400



235

236

A MATCHED PAIR OF WALNUT TABLE SALTS AND TEN OTHER RELATED TREEN VESSELS

18TH CENTURY AND EARLY 19TH CENTURY

Of campana vase form; together with a matched pair of smaller walnut urn-shaped salts and another; a conical fruitwood salt; a yewwood salt; a fruitwood mortar and pestle; two spalted maple egg cups; and a treen 'mulberry' spill vase with ink inscribed label to the underside

5¼ in. (13.5 cm.) high, the tallest

(12)

£500-800

\$630-1,000
€590-940



236

237

**A PAIR OF LATE GEORGE III SILVER MOUNTED OAK
MUFFINEERS**

CIRCA 1800

4¾ in. (12 cm.) high

£600-1,000

(2)

\$760-1,300

€710-1,200

PROVENANCE:

Christie's, South Kensington, London, *Treen For The Table*, 8 November 2006, lot 67

LITERATURE:

Jonathan Levi, *Treen for the Table*, Antique Collector's Club, Woodbridge, Suffolk, 1998, page 89,



237



238

238

A GROUP OF FIVE TREEN GOBLETS

18TH AND EARLY 19TH CENTURY

Including a treen 'mulberry' example with knopped stem and ink inscribed label to underside; a near pair of walnut goblets; a yewwood goblet and a fruitwood example

6 in. (15 cm.) high, the first

£500-800

(5)

\$630-1,000

€590-940

239

**A COLLECTION OF TWELVE TREEN
APOTHECARY ITEMS**

19TH CENTURY

Mostly boxwood and sycamore;
including a boxwood searce, early 18th
century

10½ in. (26.5 cm.) high

£500-800

(14)

\$630-1,000

€590-940



239



240

■-240

TWO LIGNUM VITAE PONCE POTS, A MORTAR AND PESTLE

18TH AND 19TH CENTURY

Together with a George I fruitwood muffineer with bone finial, another fruitwood muffineer and sycamore example; a sycamore trencher, platter and mealybeg; a fruitwood bowl; a walnut spice box; two fruitwood thumbscrew nutcrackers, a fruitwood three pronged fork with carved dog's head and an apple corer; a horn and bone mounted bodkin case in the form of a boot

6½ in. (16.5 cm.) high, the tallest pounce pot (26)

£800-1,200

\$1,100-1,500

€950-1,400

PROVENANCE:

Christie's, London, Three Woods: The John Parry Collection, 25 March 2010, lot 6 (a pounce pot and muffineer)



241

■-241

AN ENGLISH LIGNUM VITAE WASSAIL BOWL

LATE 17TH CENTURY

9¾ in. (25 cm.) high

£700-1,100

\$880-1,400

€830-1,300



242

■242

A GEORGE III OAK AND FRUITWOOD, PEWTER AND BONE MOUNTED SPINNING WHEEL

LATE 18TH CENTURY

The frieze drawer marked 'Charles Abercrombie'; together with another walnut and fruitwood spinning wheel with winder, a fruitwood clay pipe stand, late 19th century; a mahogany zograscope, late 19th century a mahogany miniature chair with needlework seat, late 18th century

£500-800

\$630-1,000

€590-940

PROVENANCE:

The Belinda Gentle Collection
Christie's, South Kensington, 21 May 2009, lot 135 (the chair)



243

-243
A GEORGE III LIGNUM VITAE COFFEE GRINDER
 CIRCA 1760

Together with a George III lignum vitae bullet shaped coffee grinder, early 19th Century; and George I sycamore posset pot with domed cover, early 18th century 7 in. (18 cm.) high and 10. 1/4 in. (26 cm.) high, the coffee grinders respectively

£500-800

(3)
 \$630-1,000
 €590-940

LITERATURE:

The bullet shaped coffee grinder is illustrated in Jonathan Levi, *Treen for the Table*, Antique Collectors' Club, 1998, p.119, pl. 8/17.



244

-244
A CHARLES II ENGINE-TURNED LIGNUM VITAE WASSAIL BOWL
 MID-17TH CENTURY

11¼ in. (29 cm.) high

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

■245
TWO ENGLISH OAK SPOON RACKS WITH TWELVE PEWTER SPOONS

LATE 18TH, 19TH AND 20TH CENTURY

Together with three sycamore diary bowls, a group of twenty-eight horn beakers and a horn flask 22 in. (56 cm.) high; the spoon rack

£500-800

(47)
 \$630-1,000
 €590-940

PROVENANCE:

Christie's South Kensington, 27 June 2001, lot 295 (part)



245



246

VARIOUS PROPERTIES

■246

A MEISSEN COMPOSITE BLUE ONION PATTERN PART TABLE-SERVICE

19TH CENTURY, BLUE CROSSED SWORDS MARKS, NUMERALS AND VARIOUS PRESSNUMERN

The large oval serving-dish - 18¾ in. (46.5 cm.) wide

£3,000-5,000

\$3,800-6,300

€3,600-5,900

■248

A FRENCH AUBUSSON TAPESTRY REPRESENTING FIGURES IN A LANDSCAPE PLAYING A GAME

CIRCA 1900

86½ x 74¾ in. (219.5 x 190 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

The *fête galante* scene of this tapestry, and the preceding lot, are 19th century revivals of paintings by Nicolas Lancret (1690-1743), an artist much favoured as an inspiration for tapestry cartoons, used by 18th century Aubusson tapestry weavers. In this example, the painting is 'Blind Man's Buff' (1737).



249



247

■247

A FRENCH AUBUSSON TAPESTRY REPRESENTING A MAIDEN AND TWO SUITORS

CIRCA 1900

72½ x 86 in. (184 x 218.5 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■249

A MEISSEN COMPOSITE PART TABLE-SERVICE

LATE 19TH CENTURY, BLUE CROSSED SWORDS AND CANCELLATION MARKS AND PRESSNUMERN

The oval serving-dishes - 14¼ in. (36 cm.) wide

£2,000-3,000

\$2,600-3,800

€2,400-3,500



248



250

■250

AN AGRA CARPET

NORTH INDIA, CIRCA 1890

approx: 13ft.3in. x 11ft.11in.(403cm. x 363cm.)

£4,500-6,500

\$5,700-8,200

€5,400-7,700

■251

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

approx: 17ft. x 10ft.3in.(518cm. x 312cm.)

£7,000-10,000

\$8,800-13,000

€8,300-12,000



251



252

■252

A LARGE AUBUSSON CARPET

FRANCE, FIRST QUARTER 20TH CENTURY

approx: 16ft.1in. x 20ft.2in.(490cm. x 614cm.)

£8,000-12,000

\$11,000-15,000

€9,500-14,000



253

■253
**A FLEMISH BIBLICAL
 TAPESTRY PROBABLY
 DEPICTING ESTHER
 BEFORE KING ASSUERUS**
 LATE 17TH / EARLY 18TH
 CENTURY

125 in. (318 cm.) high; 118 in.
 (300 cm.) wide

£4,000-6,000

\$5,100-7,500

€4,800-7,100



254

■254
**A BRASS SIX-BRANCH
 CHANDELIER**
 PROBABLY DUTCH, CIRCA
 1900

23 in. (59 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■255
**A PAIR OF FRAMED OAK
 DOORS CARVED WITH
 CELTIC MOTIFS**
 LATE 19TH / EARLY 20TH
 CENTURY, POSSIBLY
 SCOTTISH

Each 94½ in. (240 cm.) high;
 40½ in. (103 cm.) wide

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■256
**AN EBONISED
 WOOD, ENAMEL AND
 TORTOISESHELL
 MOUNTED CASKET**
 PROBABLY LIMOGES, MID-
 19TH CENTURY

With ivory drawer handles
 and a central hinged door
 revealing small drawers
 15½ in. (39.3 cm.) high; 18½ in.
 (47 cm.) wide

£4,000-6,000

\$5,100-7,500

€4,800-7,100



255



256

■257

**A FLEMISH BIBLICAL TAPESTRY
FRAGMENT POSSIBLY DEPICTING
THE WEDDING OF JOSEPH AND
MARY**

LATE 16TH CENTURY

81½ in. (207 cm.) high; 114 in. (290 cm.)
wide

£2,500-4,000

\$3,200-5,000

€3,000-4,700



257



258

■258

**A SPANISH WALNUT AND BONE-INLAID VARGUENO-
ON-STAND**

EARLY 18TH CENTURY, THE STAND LATE 19TH
CENTURY

57½ in. (146 cm.) high; 44 in. (112 cm.) wide; 14 in. (36 cm.) deep
(cabinet); 18½ in. (47 cm.) deep (feet)

£2,000-4,000

\$2,600-5,000

€2,400-4,700



259

■-259

**A SPANISH IVORY-INLAID, EBONY AND ROSEWOOD
CABINET-ON-STAND**

THE CABINET 17TH CENTURY AND LATER, THE STAND
LATE 19TH CENTURY

50 in. (127 cm.) high; 42½ in. (108 cm.) wide; 15 in. (38 cm.) deep

£3,000-5,000

\$3,800-6,300

€3,600-5,900



260

■260
A FLEMISH VERDURE TAPESTRY
DEPICTING 'LES ENFANTS SE
DISPUTANT'

LATE 17TH CENTURY

90 in. (229 cm.) high; 78 in. (198 cm.)
 wide

£3,000-5,000

\$3,800-6,300

€3,600-5,900



261

■261
A PAIR OF ITALIAN STUDDED
LEATHER AND WALNUT THRONE
CHAIRS

LATE 17TH CENTURY

Each 51 in. (130 cm.) high, including
 finials; 26 in. (66 cm.) wide; 22½ in. (57
 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,400-3,500



■262
A SET OF TWELVE FRENCH
STUDED LEATHER, WALNUT AND
BEECH CHAIRS

EARLY 20TH CENTURY

Each 39 in. (100 cm.) high (12)

£2,500-4,000

\$3,200-5,000

€3,000-4,700



262



263

■ **263**
**A FLEMISH MYTHOLOGICAL TAPESTRY DEPICTING APHRODITE
 AND ARES WITHIN MEDALLION BORDERS**

LATE 16TH / EARLY 17TH CENTURY

123 in. (312 cm.) high; 122 in. (310 cm.) wide

£6,000-10,000

\$7,600-13,000

€7,100-12,000

Aphrodite is the Greek Goddess of love, beauty and pleasure and Ares, her lover, the God of War

■ **264**

A PAIR OF GILT-BRASS PRICKET ALTARSTICKS

PROBABLY ITALIAN, LATE 19TH CENTURY

The triangular bases with applied religious motifs and with corner cherub masks

45 in. (114 cm.) high

(2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900

■ **265**

**AN ITALIAN CARVED PINE CONSOLE TABLE WITH CRESTED
 MIRROR**

LATE 18TH CENTURY, THE MARBLE LATER

Console 29¼ in. (74.5 cm.) high; 29 in. (74 cm.) wide; 18¾ in. (48 cm.) deep

Mirror 29½ in. (75 cm.) high, excluding the crest; 25½ in. (65 cm.) wide (2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



264



265



266

PROPERTY OF A LADY (LOTS 266 - 269)

■266
A COLLECTION OF THIRTY-FIVE
COPPER JELLY MOULDS
 MOSTLY FRENCH AND ENGLISH,
 20TH CENTURY

Including four modelled as fish, another
 one stamped 'TROTTIER, PARIS'
 5½ in. (14 cm.) high approximately (35)
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900

■267
A COLLECTION OF FOURTEEN COPPER
JELLY MOULDS
 MOSTLY ENGLISH AND FRENCH, LATE
 19TH AND 20TH CENTURY

Together with eight brass kettle trivets
 5¾ in. (14.5 cm.) high, approximately (22)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



267

■268
A GROUP OF TWELVE VICTORIAN COPPER JELLY
MOULDS
 LATE 19TH CENTURY

Some stamped with numbers; together with six miniature
 moulds
 6¾ in. (17 cm.) high, the tallest (18)
 £1,500-2,500 \$1,900-3,100
 €1,800-2,900



268

■269
A GROUP OF EIGHT VICTORIAN COPPER JELLY
MOULDS
 BY BENHAM & FROUD, LATE 19TH CENTURY

5 in. (12.7 cm.) high, the tallest (8)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100



269

VARIOUS PROPERTIES

270

SIX CHINESE WATERCOLOUR FLORAL ARRANGEMENTS ON RICE PAPER

19TH CENTURY

17½ x 15¾ in. (44.5 x 40 cm.), including later decalcomania and silvered wood frame (6)

£1,500-2,000

\$1,900-2,500

€1,800-2,400



270 (part lot)



271

271

A SET OF EIGHT WILLIAM IV RUMMERS

CIRCA 1830

5⅞ in. (15 cm.) high approximately

(8)

£1,000-2,000

\$1,300-2,500

€1,200-2,400

PROVENANCE:

With C&L Burman Works of Art, London, according to paper receipt.

272

A WORCESTER BLUE AND WHITE PART TEA-SERVICE

CIRCA 1770, BLUE WORKERS' MARKS

Comprising: a teapot and cover, three teabowls and six saucers

£1,000-1,500

\$1,300-1,900

€1,200-1,800



272



273



273

TWO MEISSEN BISON HUNTING GROUPS

CIRCA 1750, BLUE CROSSED SWORDS MARKS

Modelled by J.J. Kändler

6¾ in. (17 cm.) wide

£1,500-2,000

\$1,900-2,500

€1,800-2,400



274



276



275



277

■274

**A FINE PART SILK
TEHERAN RUG**

NORTH PERSIA, MID 20TH
CENTURY

approx: 6ft.7in. x 4ft.9in.
(201cm. x 145cm.)

£2,500-3,000

\$3,200-3,800
€3,000-3,500

■275

**A FINE PART SILK
VERAMIN RUG**

NORTH PERSIA, CIRCA
1940

approx: 6ft.10in. x 5ft.1in.
(208cm. x 155cm.)

£2,000-3,000 \$2,600-3,800

€2,400-3,500

■276

A FINE KIRMAN RUG
SOUTH PERSIA, CIRCA
1900

approx: 5ft.11in. x 4ft.1in.
(180cm. x 124cm.)

£2,000-3,000 \$2,600-3,800

€2,400-3,500

■277

**A VERY FINE PART SILK
TABRIZ RUG**

NORTH WEST PERSIA,
MID 20TH CENTURY

approx: 6ft.10in. x 4ft.10in.
(208cm. x 147cm.)

£2,000-3,000 \$2,600-3,800

€2,400-3,500



278

■ 278

A HERIZ RUNNER

NORTH WEST PERSIA, CIRCA 1920

approx: 14ft.5in. x 2ft.11in.(439cm. x 89cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



279

■ 279

A FINE PART SILK NAIN RUNNER

CENTRAL PERSIA, MID 20TH CENTURY

approx: 14ft.7in. x 3ft.(414cm. x 91cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



280

■ 280

A TABRIZ RUNNER

NORTH WEST PERSIA, CIRCA 1940,

SIGNATURE, *KAYAM*

approx: 15ft.6in. x 3ft.1in.(471cm. x 94cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■ 281

A VERY LONG LILIHAN RUNNER

WEST PERSIA, CIRCA MID 20TH CENTURY

approx: 32ft.6in. x 2ft.2in.(989cm. x 66cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



281



282

■282
AN EXTREMELY FINE SILK
HEREKE SAPH RUG

TURKEY, CIRCA 1950,
SIGNATURE, UZUPEK-
HEREKE

approx: 2ft.10in. x 6ft.1in.
(86cm. x 185cm.)

£5,000-7,000 \$6,300-8,800
€5,900-8,200

■283
A SEYCHOUR RUG

EAST CAUCASUS, CIRCA 1880

approx: 6ft.10in. x 4ft.5in.(208cm. x
135cm.)

£2,500-3,500 \$3,200-4,400
€3,000-4,100

■284
EXTREMELY FINE PART SILK NAIN
TUDESHK RUG

CENTRAL PERSIA, CIRCA 1940

approx: 9ft.4in. x 5ft.4in.(283cm. x
163cm.)

£4,000-6,000 \$5,100-7,500
€4,800-7,100

■285
A FINE PART SILK TABRIZ RUG

NORTH WEST PERSIA, MID 20TH
CENTURY

approx: 8ft.10in. x 5ft.4in.(265cm. x
163cm.)

£4,000-6,000 \$5,100-7,500
€4,800-7,100



283



284



285



286

■286
AN UNUSUAL NINGXIA RUG
NORTH CHINA, CIRCA 1900

approx: 7ft.9in. x 5ft.3in.(239cm. x 160cm.)

£3,000-4,000

\$3,800-5,000
€3,600-4,700



287

■287
A NINGXIA LONG RUG
EAST TURKESTAN, CIRCA 1920

approx: 9ft. x 4ft.(274cm, x 122cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500



288

■288
A SILK CHINESE RUG
MID 20TH CENTURY

approx: 7ft.1in. x 3ft.11in.(215cm. x 119cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500



289

■289
A HERIZ CARPET
NORTH WEST PERSIA, CIRCA 1920

approx: 14ft.10in. x 11ft.11in.(452cm. x 363cm.)

£6,500-8,500

\$8,200-11,000
€7,700-10,000



290

■290
A FINE PART SILK TABRIZ CARPET
NORTH WEST PERSIA, MID 20TH CENTURY

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

£2,000-3,000

\$2,600-3,800
€2,400-3,500



291

■291

A GEORGE III FIGURED ELM FARMHOUSE TABLE

LATE 18TH CENTURY, PROBABLY WELSH BORDERS

30 in. (77 cm.) high; 78 in. (198 cm.) long; 30 in. (77 cm.) wide

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

■292

A CREWEL-WORK FOUR-FOLD SCREEN

EARLY 20TH CENTURY

Depicting flowers, birds, deer and a squirrel

Each panel 74 in. (188 cm.) high; 24¼ in. (61.5 cm.) wide

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

PROVENANCE:

By repute Viscount Gough



292

■293

A GEORGE II FIGURED ELM THREE-DRAWER DRESSER

MID 18TH CENTURY

30½ in. (77.5 cm.) high; 80½ in. (205 cm.) long; 18 in. (46 cm.) deep

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■294

A LARGE FRENCH ENAMEL AND LEAD CLOCK FACE

LATE 19TH / EARLY 20TH CENTURY

Signed 'LEPAUTE PARIS'
 49 in. (124.5 cm.) diameter

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



293



294



295

■295
**A MOULDED COPPER
 WEATHERVANE MODELLED AS A
 GOOSE**
 PROBABLY FRENCH, 20TH
 CENTURY

With iron eyes and riveted wings, set on
 an associated iron stand
 76 in. (193 cm.) high; the goose 29 in. (74
 cm.) long

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



296 (part)



297

■297
**AN ENGLISH COPPER GOLFING
 WEATHERVANE**
 CIRCA 1920

Mounted on a stone plinth, pedestal and
 base
 60 in. (152 cm.) high

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



298

■298
**A GEORGE III OAK AND BEECH
 FOLDAWAY SILVERSMITH'S TABLE**
 LATE 18TH CENTURY

31½ in. (80 cm.) high; 39 in. (99 cm.) x 34
 in. (86 cm.)

£1,200-1,800 \$1,600-2,300
 €1,500-2,100

A similar table is in Ditchling Museum
 of Art and Craft, East Sussex

■296
**TWELVE HAND-COLOURED
 ENGRAVINGS FROM 'A NATURAL
 HISTORY OF UNCOMMON BIRDS'**
 GEORGE EDWARDS (1694-1773),
 MID-18TH CENTURY
 16 x 14 in. (40.5 x 35.5 cm.) including
 silvered and painted frame (12)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



299



301



300



302 (part)

299
A PAIR OF NAPLES
MAIOLICA TWO-
HANDLED VASES

1739, PERHAPS FABBRICA
DEI MASSA

21¼ in. (53.8 cm.) high (2)

£3,500-5,000 \$4,400-6,300
€4,200-5,900

300
A PAIR OF ITALIAN
MAIOLICA ARMORIAL
ALBARELLI

EARLY 18TH CENTURY,
PROBABLY NAPLES

10½ in. (26.7 cm.) high (2)

£1,800-2,500 \$2,300-3,100
€2,200-2,900

301
A PAIR OF DUTCH DELFT
(HET BIJLTJE) BLUE
AND WHITE VASES AND
COVERS

SECOND HALF OF THE
18TH CENTURY, BLUE
HATCHET MARKS

12¾ in. (32.5 cm.) high (2)

£1,000-1,500 \$1,300-1,900
€1,200-1,800

302
TWELVE HAND-
COLOURED ENGRAVINGS
FROM WEINMANN'S
PHYTATHOZA

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

19½ x 15½ in. (49.5 x 39.5 cm.),
including later giltwood frame
(12)

£2,000-3,000 \$2,600-3,800
€2,400-3,500

■303

A VICTORIAN DOUBLE-SIDED FOUR-FOLD SCRAP SCREEN

LATE 19TH CENTURY

66¾ in. (169.5 cm.) high; each panel 22½ in. (57 cm.) wide

£1,200-1,800 \$1,600-2,300
€1,500-2,100



304

■304

SIX PAINTED WOOD 'ANCIENT ORDER OF THE FORESTERS' CEREMONIAL AXES

LATE 19TH / EARLY 20TH CENTURY

Variouly inscribed, some with the arms of the order
41 in. (104 cm.) and smaller (6)
£2,000-3,000 \$2,600-3,800
€2,400-3,500

The ceremonial axes would have been used by the Foresters Friendly Society formed in 1834 as the Ancient Order of Foresters.



303



305

305

A VICTORIAN WOOLWORK PICTURE OF TOWER-BRIDGE WITH SHIPPING AND FLAGS

CIRCA 1880

With inset photographs in a gilt-gesso frame, and a smaller ship's woolwork picture of the 'Sailor's Farewell'
26 x 39 in. (66 x 99 cm.) overall and 14½ x 18½ in. (37 x 47 cm.) (2)

£2,000-3,000 \$2,600-3,800
€2,400-3,500

■306

TWO ENGLISH SAMPLERS AND A SILKWORK PICTURE

19TH CENTURY

Comprising a large mahogany framed sampler entitled 'EAST FRONT VIEW OF EATON HALL / THE SEAT OF THE MOST NOBLE / THE MARQUESS OF WESTMINSTER', a sampler by Catherine Barnes, aged 12, dated 1852 and a silkwork of a woman playing a harp in a landscape
30½ x 32 in. (78 x 81 cm.) overall and smaller (3)

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



306 (part)



307



PROPERTY OF A LADY

307
AN EDMOND LACHENAL (1855-1948) ART NOUVEAU CERAMIC AND BRONZE PORTRAIT BUCKLE IN ORIGINAL BOX
 CIRCA 1900, SIGNED ON THE BUCKLE LACHENAL, THE BOX MARKED LACHENAL, 15 RUE AUBER, PARIS

Painted and glazed portrait heads set in a bronze armature
 Total width 4 $\frac{3}{4}$ in. (11 cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



309

308
LOUIS ICART (1888-1950)
 'CAN CAN', 1933, SIGNED IN PENCIL, DATED COPYRIGHT MARK, ARTIST'S BLINDSTAMP

Etching, drypoint and aquatint, printed with colour and with hand-colour, framed and glazed
 Plate 16 $\frac{1}{2}$ in. x 25 $\frac{1}{2}$ in. (41 x 64 cm.)

£5,000-7,000

\$6,300-8,800
 €5,900-8,200



308

309
A LUCE ART DECO SILVERED AND COLD-PAINTED BRONZE FIGURE
 CIRCA 1925, SIGNED 'LUCE'

15 $\frac{1}{4}$ in. (38.8 cm.) high

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



310

310
A PAUL MOREAU-VAUTHIER (1871-1936) SYMBOLIST PATINATED BRONZE INSCRIBED 'THE MAN, BY THE AID OF HIS AEROPLANE, OVERCOMES THE ATTRACTION OF THE EARTH'

CIRCA 1910, SIGNED P. MOREAU-VAUTHIER, FOUNDRY SEAL AND SIGNED SUSSE FES FONDEURS, PARIS

Modelled and cast as mother earth clinging onto a man and Pegasus

8 $\frac{1}{4}$ in. (21 cm.) high

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

311

A PIERRE LE FAGUAYS (1892-1935) ART DECO SILVERED BRONZE FIGURAL LAMP WITH UP LIGHTER ALABASTER SHADE AND BASE

CIRCA 1925, SIGNED 'LE FAGUAYS'

30 in. (76 cm.) high approx.

£5,000-8,000

\$6,300-10,000

€5,900-9,400

312

ALPHONSE MUCHA (1860-1939)

'ETE / SUMMER', SIGNED MUCHA, CIRCA 1900

Lithograph in colours, laid on card

41¼ in. (104.7 cm.) high x 21¼ in. (55.2 cm.) wide

£2,000-3,000

\$2,600-3,800

€2,400-3,500

313

'DANCER WITH THYRSUS', A PIERRE LE FAGUAYS (1892-1935) COLD-PAINTED AND GILT-BRONZE FIGURE

CIRCA 1925, SIGNED 'LE FAGUAYS'

10¾ in. (27.3 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500



312



311



313



314



315



316



317



317 (open)

314
AN AUSTRIAN COLD-PAINTED AND PATINATED BRONZE FIGURE OF A DANCER

CAST FROM A MODEL BY FRANZ BERGMAN, CIRCA 1910

With foundry mark and inscribed to the cast 'Nam Greb'
 16 in. (40.5 cm.) high

£2,500-4,000

\$3,200-5,000

€3,000-4,700

315
A DAUM AND LOUIS MAJORELLE GLASS AND WROUGHT-IRON BOWL WITH FOIL INCLUSIONS

CIRCA 1925, ENGRAVED DAUM NANCY WITH THE CROSS OF LORRAINE AND L. MAJORELLE, SIGNED

Together with another smaller bowl by Daum and Majorelle
 10 1/8 in. (26.4 cm.) wide; 4 1/2 in. (11.5 cm.) respectively (2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

316
AN EDGAR BRANDT (1880-1960) SMALL SILVERED BRONZE OVAL MIRROR CAST WITH ROSES AND THORNS

CIRCA 1930, STAMPED 'E. BRANDT'

Bevelled glass
 17 1/4 in. (43.8 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

317
A CARL KAUBA (1865-1922) AUSTRIAN EROTIC COLD-PAINTED AND GILT BRONZE FIGURE OF THE 'IRON MAIDEN'

EARLY 20TH CENTURY, SIGNED ON THE BASE C. KAUBA

The iron clad lady opening to reveal a gilt bronze naked figure on sliding base
 10 1/4 in. (26 cm.) high

£3,000-4,000

\$3,800-5,000

€3,600-4,700



318



318 (open)



320



319



321



318
A BERGMAN AUSTRIAN
COLD-PAINTED AND
GILT BRONZE EROTIC
SCULPTURE

'MOUSE WITH NUDE',
CIRCA 1900, BERGMAN
FOUNDRY MARK

A naked woman concealed
beneath a mouse that opens,
marble plinth
4 in. (10 cm.) high

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

319
AN AUSTRIAN COLD-
PAINTED MECHANICAL
BRONZE MODEL OF A GIRL
ENTITLED 'FLYING SKIRT'
CIRCA 1910, AFTER CARL
KAUBA (1865-1922)

Winding of the Technofix
mechanism spins the
tasselled skirt, the stepped
plinth inscribed 'C Kauba'
11 in. (28 cm.) high

£3,000-5,000 \$3,800-6,300
€3,600-5,900

320
A DAUM AND LOUIS
MAJORELLE GLASS AND
WROUGHT-IRON BOWL
WITH FOIL INCLUSION ON
BALL FEET

CIRCA 1920, ENGRAVED
DAUM NANCY WITH THE
CROSS OF LORRAINE AND
L. MAJORELLE

10½ in. (26.7 cm.) diameter
£1,500-2,500 \$1,900-3,100
€1,800-2,900

321
AN EDGAR BRANDT (1880-
1960) IRON 'PELICAN'
CENDRIER AND A PAUL
KISS (1885-1962) IRON
'COCKATOO' CENDRIER

CIRCA 1925, PELICAN
STAMPED 'E. BRANDT',
COCKATOO STAMPED 'P.
KISS PARIS'

Cockatoo with marble base
The pelican 5½ in. (14 cm.)
high
The cockatoo 9¼ in. (23.5
cm.) high (2)
£1,500-2,500 \$1,900-3,100
€1,800-2,900

■322

AN EDGAR BRANDT (1880-1960) WROUGHT-IRON CHANDELIER WITH SIX DAUM GLASS SHADES

CIRCA 1925, PARTIALLY STAMPED 'MADE IN FRANCE' AND 'E. BRANDT'; SHADES SIGNED 'DAUM NANCY FRANCE' WITH THE CROSS OF LORRAINE

Berry and leaf decoration, shades with acid-etched decoration
40 in. (101.5 cm.) high; 26½ in. (67.5 cm.) wide

£5,000-8,000

\$6,300-10,000
€5,900-9,400



322



323

323

A CHRISTOPHER DRESSER (1834-1904) ARTICULATED AND ELECTROPLATED LETTER RACK MADE BY HUKIN & HEATH

1881, STAMPED MAKER'S MARKS, 2555, REGISTRATION LOZENGE FOR 1881

Fixed central handle flanked on either side by three moving partitions

6¼ in. (16 cm.) open

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■324

A JULES LELEU (1883-1961) BENT LACQUERED STEEL AND PRINTED LAMINATED DINING TABLE

BY LELEU FOR ATELIERS JEAN PROUVE, 1936

29¼ in. (74.5 cm.) high; 49¼ in. (125 cm.) diameter

£4,000-6,000

\$5,100-7,500
€4,800-7,100

PROVENANCE:

Sanatorium Martel de Janville, Plateau d'Assy, Haute-Savoie.



324



325

■ **325**
A GENET AND MICHON ART DECO WROUGHT-IRON AND FROSTED GLASS CEILING LIGHT
 CIRCA 1925

Faceted glass shade, foliate ceiling rose
 37 in. (94 cm.) high

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■ **326**
ONE PAIR OF SILVER PHOTOGRAPH FRAMES WITH ANOTHER MATCHED PAIR OF SILVER PHOTOGRAPH FRAMES

THE FIRST PAIR MARK OF W. I. BROADWAY & CO., BIRMINGHAM, 1911, THE SECOND MATCHED PAIR WITH INDISTINCT MAKERS MARKS, BIRMINGHAM, 1902

The first pair on oak easel backs, the second pair with open foliate decoration, on mahogany easel backs
 The first pair 15½ in. (39.5 cm.) high; the second 16½ in. (42 cm.) high (4)

£2,500-3,500 \$3,200-4,400
 €3,000-4,100



326 (part)



327

■ **327**
A FRENCH ART DECO WROUGHT-IRON GATE IN FOUR PARTS
 CIRCA 1925

With openwork decoration and leaping gazelles
 38¼ in. (97 cm.) high; approximately 78¼ in. (200 cm.) wide

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■ **328**
A PAUL KISS (1885-1962) ART DECO WROUGHT-IRON AND ALABASTER FLOOR LAMP

CIRCA 1925, STAMPED 'P. KISS, PARIS'

67½ in. (170.5 cm.) high

£2,500-3,500 \$3,200-4,400
 €3,000-4,100



328



329



329 (open)

329
'THE SHEPHERD', A BERGMAN
AUSTRIAN COLD PAINTED AND
GILT BRONZE EROTIC GROUP
 CIRCA 1925, SIGNED NAMGREB,
 BERGMAN FOUNDRY SEAL

The rectangular plinth cast with a group
 of sheep rotates to reveal an amorous
 couple

6½ in. (16.8 cm.) long

£3,000-5,000

\$3,800-6,300

€3,600-5,900



330

330
A BERGMAN AUSTRIAN COLD-
PAINTED AND GILT BRONZE
EROTIC SCULPTURE
 'CROCODILE WITH NUDE', CIRCA
 1900, BERGMAN FOUNDRY MARK,
 STAMPED AUSTRIA

A naked woman concealed within the
 crocodile that opens
 9¼ in. (23.5 cm.) long

£2,000-3,000

\$2,600-3,800

€2,400-3,500



330 (open)

331
A LOUIS KATONA (1864-1932)
WROUGHT-IRON AND MARBLE
WALL-MOUNTED CONSOLE
 CIRCA 1920, STAMPED 'L. KATONA'
 48½ in. (123.2 cm.) wide; 9¾ in. (24.7
 cm.) high

£2,500-4,000

\$3,200-5,000

€3,000-4,700



331

332
A GOTTHILF JÄGER (1871-1933)
GILT-BRONZE FIGURE
 'ICARUS', CIRCA 1920, SIGNED
 'G. JÄGER'

12¾ in. (32.4 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800



332



333

333
AN A. WETTERNIK PATINATED AND COLD-PAINTED BRONZE FIGURE ON A STEPPED MARBLE BASE

'GIRL WITH CIGARETTE AND UMBRELLA', CIRCA 1925, SIGNED A WETTERNIK

12¼ in. (31 cm.) high

£1,200-1,800

\$1,600-2,300

€1,500-2,100

334
A 'NAMGREB' AUSTRIAN COLD-PAINTED AND GILT BRONZE EROTIC FIGURE

'BATHING BEAUTY', CIRCA 1900, SIGNED NAMGREB WITH BERGMAN FOUNDRY MARK

A partially naked woman concealed beneath robes that open, marble plinth 5⅞ in. (15 cm.) long

£1,500-2,500

\$1,900-3,100

€1,800-2,900



334



334 (open)

■ 335

A SET OF THREE MOGENS KOCH (1898-1992) MODULAR MAHOGANY BOOKCASES

1930S, WITH PAPER LABEL ON BACK 'RUD. RASMUSSENS/ SNEDKERIER/45 MORREBROCADE/ KOBENHAVEN', EACH INSCRIBED '12318', '15722' AND '(1)4936'

With exposed dovetail joints

Bookcase: 30 in. (76 cm.) high; 30 in. (76 cm.) wide; 10⅞ in. (28.6 cm.) deep

Base: 2 in. (5 cm.) high

(3)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



335



336

336
TWO SETS OF PLATED 'ANIMAL' KNIFE RESTS

CIRCA 1930, MARK OF ORBRILLE ON SILVER PLATED SET, FACSIMILE SIGNATURE BENJAMIN RABIER ON CHROMIUM PLATED SET

The Orbrille set of 12 depicting various animals, birds and fish; the Rabier set of 11 plus a duplicate based on the fables of *Jean de La Fontaine*, with fitted cases
 Longest in both sets 4 1/4 in. (11 cm.) (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



337

337
A MATCHED PAIR OF KAARE KLINT (1888-1954) OAK, FABRIC AND LEATHER 'SAFARI' CHAIRS

DESIGNED 1933 FOR RUD. RASMUSSEN, THESE CIRCA 1955, BOTH STAMPED DENMARK, ONE STAMPED DENMARK 29803

31 1/2 in. (81 cm.) high; 22 7/8 in. (58.2 cm.) wide; 22 7/8 in. (58.2 cm.) deep (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



338

338
TWO PAIRS OF EDWARDIAN SILVER PHOTOGRAPH FRAMES

THE ROUND MATCHED PAIR MARK OF GORHAM MANUFACTURING CO., BIRMINGHAM, 1908/11, THE SMALLER PAIR MARK OF A & J ZIMMERMAN, BIRMINGHAM, 1904

The larger pair stamped with registration number 'RD 1442', all frames with oak easel backs

The larger pair 9 1/4 in. (23.5 cm.) diameter (4)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

339
A PAIR OF TRINH VAN (B. 1917, VIETNAM) LACQUERED LANDSCAPE PANELS

1942, ONE PANEL SIGNED TRINH VAN MCMXLII

Lacquered on wood with waterside village with figures and figures on boats, both in a mountainous setting
 25 5/8 in. (65 cm.) x 39 1/2 in. (100.5 cm.) (2)

£2,000-4,000 \$2,600-5,000
 €2,400-4,700





340

340
A MATCHED PAIR OF EDWARDIAN SILVER PHOTOGRAPH FRAMES DIE-PRINTED WITH HORSEBACK RIDERS AND HOUNDS

THE FIRST MARK OF CHARLES S. GREEN & CO LTD, BIRMINGHAM, 1907, THE SECOND MARK OF LEVI & SALAMAN, BIRMINGHAM, 1905

Mounted on oak easel backs

9 5/8 in. (24.5 cm.) high

£2,000-3,000



342

342
A SET OF TWELVE CHRISTOFLE (EST. 1836) GALLIA METAL 'ANIMAL AND BIRD' KNIFE RESTS

SECOND QUARTER 20TH CENTURY, STAMPED MAKER'S MARKS, CASE WITH PRINTED MARKS

Cat 4 1/4 in. (10.8 cm.) long

£1,000-1,500

\$1,300-1,900

€1,200-1,800

(2)
 \$2,600-3,800
 €2,400-3,500



341

341
A LARGE EDWARDIAN ROUND SILVER PHOTOGRAPH FRAME

MARK OF WILLIAM COMYNS, LONDON, 1909

On blue silk-lined easel-back

15 3/4 in. (40 cm.) high

£1,200-1,800

\$1,600-2,300

€1,500-2,100



343

343
A SILVER PHOTOGRAPH FRAME SURMOUNTED BY TWO HORSE HEADS

MARK OF WALKER & HALL, BIRMINGHAM, 1905

On oak easel back

7 3/4 in. (19.7 cm.) high; 9 in. (23 cm.) wide

£1,500-2,000

\$1,900-2,500

€1,800-2,400



344

■344

A GERRIT THOMAS RIETVELD (1888-1964) 'RED BLUE' CHAIR

DESIGNED 1919-1923, EXECUTED BY GERARD VAN DE GROENEKAN, CIRCA 1970, BRANDED 'H.G.M. G.A.V.D. GROENEKAN, DE BILT NEDERLAND'

Painted wood

34 in. (86 cm.) high; 25¼ in. (65.5 cm.) wide; 32½ in. (83 cm.) deep

£6,000-8,000

\$7,600-10,000

€7,100-9,400

PROVENANCE:

Commissioned from the cabinetmaker by the vendor.

LITERATURE:

For other examples:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 58-9, no. 46;

L. D. Delfini, *The Furniture Collection Stedelijk Museum Amsterdam: 1850-2000*, Amsterdam, 2004, pp. 49, 140, 295-296;

I. Van Zijl, *Gerrit Rietveld*, London, 2010, pp. 35, 65-66.



346

■345

A FRENCH ART DECO EBONISED SIDE CABINET WITH TWO DOORS AND CENTRAL ADJUSTABLE SHELVES

CIRCA 1930, IN THE MANNER OF JACQUES ADNET

Gilt metal escutcheons

56½ in. (144 cm.) high; 78¾ in. (200 cm.) wide; 15¼ in. (40 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,400-3,500



345

■346

A FORNASETTI LITHOGRAPHICALLY DECORATED WALL PANEL

'SOLEIL LEVANT', 1995, PRINTED FORNASETTI LABEL TO REVERSE

Hardboard with printed laminate decoration

49 in. (124.5 cm.) high; 98½ in. (250 cm.) wide

£3,000-5,000

\$3,800-6,300

€3,600-5,900

347

A PART SET OF TEN PIERO FORNASETTI 'ASTRONOMICAL' CERAMIC PLATES

1950S, EACH MARKED 'FORNASETTI MILANO / MADE IN ITALY', ALSO MARKED 'BOLLATE'

7½ in. (20 cm.) diameter (10)

£1,000-1,500 \$1,300-1,900
€1,200-1,800



347

348

AN HERMES CHROMIUM PLATED 'SELF LEVELLING' YACHTING GLASS HOLDER WITH FOUR GLASSES

CIRCA 1934, STAMPED PATENT NO. 418729, 8A2, MADE IN ENGLAND

Frame 15½ in. (39 cm.) long; glass 2½ in. (5.4 cm.) high (5)

£1,000-1,500 \$1,300-1,900
€1,200-1,800

LITERATURE:

Sold with a photocopy of the Patent Specification (418729) for Emile Maurice Hermès, of 24 Faubourg Saint-Honoré, Paris, Seine, France.



348

349

A FRENCH ART DECO WROUGHT-IRON AND FROSTED GLASS FLOOR LAMP

CIRCA 1930

Decorated with floral openwork, the light fitment enclosed by two glass panels, on arched base

65½ in. (166.5 cm.) high

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



349

350

A PAIR OF STITCHED LEATHER OVER METAL AND UPHOLSTERED ARMCHAIRS

LATE 20TH CENTURY

27½ in. (70 cm.) high; 26¾ in. (67 cm.) wide; 33½ in. (85 cm.) deep (2)

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



350





351

■351
AN OTTO FÆRGE
OCCASIONAL TABLE
 CIRCA 1940

Executed by the designer, oak veneer, teak
 22¾ in. (58 cm.) high; 30¾ in. (78 cm.) diameter

£3,000-5,000

\$3,800-6,300

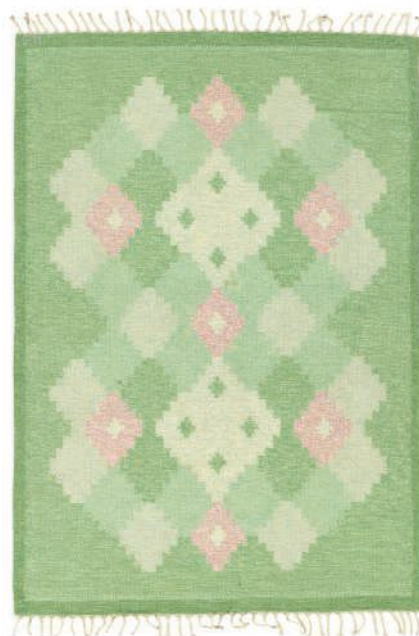
€3,600-5,900

■▲352
A SWEDISH FLAT WEAVE
KILIM CARPET
 MID-20TH CENTURY,
 SIGNED ILS

Woven in colours
 77½ in. (197 cm.) x 54 in. (137 cm.)

£1,200-1,800 \$1,600-2,300

€1,500-2,100



352

■353
A PAIR OF ALABASTER
LAMPS AND A PAIR
OF VELLUM COVERED
PEDESTALS

CIRCA 1975, ART DECO
 STYLE

Lamps: 44 in. (112 cm.) high;
 pedestals: 47¼ in. (120 cm.)
 high (4)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■354
A SET OF TWELVE HANS
WEGNER (1914-2007)
BEECH 'WISHBONE'
ARMCHAIRS

DESIGNED 1950, THESE
 MANUFACTURED LATER,
 CIRCA 1995, EACH WITH
 PAPER LABEL 'MADE
 IN DENMARK BY CARL
 HANSEN & SON ODENSE'

28½ in. (72.4 cm) high; 19¼ in.
 (49 cm.) wide (12)

£2,500-3,500

\$3,200-4,400

€3,000-4,100



353



354



355

■ 355
A SWEDISH HAND WOVEN WOOL CARPET
 CIRCA 1955

100½ in. (255.3 cm.) x 80 in. (203.2 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

■ 356
A T. H. ROBSJOHN-GIBBINGS (1905-1976) OCTAGONAL WALNUT CENTRE TABLE

MID-20TH CENTURY, WITH METAL LABEL 'WIDDICOMB/DESIGNED BY/T.H. ROBSJOHN-GIBBINGS' AND NUMBERED '10/56/4313'

30 in. (76 cm.) high; 60 ¾ in. (154.5 cm.) square

£1,500-2,500

\$1,900-3,100
 €1,800-2,900



356



357

■ 357
A COPPER AND BRASS PATINATED STEEL SUNBURST WALL SCULPTURE

ATTRIBUTED TO CURTIS JERE, 1970S

28½ in. (72.3 cm.) diameter

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

■ 358
A DENNIS YOUNG CANED TEAK SOFA/DAYBED WITH FOLD DOWN SIDES

CIRCA 1960

24 in. (61 cm.) high; 81½ in. (207 cm.) wide; 27½ in. (70 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

LITERATURE:

Young, Dennis and Barbara, "Furniture in Britain Today", Tiranti, 1964.



358



359

■359

A MARC WEINSTEIN PATINATED AND WELDED STEEL WALL SCULPTURE

1970S, LABEL TO BACK 'MARC CREATES LLC ST. LOUIS, MO'

34¾ in. (88.3 cm.) diameter

£1,000-1,500

\$1,300-1,900

€1,200-1,800



360

■360

A JACQUES DUVAL BRASSEUR BRASS AND POLISHED STEEL FISH SCULPTURE

1975, SIGNED 'JD BRASSEUR' AND DATED '75'

Supported on a brass column and stone plinth

35¾ in. (90.5 cm.) high

£3,000-5,000

\$3,800-6,300

€3,600-5,900



361

■361

A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG THIRD QUARTER 20TH CENTURY

86 in. (218.5 cm.) x 54¾ in. (138 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



362

■362

A SHIRO KURAMATA (1934-1991) 'SOLARIS' STAINED ASH AND GREY-COLOURED STEEL CABINET

DESIGNED 1977, MANUFACTURED BY CAPPELLINI

60¾ in. (153.5 cm.) high; 55½ in. (140 cm.) wide; 31½ in. (80 cm.) deep

£3,000-5,000

\$3,800-6,300

€3,600-5,900



363

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION (LOTS 363 - 364)

■ **Ω363**

A VLADIMIR KAGAN (1927-2016) CHEST OF FOURTEEN WALNUT GRADUATED DRAWERS

CIRCA 1970

51 in. (129.5 cm.) high; 47¼ in. (120 cm.) wide; 20½ in. (52 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,800

PROVENANCE:

Purchased directly from Vladimir Kagan by the family of the present owner



364

■ **Ω364**

A VLADIMIR KAGAN (1927-2016) WALNUT, EBONISED AND GLASS DISPLAY STAND

CIRCA 1970

With drop doors at the back

41½ in. (106.5 cm.) x 90 in. (228.5 cm) x 12¼ in. (31 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

PROVENANCE:

Purchased directly from Vladimir Kagan by the family of the present owner



365

VARIOUS PROPERTIES

■ **365**

A SUITE OF ROSENTHAL STUDIO-LINE 'LINEAR-SMOKE' GLASSES

MADE 1963-1982, PRINTED MAKER'S MARKS

Comprising: 12 champagne flutes, 12 water/wine glasses, 13 white wine glasses, 12 sherry glasses, 6 liqueur glasses
Champagne 7⅞ in. (18 cm.) high, liqueur 2½ in. (6.5 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,800



366

■ **366**

A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG

CIRCA 1960, WOVEN INITIALS FOR INGERGERD SILOV

84½ in. (214.5 cm.) x 53½ in. (136 cm.)

£1,200-1,800

\$1,600-2,300
€1,500-2,100



367

■ **367**
**A VENINI 'MANILA' GLASS AND CHROMIUM-PLATED
 METAL EIGHTEEN-LIGHT CHANDELIER**
 CIRCA 1970

The chromium-plated metal ceiling plate screws directly into the ceiling and the bubble-suffused glass drops and metal chains hang from fixed hooks at graduated levels
 33¾ in. (86 cm.) diameter

£3,000-4,000

\$3,800-5,000

€3,600-4,700



369

■ **369**
**A FABIO NOVEMBRE SMOKED GLASS AND POLISHED
 STONE COMPOSITION DINING TABLE**
 ITALY, 2012

28½ in. (72.7 cm.) high; 62¾ in. (159.5 cm.) diameter

£2,000-3,000

\$2,600-3,800

€2,400-3,500



368

■ **368**
**A MARK STODDART 'CHEEKY HIPPO' PATINATED
 BRONZE AND GLASS OCCASIONAL TABLE**
 CIRCA 2001, FROM AN EDITION OF 99, SIGNED 'M
 STODDART 87/99'

22¼ in. (56.5 cm.) high to ears; 48 in. (122 cm.) wide; 30½ in. (76.5 cm.) deep

£4,000-6,000

\$5,100-7,500

€4,800-7,100



370

■ **370**
**AN HENRI MATHIEU SLATTED ENAMELLED ALUMINIUM
 FLOOR LAMP**
 CIRCA 1970

60½ in. (153.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500



371

■371
A GAETANO PESCE (B. 1939) POLYURETHANE RESIN
TABLE

LATE 20TH CENTURY, MOULDED TO THE LEGS
'ZERODISEGNO / GAETANO PESCE'

28½ in. (71.5 cm.) high; 77¼ in. (197.5 cm.) wide; 37 in. (94 cm.)
deep

£2,000-3,000

\$2,600-3,800
€2,400-3,500



373

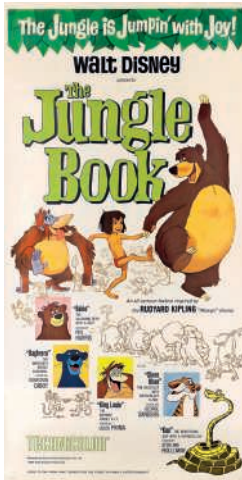
■373
A CURTIS JERE PATINATED BRASS AND BRASS-
COLOURED STEEL SWAN WALL SCULPTURE

SIGNED '© C. JERE 1987'

49¾ in. (125.5 cm.) high; 39 in. (99 cm.) wide

£2,000-3,000

\$2,600-3,800
€2,400-3,500



372

■△372
THE JUNGLE BOOK
ANONYMOUS

Poster, 1967, Walt Disney, U.S. three-sheet, condition A-;
backed on linen

81 x 41 in. (206 x 104 cm.)

£800-1,200

\$1,100-1,500
€950-1,400



374

■374
A MARK STODDART 'HIPPO' PATINATED BRONZE AND
GLASS DINING TABLE

CIRCA 2002, FROM AN EDITION OF 50, SIGNED 'M
STODDART 42/50'

36 in. (91.5 cm.) to top of hippo's ear; 80¼ in. (205 cm.) wide;
47¼ in. (120 cm.) deep

£5,000-7,000

\$6,300-8,800
€5,900-8,200



375
TWO PAIRS OF JOHN PIPER (1903-1992) HAND-PAINTED AND GLAZED STONE WARE CANDLESTICKS
 'CHAMBORD' AND 'LA BRETESCHE (POITU)', CIRCA 1980, BOTH SIGNED WITH TITLE, JOHN PIPER IX/82, FULHAM POTTERY

Painted with architectural views
 12 in. (30.5 cm.) high (4)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

376
A SET OF SIX ITALIAN BEECH DINING CHAIRS
 CIRCA 1950

With green faux leather seats
 37½ in. (95.5 cm.) high; 17 in. (43 cm.) wide (6)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100



376

377
A PAIR OF JOHN PIPER (1903-1992) HAND PAINTED AND GLAZED STONEWARE OBELISKS
 CIRCA 1980, BOTH SIGNED FULHAM POTTERY, JOHN PIPER VIII/82

Painted with male and female herms
 23¼ in. (59 cm.) high (2)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100



377

378 No Lot



379

■ **379**
A MICHAEL O'CONNELL (1898-1976) WALL HANGING
 CIRCA 1950, PRINTED MAEL

Paste resist decoration of ducks, including hoops for hanging
 47½ in. (120.5 cm.) x 59½ in. (151.5 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



381

■ **381**
A MICHAEL O'CONNELL (1898-1976) ATTRIBUTED
TEXTILE

CIRCA 1950

Paste-resist decoration of animal and plant motifs
 99 in. (251.5 cm.) x 70 in. (178 cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



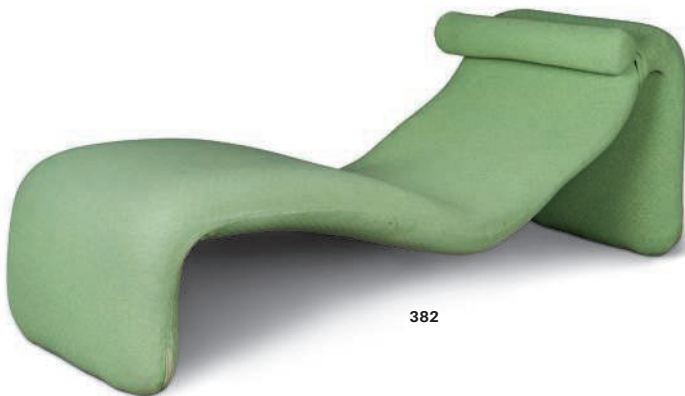
380

■ **380**
A 'SOME OF US' RESIN TABLE LAMP
 ATTRIBUTED TO GAETANO PESCE, APPARENTLY
 UNSIGNED

approximate height 33½ in. (85 cm.); 23 in. (58.5 cm.) wide

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



382

■ **382**
AN OLIVIER MOURGUE (B.1939) 'DJINN' CHAISE
LONGUE

DESIGNED 1964/5, MANUFACTURED BY AIRBOURNE,
 PROBABLY MANUFACTURED 1970S

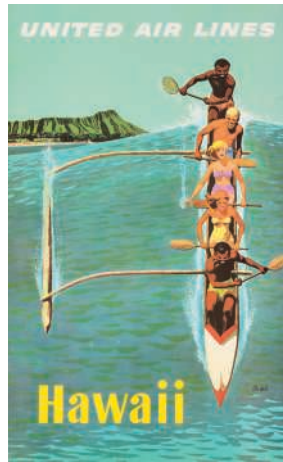
Tubular steel and fabric with adjustable cushion
 25½ in. (65 cm.) high; 24½ in. (62 cm.) wide; 67½ in. (171.5 cm.)
 deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



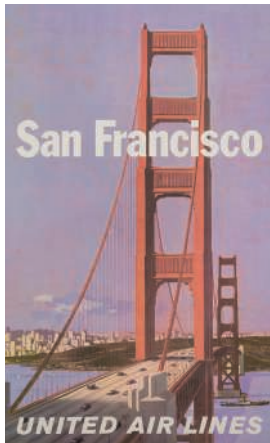
383



386



387



384



385

383

LOS ANGELES, UNITED AIR LINES
STAN GALLI (STANLEY WALTER
1912 - 2009)

Offset lithograph, c.1955, condition A;
backed on linen
40 x 25 in. (102 x 64 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

***386**

HAWAII, UNITED AIR LINES
STAN GALLI (STANLEY WALTER
1912 - 2009)

Offset lithograph, c.1953, condition A-;
backed on linen
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

***384**

SAN FRANCISCO
STAN GALLI (STANLEY WALTER
1912 - 2009)

Offset lithograph, c.1953, condition A-;
backed on linen
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

***387**

HAWAII
CHAS ALLEN

Lithograph, condition B+, backed on
linen
37½ x 25 in. (96 x 64 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

385

BERMUDA
ADOLF TRIEDLER (1886 - 1981)

Lithograph, condition A-; backed on linen
18 x 11 in. (46 x 28 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

***388**

**IMPERIAL AIRWAYS, AN IMPERIAL
FLYING BOAT**
ANONYMOUS

Offset lithograph, 1939, condition A-;
backed on linen
25 x 40 in. (64 x 102 cm.)

£2,500-3,500

\$3,200-4,400

€3,000-4,100



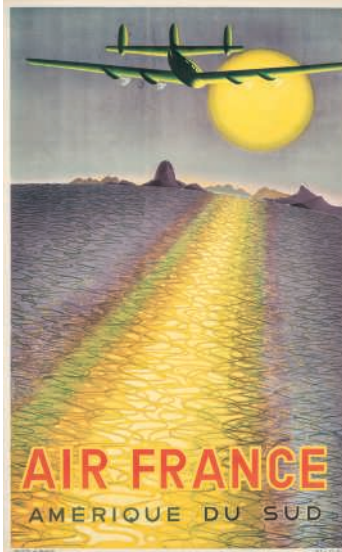
388



390



389



391



392

***389**

AIR INDIA, ROME

TOMI UNGERER (B. 1931)

Offset lithograph, 1969, condition A-; backed on linen
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

391

AIR FRANCE, AMÉRIQUE DU SUD

VICTOR VASARELY (1906 - 1997)

Lithograph, 1949, condition A-; backed on linen
39 x 24 in. (99 x 61 cm.)

£1,500-2,000

\$1,900-2,500
€1,800-2,400

***390**

IMPERIAL AIRWAYS, ENSIGN

JAMES GARDNER (1907 - 1995)

Offset lithograph, 1937, condition A-; backed on linen
25 x 39½ in. (64 x 100 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

392

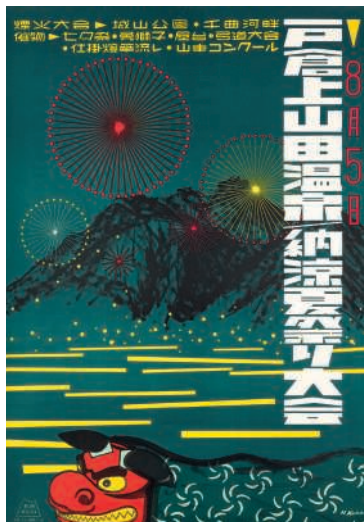
AIR FRANCE, AMÉRIQUE DU NORD

GUY ARNOUX (1886 - 1951)

Lithograph, 1946, condition A-; backed on linen
38 x 23½ in. (97 x 60 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



393

***393**
TOGURA KAMIYAMA ONSEN
 H. KURIKI

Lithograph, condition A-; backed on linen
 43 x 30 in. (109 x 102 cm.)

£1,000-1,500



394

***394**
TOGURA KAMIYAMA ONSEN
 ANONYMOUS

Lithograph, condition A-; backed on linen
 43 x 30 in. (109 x 102 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

397
CANADIAN NATIONAL RAILWAYS, THE CANADIAN ROCKIES
 C. NORWICH

Lithograph, 1924, condition A; not backed
 40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

398
LUCKY DOGS! TORQUAY, PENZANCE, NEWQUAY
 F. GARDNER

Lithograph, 1914, condition A; not backed
 40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400

395
NEWQUAY
 ANONYMOUS

Offset lithograph, c.1961, condition A-; not backed
 40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

399
CANADIAN NATIONAL RAILWAYS
 MOY THOMAS

Lithograph, condition A-; not backed
 40 x 25 in. (102 x 64 cm.)

£1,200-1,800

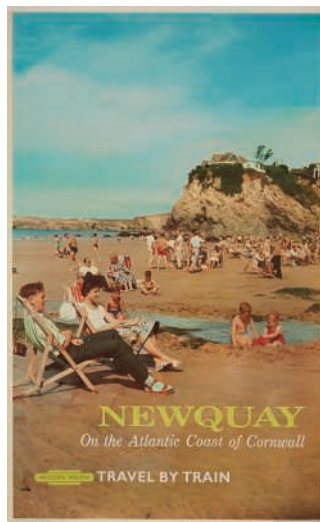
\$1,600-2,300
 €1,500-2,100

396
PARIS FOR THE WEEKEND
 AUSTIN COOPER (1890 - 1964)

Lithograph, 1934, condition B+; backed on linen
 39½ x 25 in. (100 x 64 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



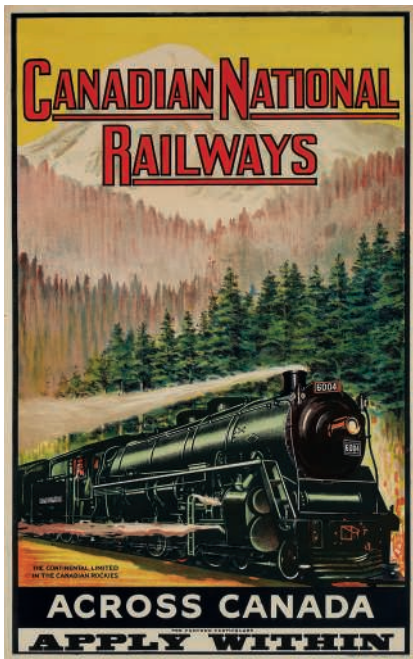
395



396



398



397



399



400

400

A MAP OF SCOTLAND

MACDONALD (MAX) GILL (1884 - 1947)

Lithograph, 1929, condition A-; not backed

40 x 60 in. (102 x 153 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

The artist's studio and by descent to the present owner



401

401

A MAP OF ENGLAND AND WALES

MACDONALD (MAX) GILL (1884 - 1947)

Lithograph, 1928, condition A-; not backed

40 x 60 in. (102 x 153 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

The artist's studio and by descent to the present owner



402

402

IRISH FREE STATE & NORTHERN IRELAND

MACDONALD (MAX) GILL (1884 - 1947)

Lithograph, 1929, condition A-; not backed

40 x 60 in. (102 x 153 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

The artist's studio and by descent to the present owner



403



405



404



406

403
MAIL STEAMSHIP ROUTES

MACDONALD (MAX) GILL (1884 - 1947)

Lithograph, 1937, condition A; not backed
40 x 50 in. (101 x 127 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

PROVENANCE:

The artist's studio and by descent to the present owner

405
POST OFFICE RADIO-TELEPHONE SERVICES

MACDONALD (MAX) GILL (1884 - 1947)

Lithograph, 1935, condition A; not backed
40 x 50 in. (101 x 127 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

PROVENANCE:

The artist's studio and by descent to the present owner

404
POST OFFICE WIRELESS STATIONS

MACDONALD (MAX) GILL (1884 - 1947)

Lithograph, 1939, condition A; not backed
40 x 50 in. (101 x 127 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

PROVENANCE:

The artist's studio and by descent to the present owner

406
ALL WAYS TO THE RIVER

CHARLES BURTON (1882-)

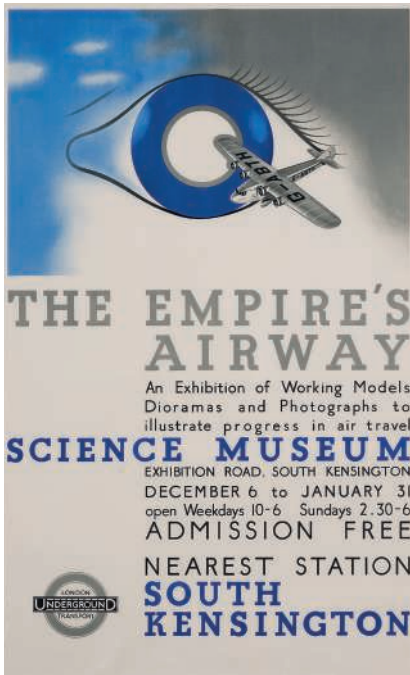
Lithograph, 1932, condition A; backed on linen, framed
39½ x 49 in. (100 x 125 cm.)

£2,000-3,000

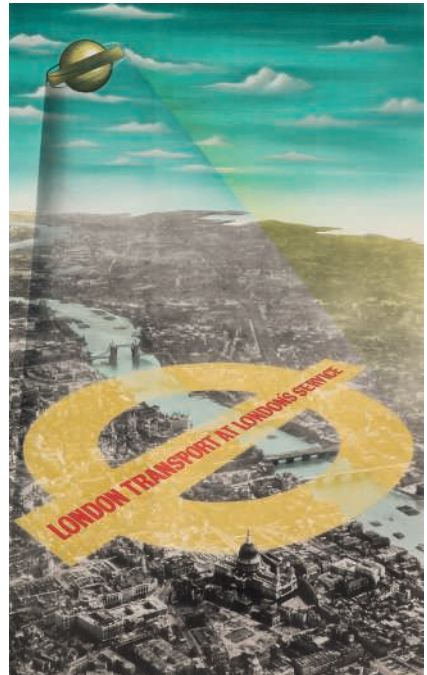
\$2,600-3,800
€2,400-3,500

PROVENANCE:

The London Transport Museum Collection



407



409



408



410



411



412

407
THE EMPIRE'S AIRWAY, SCIENCE MUSEUM
ANONYMOUS

Lithograph, 1935, condition A-; backed on linen, framed
39½ x 24½ in. (100 x 62 cm.)

£1,500-2,000	\$1,900-2,500
	€1,800-2,400

PROVENANCE:
The London Transport Museum
Collection

409
LONDON TRANSPORT AT LONDON'S SERVICE
MISHA BLACK & KRABER

Offset lithograph, 1947, condition A-; backed on linen, framed
40 x 25 in. (102 x 64 cm.)

£6,000-8,000	\$7,600-10,000
	€7,100-9,400

PROVENANCE:
The London Transport Museum
Collection

411
MONACO, 1930
ROBERT FALCUCCI (1900 - 1989)

Lithograph, 1930, condition A; backed on linen
47 x 31 in (119 x 79 cm.)

£20,000-30,000	\$26,000-38,000
	€24,000-35,000

***408**
SHOP BETWEEN 10 AND 4
EDWARD MCKNIGHT KAUFFER
(1890 - 1954)

Lithograph, 1931, condition B+/A-, backed on linen
40 x 25 in. (102 x 64 cm.)

£6,000-8,000	\$7,600-10,000
	€7,100-9,400

***410**
PLAY BETWEEN 6 AND 12
EDWARD MCKNIGHT KAUFFER
(1890 - 1954)

Lithograph, 1931, condition B+, backed on linen
39½ x 24½ in. (100 x 62 cm.)

£6,000-8,000	\$7,600-10,000
	€7,100-9,400

412
MONACO, 1933
GEO HAM (GEORGES HAMEL 1900 - 1972)

Lithograph, 1933, condition A; backed on linen
47 x 31 in (119 x 79 cm.)

£20,000-30,000	\$26,000-38,000
	€24,000-35,000



413



415



414



416

413

MONACO

GEO HAM (GEORGES HAMEL 1900 - 1972)

Lithograph, 1935, condition B; backed on linen

47 x 31in (119 x 79cm.)

£18,000-22,000 \$23,000-28,000
€21,000-26,000

414

MONACO, 1948

GEO MATT (GEORGES HAMEL, 1900 - 1972)

Lithograph, 1948, condition B; backed on linen

47 x 31.5 in (119 x 80cm.)

£7,000-9,000 \$9,000-11,500
€8,000-10,500



417

415

10EME RALLYE AUTOMOBILE MONTE CARLO

ROBERT FALCUCCI (1900 - 1931)

Lithograph, 1930, condition A; backed on linen

47 x 31in (119 x 79cm.)

£10,000-15,000 \$13,000-19,000
€12,000-18,000

416

GRASSE

ROGER BRODERS (1883 - 1953)

Lithograph, condition A-; backed on linen, framed

Together with Charbonnieres-les-Bains by Broders

42 x 31 in. (107 x 79 cm.) (2)

£2,000-3,000 \$2,600-3,800
€2,400-3,500



418



419

417

ZURICH

ADOLPHE TIECHE (1877 - 1957)

Lithograph, 1924, condition A-; backed on linen

28 x 40in. (71 x 102 cm.)

£3,000-5,000 \$3,800-6,300
€3,600-5,900

418

POUGUES LES EAUX

FONAY

Lithograph, condition A-; backed on linen, framed

39 x 24 in. (99 x 61 cm.)

£1,000-1,500 \$1,300-1,900
€1,200-1,800

419

SPORTS D'HIVER

ROGER BRODERS (1883 - 1953)

Lithograph, c.1930, condition B-; backed on linen

40 x 25 in. (102 x 64 cm.)

£3,000-5,000 \$3,800-6,300
€3,600-5,900



420



422



421

420

SAINTE-MAXIME

ROGER BRODERS (1883 - 1953)

Lithograph, condition A-; backed on linen
39 x 24.5in. (99 x 62cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

*421

L'ÉTÉ SUR LA CÔTE D'AZUR

ROGER BRODERS (1883 - 1953)

Lithograph, 1930, condition B+, backed on linen
39 x 24½ in. (99 x 62 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

422

HYÈRES

ROGER BRODERS (1883 - 1953)

Lithograph, condition A-; backed on linen, framed
39 x 24 in. (99 x 61 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



423

423

NICE

AFTER HENRI MATISSE (1869 - 1954)

Lithograph, 1950, condition A; not backed
40½ x 26½in. (102 x 68 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

424

NICE

LORENZI

Lithograph, c.1926, condition B; backed on linen
45 x 30in. (114 x 76cm.)

£8,000-12,000

\$11,000-15,000

€9,500-14,000

425

ANNECY, LA PLAGÉ

ROBERT FALCUCCI (1900 - 1989)

Lithograph, 1933, condition B; backed on linen
39 x 26in. (99 x 66cm.)

£2,500-3,500

\$3,000-4,000

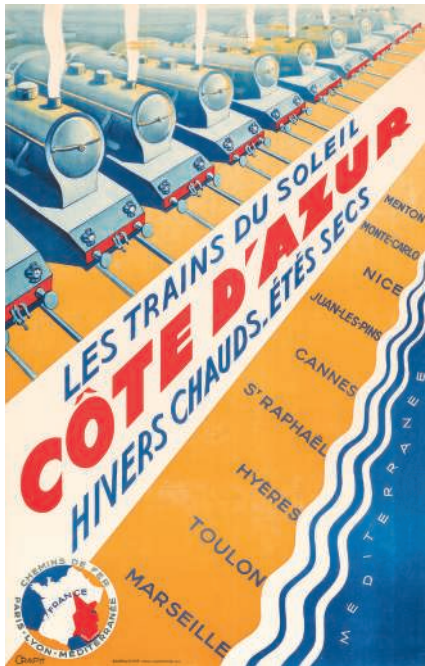
€3,000-4,000



424



425



426



427



428

426
LES TRAINS DU SOLEIL, CÔTE D'AZUR
 GRAPH

Lithograph, 1931, condition A; not backed
 39½ x 25in. (100 x 64cm.)

€6,000-9,000

\$7,600-11,000
 €7,100-11,000

427
KLOSTERS
 EDWARD STEIFEL (1875 - 1968)

Lithograph, c.1925, condition A; backed on linen
 40 x 25 in. (102 x 64 cm.)

€4,000-6,000

\$5,100-7,500
 €4,800-7,100

428
FRENCH SEASIDE RESORTS
 JEAN PICART LE DOUX (1902 - 1982)

Offset lithograph, 1947, condition B+; not backed
 40 x 25 in. (102 x 64 cm.)

€1,000-1,500

\$1,300-1,900
 €1,200-1,800



Spring Fashions are here!

Made in France by Editions Arto

429

429

SPRING FASHIONS ARE HERE!

JEAN DUPAS (1882 - 1964)

Lithograph, 1929, condition A-; backed on linen, framed
46 x 34 in. (117 x 87 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900



EATON'S presents the *Spring Fashions*

L. CAILLARD PARIS 1930

430

430

EATON'S PRESENTS THE SPRING FASHIONS

LOUIS CAILLARD (1894 - 1960)

Lithograph, 1930, condition B+; backed on linen, framed
46 x 34 in. (117 x 87 cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500

INDEX

A

Anderson, J.M., 224
Armfield, G., 228

B

Bryant, E.T., 154

C

Cafe, W.
Tessiers Ltd., 149
Canaux, P., 165
Carrington, JB, 150

D

Devlin, S., 155

E

Edwards, L.D.R., 231

F

Faerge, O., 351

G

Garrard, S., 146, 147

H

Harris, C.S., 153
Hawksworth, Eyre & Co Ltd., 152
Hennell, R., 151
Houle, J., 143

L

Landseer, Sir E.H., 223, 227
Leleu, Jules
Ateliers Jean Prouvé, 324
Lopez, A., 163

M

Macrae, A., 156

R

Rayner, L.I., 225
Rietveld, G. T., 344
Robins, T., 148
Robinson, Edkins & Aston, 157

S

Strutt, A.W., 233

T

Tessiers Ltd., 168
Tetard, 169
Tetard Freres, 164
Tiffany and Co., 159

W

Wolf, J., 222, 232

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue for sale'.
(b) Our description of any **lot** in the catalogue, any **condition report** and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and we should 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 a **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 international and domestic gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 H(2)(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B(1)(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **x** 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.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option remove the lot or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) The storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must 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.

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) may be imported into the USA 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 in some 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 return 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 contact the department for details on a particular lot.

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not 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 manufacture. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will

be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

We 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.CHISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

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

provenance: the ownership history of a lot.

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

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

saleroom notice: a written notice posted next to the lot in the 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.

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 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 were made at the factory named and match.

"A Meissen cup and a saucer"

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

"Modelled by..."

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

"After the model by..."

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

"Painted by..."

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

Qualified Headings

In Christie's opinion a work by the artist.

"Attributed to ..."

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

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

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

"Circle of ..."

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

"Follower of ..."

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

"Manner of ..."

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

"After ..."

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

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

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/
"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: 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

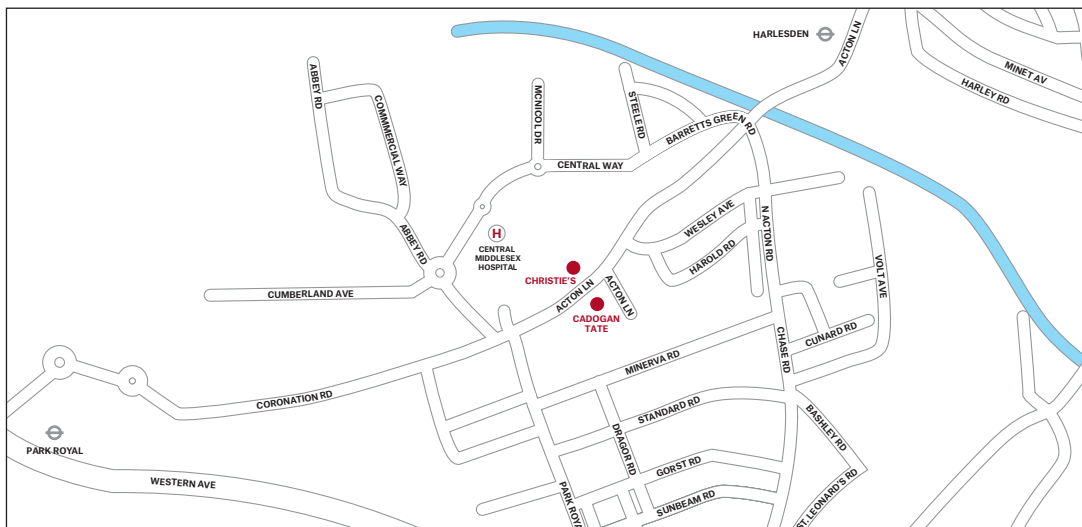
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





FIVE PRIVATE COLLECTIONS

London, South Kensington, 7 June 2017

VIEWING

3-6 June 2017

85 Old Brompton Road

London SW7 3LD

CONTACT

Nathanjel Nicholson

nnicholson@christies.com

+44 20 7389 2519

CHRISTIE'S

INTERIORS

WEDNESDAY 24 MAY 2017 AT 10.00 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: INT

SALE NUMBER: 14407

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UKE100 to UKE2,000	by UKE100s
UKE2,000 to UKE3,000	by UKE200s
UKE3,000 to UKE5,000	by UKE200, 500, 800 (eg UKE4,200, 4,500, 4,800)
UKE5,000 to UKE10,000	by UKE500s
UKE10,000 to UKE20,000	by UKE1,000s
UKE20,000 to UKE30,000	by UKE2,000s
UKE30,000 to UKE50,000	by UKE2,000, 5,000, 8,000 (eg UKE32,000, 35,000, 38,000)
UKE50,000 to UKE100,000	by UKE5,000s
UKE100,000 to UKE120,000	by UKE10,000s
Above UKE200,000	at auctioneer's discretion

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

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

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

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

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

14407

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

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

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



EUROPEAN FURNITURE & WORKS OF ART

London, King Street, 4 July 2017

VIEWING

1-3 July 2017
8 King Street
London SW1Y 6QT

CONTACT

Paul Gallois
pgallois@christies.com
+44 (0)20 7389 2260

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

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
Loïc Brivezac, Gilles Erulim, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

PRESIDENT

Prof. Dr. Dirk Boll

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

SENIOR DIRECTORS, EMERI

Simon Andrews, Mariolina Bassetti,
Ellen Berkeley, Jill Berry, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Peter Brown,
Olivier Camu, Sophie Carter, Benjamin Clark,
Karen Cole, Paul Cutts, Isabelle de La Bruyere,
Roland de Lathuy, Eveline de Proyart,
Leila de Vos, Harriet Drummond, David Elswood,
David Findlay, Margaret Ford, Edmond Francey,
Daniel Gallen, Roni Gilat-Baharaff, Karen Harkness,
Philipp Harley, James Hastie, Karl Hermans,
Paul Hewitt, Rachel Hidderley, Mark Hinton,
Nick Hough, Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Nic McElhatton (Chairman, South Kensington),
Jeremy Morrison, Nicholas Orchard,
Francis Outred, Henry Pettifer, Steve Phipps,
Will Porter, Paul Reason, Christiane Rantzau,
Tara Rastrick, Amjad Rauf, François de Ricqlès,
William Robinson, Matthew Rubinger,
Andreas Rumberl, Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner,
Jay Vinzce, Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Martin Wilson, André Zlatinger

DIRECTORS, UK

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman, David Bowes-Lyon,
Louise Broadhurst, Robert Brown,
Lucy Campbell, Jason Carey, Sarah Charles,
Romilly Collins, Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Arne Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby, Peter Horwood,
Kate Hunt, Simon James, Sabine Kegel,
Hans-Peter Keller, Tjabel Klok, Robert Lagneau,
Joanna Langston, Tina Law, Adriana Leese,
Tom Legh, Brandon Lindberg, Laura Lindsay,
Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau, Roger Massey,
Joy McCall, Neil McCutcheon, Michellie McMullan,
Daniel McPherson, Neil Millen, Jeremy Morgan,
Leonie Moschner, Giles Mountain, Chris Munro,
Liberte Nuti, Beatriz Ordovás, Rosalind Patient,
Anthea Peers, Keith Penton, Romain Pinganaud,
Sara Plumbly, Anne Qaimmaqami, Marcus Rådecke,
Pedram Rasti, Lisa Redpath, Sumiko Roberts,
Tom Rooth, Alice de Roquemaurel,
Francois Rothlisberger, Patrick Saich,
Rosemary Scott, Tom Scott, Nigel Shorthouse,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Sonal Singh, Katie Siveyer, Nicola Steel, Kay Sutton,
Rakhi Talwar, Timothy Triptree, Thomas Venning,
Edwin Vos, Amelia Walker, Rosanna Widen,
Ben Wiggins, Sophie Wiles, Bernard Williams,
Georgina Wilsenach, Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS, UK

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delalay, Charlotte Delaney, Milo Dickinson,
Freddie De Rougemont, Grant Deudney,
Howard Dixon, Virginie Dulucq, David Ellis,
Antonia Essex, Kate Flitcroft, Eva French,
Pat Galligan, Elisa Galuppi, Julia Grant,
Pippa Green, Angus Granlund, Christine Haines,
Coral Hall, Adeline Han, Charlotte Hart,
Daniel Hawkins, Anke Held, Valerie Hess,
Carolyn Holmes, Adrian Hume-Sayer, James Hyslop,
Helena Ingham, Pippa Jacobm, Goady Kelly,
Hala Khayat, Alexandra Kindermann, Julia Kiss,
Polly Knewstub, Mark Henry Lampé, Aoife Leach,
Rob Leatham, Antoine Leboutellier, Peter Mansell,
Stephanie Manstein, Amparo Martinez Russocto,
Astrid Mascher, Georgie Mawby, David McLachlan,
Lynda McLeod, Kateryna Merkalenko, Toby Monk,
Rosie O'Connor, Christopher Petre, Louise Phelps,
Eugene Pooley, Sarah Rancans, Alexandra Reid,
Sarah Reynolds, Meghan Russell, Pat Savage,
Julie Schutz, Hannah Schweiger, Angus Scott,
Ben Slinger, James Smith, Graham Smithson,
Mark Stephen, Annelies Stevens, Charlotte Stewart,
Dean Stimpson, Dominique Suiweg, Keith Tabley,
Iain Tarling, Sarah Tennant, Flora Turnbull,
Paul van den Biesen, Mieke Van Embden,
Ben Van Rensburg, Shanthi Veigas, Julie Vial,
Assunta Grafon von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walshe, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Arpad Busson, Kemal Has Cingillioglu,
Genevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çigdem Simavi

