

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 19 JULY 2017



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1

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

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FRONT COVER:

Lots 11, 195 & 196
Neisha Crosland's home.
Photography by Joanna MacLennan.

BACK COVER:

Lot 126

INDEX:

Lot 259 (detail)

INTERIORS

SOUTH KENSINGTON · 19 JULY 2017

SPECIALISTS



Anna Evans
Co-Head of Sale,
Works of Art



Fiona Baker
Co-Head of Sale,
20th Century
Decorative Art & Design



Victoria Drummond
Silver



Celia Harvey
Clocks & Furniture



Matilda Burn
European Ceramics
& Glass



Pippa Green
Works of Art
& Furniture



Alison Grey
Furniture



Alasdair Young
Sale Coordinator

AUCTION

Wednesday 19 July 2017
at 10.00 am Lots 1-466
85 Old Brompton Road
London SW7 3LD

VIEWING

Friday	14 July	9.00 am - 5.00 pm
Saturday	15 July	11.00 am - 5.00 pm
Sunday	16 July	11.00 am - 5.00 pm
Monday	17 July	9.00 am - 7.30 pm
Tuesday	18 July	9.00 am - 5.00 pm
Wednesday	19 July	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
FINI-14409

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

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CHRISTIE'S



1



4

■1
**A FRENCH BOURGOGNE MARBLE
 WALL FOUNTAIN**
 SECOND HALF 20TH CENTURY

In two sections
 35½ in. (90 cm.) high; 32 in. (82 cm.)
 wide

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



2

■2
**A WHITE PAINTED WROUGHT IRON
 GARDEN BENCH**
 SECOND HALF 20TH CENTURY

36 in. (91 cm.) high; 60¼ in. (153 cm.)
 wide

£1,200-1,800 \$1,600-2,300
 €1,400-2,000



3

■3
A PAIR OF TEAK GARDEN BENCHES
 AFTER A DESIGN BY SIR EDWIN
 LUTYENS, MODERN

41½ in. (105.5 cm.) high; 70¼ in. (178.5
 cm.) wide (2)

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

■4
**AN ITALIAN CARVED MARBLE FONT
 OR WINE COOLER**
 LATE 19TH CENTURY

The frieze carved with cavorting
 cherubim, later lead lined interior
 20¾ in. (52 cm.) high; 28 in. (71 cm.)
 wide, overall

£1,200-1,800 \$1,600-2,300
 €1,400-2,000



5

■▲5
AN ENGLISH STONE SUNDIAL
 EARLY 19TH CENTURY

The bronze dial indistinctly signed, the base significantly damaged (not illustrated)

43 in. (109 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



6

■6
A PAIR OF WHITE PAINTED WROUGHT IRON GATES
 LATE 20TH CENTURY

97¼ in. (246 cm.) high; 47¼ in. (120 cm.) wide, approximately (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



7

■7
A PAIR OF LIMESTONE BENCHES
 MODERN

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

£1,200-1,800

\$1,600-2,300

€1,400-2,000

■8
A PAIR OF VICTORIAN TERRACOTTA GARDEN URNS
 BY BLANCHARD & CO., CIRCA 1860

Both stamped 'TERRACOTTA H.M. BLANCHARD & CO. Blackfriars Road, London'

19 in. (48.2 cm.) high (2)

£1,500-2,500

\$2,000-3,200

€1,800-2,800



8



9

■9
EIGHT CUT-OUT SHEET METAL
DEER SILHOUETTES

MODERN

Mounted on two hardwood plinths
34½ in. (88 cm.) high; 61 in. (155 cm.)
wide (8)

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

■10
TWELVE CUT-OUT SHEET METAL
SHEEP SILHOUETTES

MODERN

Arranged and mounted on two
hardwood plinths
23¼ in. (60 cm.) high; 61 in. (155 cm.)
wide (12)

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



10

■11
A PAIR OF GILT-METAL AND GLASS
OCCASIONAL TABLES

CIRCA 1970

21¼ in. (55 cm.) high; 19¼ in. (50 cm.)
square (2)

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

■12
AN ITALIAN BRASS, CHROME, AND
BLACK-PAINTED LOW TABLE

CIRCA 1970

With inset glass top
13¾ in. (35 cm.) high; 59 in. (150 cm.)
wide; 35½ in. (90 cm.) deep

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



11



12



13

■13
**A GILT-BRASS AND SHEET-IRON NINE-LIGHT
 CHANDELIER**

ATTRIBUTED TO MAISON BAGUES, CIRCA 1970

With a faux-bamboo cirlet and branches enclosing a pineapple
 foliate spray
 30 in. (76 cm.) high

£1,200-1,800

\$1,600-2,300
 €1,400-2,000



14

■14
**A GILT-BRASS AND SHEET-IRON SIX-LIGHT
 CHANDELIER**

ATTRIBUTED TO MAISON BAGUES, CIRCA 1970

With faux-bamboo branches and a pineapple foliate spray to
 centre
 24 in. (61 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

■15
A FRENCH OR SWISS PINE MODEL OF A BOAR
 SECOND HALF 20TH CENTURY

29 in. (74 cm.) high; 44 in. (112 cm.) long

£800-1,200

\$1,100-1,500
 €910-1,400



15

■16
JEAN LURÇAT (1892-1966)
 'BELZEBUTH' TAPESTRY, CIRCA 1960

Produced by atelier Goubely for Aubusson, signed in weave,
 sewn label to the reverse inscribed *Belzebuth / 270 x 150 = 405*
 / *Carton de Jean Lurcat / Editeur: GOUBELY / Aubusson / M:*
 1179

58½ x 106 in. (148.5 x 269.5 cm.)

£2,000-3,000

\$2,600-3,800
 €2,300-3,400



16



17 (part)

■17
A GROUP OF TEN CANE MIRRORS OF VARIOUS SHAPES AND SIZES

MID-20TH CENTURY

The largest 36 in. (92 cm.) x 24 in. (61 cm.) (10)

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



19

■19
A PAIR OF FRENCH BRONZE FAUX BAMBOO ARMCHAIRS

POSSIBLY BY BAGUES FOR MAISON JANSEN, MID-20TH CENTURY

With later brown leather buttoned seats
 28½ in. (72.5 cm.) high; 22¼ in. (56.5 cm.) high (2)

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



18

■18
A FRENCH BRONZE FAUX BAMBOO SOFA

POSSIBLY BY BAGUES FOR MAISON JANSEN, MID-20TH CENTURY

With later brown leather buttoned seat
 28 in. (71 cm.) high; 59¼ in. (150.5 cm.) wide;
 23¼ in. (59 cm.) deep

£2,000-4,000 \$2,600-5,100
 €2,300-4,500



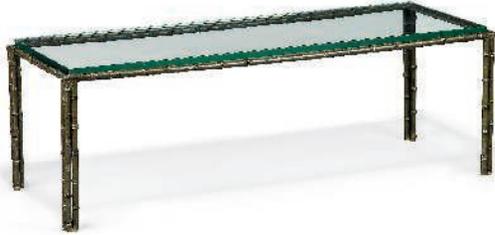
20

■20
A PAIR OF FRENCH BRONZE FAUX BAMBOO ARMCHAIRS

POSSIBLY BY BAGUES FOR MAISON JANSEN, MID-20TH CENTURY

With later brown leather buttoned seats
 28 in. (71 cm.) high; 22 in. (56 cm.) wide (2)

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



21

■21
A FRENCH BRONZE FAUX BAMBOO OCCASIONAL TABLE
 POSSIBLY BY BAGUES FOR MAISON JANSEN, MID-20TH CENTURY

With glass top
 15¾ in. (40 cm.) high; 47 in. (119 cm.) wide;
 17½ in. (44.5 cm.) deep
 £1,200-1,800

\$1,600-2,300
 €1,400-2,000



23

■23
A FRENCH BRONZE FAUX BAMBOO SOFA
 POSSIBLY BY BAGUES FOR MAISON JANSEN, MID-20TH CENTURY

With later brown leather buttoned seat
 28¾ in. (73 cm.) high; 59½ in. (151 cm.) wide;
 23 in. (58.5 cm.) deep

£2,000-4,000

\$2,600-5,100
 €2,300-4,500



22

■22
A PAIR OF PARCEL-GILT AND RED JAPANNED SIDE TABLES
 LATE 20TH CENTURY, THE JAPANNING MODERN

18 in. (46 cm.) high; 31½ in. (80 cm.) wide;
 25¼ in. (65.5 cm.) deep

£1,200-1,800

(2)

\$1,600-2,300
 €1,400-2,000



24

■24
A PAIR OF BLUE AND WHITE KANGXI STYLE CERAMIC TABLE LAMPS
 MODERN

With cream shades
 19½ in. (49.5 cm.) high, excluding fitment

£2,000-3,000

(2)

\$2,600-3,800
 €2,300-3,400



28

28
SIX PIERO FORNASETTI (1913-1988) 'MARTINI & ROSSI'
LITHOGRAPHICALLY DECORATED CERAMIC PLATES
 CIRCA 1960S, NUMBERS 5, 7, 8, 9, 10 AND 12

Each with printed marks for *Fornasetti, Milano, Made in Italy, 'Serie di piatti creata da Piero Fornasetti per la Martini & Rossi di Torino, Ispirata ai pezzi maggiori del suo museo di peSSIONE'*
 9½ in. (23.2 cm.) diameter

(6)
 €1,200-1,800 \$1,600-2,300
 €1,400-2,000

29
A PAIR OF POUL KJÆRHOLM (1929-1980) GANITE AND
STEEL 'PK61' TABLES
 DESIGNED 1956, EACH STAMPED 'EKC' TO FRAMES

Produced by *E. Kold Christensen*
 12¾ in. (31 cm.) high; 34 in. (86.5 cm.) square (2)
 €2,000-3,000 \$2,600-3,800
 €2,300-3,400

LITERATURE
 M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*,
 New York, 2007, pp. 78-81 for other examples of this model.

30
A FORNASETTI OCCASIONAL TABLE DESIGNED BY
BARNABA FORNASETTI AFTER AN ORIGINAL MOTIF OF
PIERO FORNASETTI
 MADE IN THE 1990S BY COMPAGNIA DEL TOBACCO,
 SIGNED FORNASETTI WITH HAND AND PAINT-BRUSH
 MOTIF

Silk scarf encased in methacrylate, black painted metal base
 18¼ in. (46.3 cm.) high; top 34¾ in. (88 cm.) x 35 in. (89 cm.)
 €1,000-1,500 \$1,300-1,900
 €1,200-1,700

31
A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG WITH
STRIPED PATTERN
 CIRCA 1960

78.14 in. (198.5 cm.) x 51 in. (129.5 cm.)
 €1,000-1,500 \$1,300-1,900
 €1,200-1,700



29



30



31



32



35



33

■32
**'MAX SOFA'. A MAX MCMURDO
 ENAMELLED CAST-IRON 'BATH'
 SOFA**

2007, MAX MCMURDO (RESTORE)
 FOR L' EQUIPMENT DES ARTS

With loose black rabbit fur and
 Mongolian sheepskin seat cushion and
 armrest

21¼ in. (55.5 cm.) high, 66¼ in. (168.5
 cm.) wide, 27 in. (68.5 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,300-3,400



34

■33
**A LUCIANO FRIGERIO (1928-1999) SYCAMORE
 'PIANOFORTE' SIDEBOARD**

CIRCA 1974

Three doors enclosing a single shelf and one door a bank of four
 drawers with brass pulls

31½ in. (79 cm.) high; 87 in. (221 cm.) wide;

21½ in. (54.5 cm.) deep

£3,000-5,000

\$3,900-6,400

€3,500-5,700

■34
**A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG
 WITH GEOMETRIC BORDER**

CIRCA 1960, WOVEN INITIALS POSSIBLY FOR FOR
 INGERGERD SILOW

89 ½ in. (227.5 cm.) x 67¼ in. (171 cm.)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

■35
A FRENCH ART DECO WROUGHT-IRON FIRESCREEN
 CIRCA 1930

34 in. (86.5 cm.) high, 31¼ in. (80.5 cm.) wide

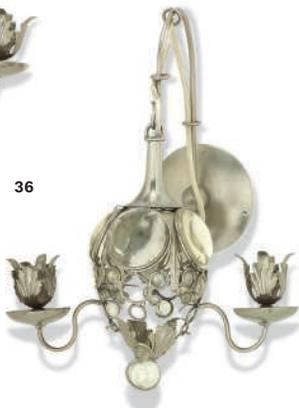
£1,000-1,500

\$1,300-1,900

€1,200-1,700



36



37



■36
A PAIR OF MARK BRAZIER-JONES (B. 1956) NICKEL-PLATED STEEL AND GLASS 'SERA' WALL-LIGHTS
CIRCA 1998

23¼ in. (59 cm.) high; 16½ in. (42 cm.) wide

£2,000-3,000

(2)

\$2,600-3,800
€2,300-3,400

■37
A PAIR OF MARK BRAZIER-JONES (B. 1956) NICKEL-PLATED STEEL AND GLASS 'SERA' WALL-LIGHTS
CIRCA 1998

23¼ in. (59 cm.) high; 16½ in. (42 cm.) wide

£2,000-3,000

(2)

\$2,600-3,800
€2,300-3,400

■38
TWO PAIRS OF MARK BRAZIER-JONES (B. 1956) BURNISHED STEEL AND GLASS 'ANGRY FISH' SCULPTURAL CANDLEHOLDERS
CIRCA 1998

8¼ in. (21 cm.) high; 9 in. (23 cm.) wide; 3½ in. (9 cm.) deep

(4)

£1,500-2,500

\$2,000-3,200
€1,800-2,800



38

■39
TWO PAIRS OF MARK BRAZIER-JONES (B. 1956) BURNISHED STEEL AND GLASS 'ANGRY FISH' SCULPTURAL CANDLEHOLDERS
CIRCA 1998

8¼ in. (21 cm.) high; 9 in. (23 cm.) wide; 3½ in. (9 cm.) deep

(4)

£1,500-2,500

\$2,000-3,200
€1,800-2,800



39



40



42



41

■*40
**AN ARREDOLUCE BRASS AND LACQUERED METAL
 'LAMPADAIRE TRIENNALE' ADJUSTABLE FLOOR LAMP**
 DESIGNED 1951, THIS VERSION CIRCA 1970

Approximately 80¼ in. (204 cm.) high

£3,000-5,000

\$3,900-6,400
 €3,500-5,700

■△41
A SWEDISH FLAT WEAVE KILIM CARPET
 MID-20TH CENTURY, SIGNED ILS

Woven in colours

77½ in. (197 cm.) x 54 in. (137 cm.)

£800-1,200

\$1,100-1,500
 €910-1,400

■42
**AN ITALIAN MIRROR-CONSOLE WITH VELLUM-
 COVERED UNDULATING FRAME**
 CIRCA 1950

With clear glass inset

67½ in. (171.5 cm.) high; 50½ in. (128.3 cm.) wide;

13 in. (33 cm.) deep

£3,000-5,000

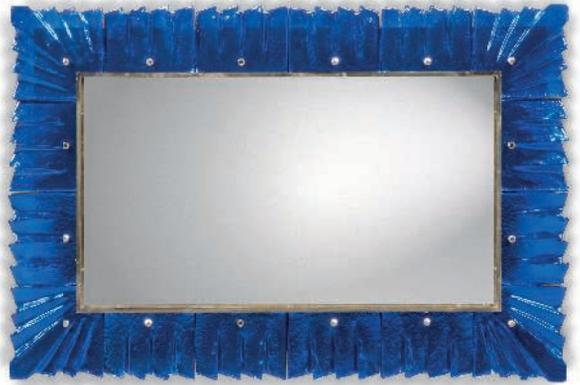
\$3,900-6,400
 €3,500-5,700



43

43
A SET OF TWELVE ITALIAN SILVER-MOUNTED AGATE TABLE ORNAMENTS
 MAKER'S MARK CF (?), MILAN, MID-20TH CENTURY

2½ in. (6.5 cm.) high, the largest (12)
 £1,200-1,800 \$1,600-2,300
 €1,400-2,000



44 (part)

44
A PAIR OF BLUE GLASS AND GILT-METAL MIRRORS
 MODERN

47¼ in. (120 cm.) high; 31¼ in. (81 cm.) wide (2)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



45

45
A PAIR OF FRENCH GILT AND PATINATED-STEEL ETAGERES
 CIRCA 1970

27¼ in. (69 cm.) high; 24 in. (61 cm.) wide; 15¼ in. (40 cm.) deep (2)
 £1,500-2,500 \$2,000-3,200
 €1,800-2,800



46

46
A BRASS AND GLASS OCCASIONAL TABLE
 BY CHARLES SAUNDERS, MODERN

With an undertier
 19 in. (48 cm.) high; 41¼ in. (106 cm.) wide;
 41½ in. (105.5 cm.) deep
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700



47

■47

A KNOLE SOFA

FIRST HALF 20TH CENTURY

40½ in. (103 cm.) high; 72 in. (183 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■48

A LATE GEORGE III GREY AND GILT JAPANNED BOWFRONT CHEST

EARLY 19TH CENTURY, THE JAPANNING MODERN

34 in. (86.5 cm.) high; 35¼ in. (89.5 cm.) wide;

20 in. (51 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,000



48

■49

A LARGE PART-SILK KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1920

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

£2,000-3,000

\$2,600-3,800

€2,300-3,400

PROVENANCE

The Nash, Kempsey, Worcestershire.

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

■50

A EUROPEAN NEEDLEPOINT CARPET

EARLY 20TH CENTURY

With white cotton highlights, woven in eight panels

sewn together, a few localised surface marks

19ft.3in. x 14ft. (585cm. x 427cm.)

£4,000-6,000

\$5,100-7,600

€4,600-6,800



49



50



51 (part)

■ 51
A GROUP OF EIGHT PAINTED PANELS
 THREE FRENCH, LATE 18TH / EARLY 19TH CENTURY
 AND FIVE OF A LATER DATE

Decorated with panels of Classical figures within scrolling foliate arabesques, restorations, re-mounted and framed
 The largest: 50 in. (127 cm.) high; 41¼ in. (104.5 cm.) wide (8)

£2,000-4,000 \$2,600-5,100
 €2,300-4,500



53

■ 53
A PAIR OF ITALIAN SCAGLIOLA PANELS
 LATE 19TH CENTURY

Inset into later ebonised table bases
 The tables: 17¾ in. (45 cm.) high; 24½ in. (62 cm.) wide;
 20 in. (51 cm.) deep, overall (2)

£1,200-1,800 \$1,600-2,300
 €1,400-2,000

■ 52
A PALE BLUE-PAINTED AND PARCEL-GILT DEMI-LUNE
SIDE CABINET
 FIRST HALF 20TH CENTURY

37 in. (94 cm.) high; 55 in. (139.5 cm.) wide;
 23 in. (58.5 cm.) deep

£1,200-1,800 \$1,600-2,300
 €1,400-2,000



52

■ 54
A PALE BLUE PAINTED AND PARCEL-GILT DECORATED
SIDEBOARD
 OF GEORGE III STYLE, FIRST HALF 20TH CENTURY

With marble top above three velvet lined drawers; together with
 a pair of caned side chairs, with panels to the back depicting
 Classical figures

35 in. (89 cm.) high; 58½ in. (148.5 cm.) wide;
 21 in. (53.5 cm.) deep (3)

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



54

■55
A PAIR OF FRENCH ORMOLU-MOUNTED WALNUT
BEDSIDE TABLES

OF LOUIS XVI STYLE, LATE 19TH CENTURY

Each with white marble top above a frieze drawer with a
cupboard, on turned tapering legs headed by roundels
33¾ in. (58.5 cm.) high; 16½ in. (42 cm.) wide; 16½ in. (42 cm.)
deep (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,700



55



56

■56
A PAIR OF CHINESE FAMILLE ROSE CERAMIC GARDEN
STOOLS

19TH CENTURY

18½ in. (47 cm.) high; 16 in. (40.5 cm.) diameter (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

■57
AN ENGLISH MAHOGANY THREE
PEDESTAL DINING TABLE

LATE 20TH CENTURY, OF REGENCY
STYLE

With two leaves
30¼ in. (77 cm.) high; 45 in. (114.5 cm.)
deep; 139¼ in. (353 cm.) long, fully
extended

£2,000-3,000

\$2,600-3,800
€2,300-3,400



57

VARIOUS PROPERTIES

■58

EIGHTY SPECIMEN MINERAL EGGS

Including malachite, agates and quartz examples, together with a marble bowl (81)

£1,200-1,800

\$1,600-2,300

€1,400-2,000



58

■59

A PAIR OF MAHOGANY LIBRARY STEPS OF REGENCY STYLE, MODERN

47½ in. (121 cm.) high; 22 in. (56 cm.) wide (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



59



60 (part)

■60

TWELVE CHINESE WATERCOLOURS OF BIRDS ON RICE PAPER

19TH CENTURY

Recently mounted and framed 14½ x 19 in. (37 x 48.2 cm.) overall (12)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

■61

A MAHOGANY AND BUTTONED BROWN LEATHER LONG STOOL

LATE 19TH CENTURY, ADAPTED

16¼ in. (41.5 cm.) high; 62¾ in. (159.5 cm.) wide;

23¼ in. (59 cm.) deep

£1,500-2,000

\$2,000-2,500

€1,800-2,300



61



62

■ **62**
A FRENCH OAK AND UPHOLSTERED THREE-PIECE SALON SUITE, ATTRIBUTED TO PIERRE JEANNERET CIRCA 1940

Comprising two lounge chairs and a sofa covered in cream upholstery with blue trim on oak feet

The sofa: 31½ in. (80 cm.) high, 48½ in. (123 cm.) wide, 27¼ in. (70.5 cm.) deep

(3)

£6,000-9,000

\$7,700-11,000

€6,900-10,000



63

△ **63**
A MARCEL-ANDRE BOURAINE (1886-1948) PATINATED AND COLD-PAINTED BRONZE GROUP ON STEPPED BRONZE BASE

'DIANA WITH DEER', CIRCA 1925, SIGNED BOURAINE, ETLING PARIS

(Restored)

27¼ in. (69.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400



64

■ 64
A FRENCH BIRCH, SATIN BIRCH VENEERED AND VELLUM SECRETAIRE
 CIRCA 1940

Drop front enclosing leather covered writing surface, shelves, small drawers and a slide, the cupboards enclosing vertical and horizontal shelves

61½ in. (156.2 cm.) high; 45¼ in. (115 cm.) wide;

16½ in. (41 cm) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■ Ω 65
A MODERNIST WOOL CARPET OF ABSTRACT DESIGN
 ENGLISH, 1935

163 in. (413 cm.) x 122 in. (310 cm.)

£3,000-5,000

\$3,900-6,400

€3,500-5,700

PROVENANCE

Christie's King Street, London, *Designed by Architects Incl.*
Important 20th Century Design, Oct 08, 2003, Sale 6813 lot 70

PROPERTY OF A GENTLEMAN (LOTS 66 - 74)

66
'LES ELEENS': A LARGE LALIQUE CLEAR AND FROSTED GLASS VASE DESIGNED BY MARIE-CLAUDE LALIQUE (1935-2003)

1994, ENGRAVED LALIQUE FRANCE

Moulded with a frieze of various athletes in a colonnade

19¼ in. (49 cm.) high

£3,000-5,000

\$3,900-6,400

€3,500-5,700



65



66



67

**67
FOUR LALIQUE CLEAR AND FROSTED GLASS
ELEPHANT SCULPTURES**

POST WAR, EACH ENGRAVED LALIQUE FRANCE

Large elephant 13¾ in. (35 cm.) long (4)

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



68

**68
A GROUP OF FIVE LALIQUE FROSTED GLASS
BIRD AND ANIMAL SCULPTURES**

POST WAR, ALL SIGNED LALIQUE FRANCE, THE
LARGE CRESTED BIRD ALSO ENGRAVED 70/99

Comprising: a large and a small crested bird, a rearing
horse, a clear glass and a grey squirrel
Large crested bird 7¾ in. (19.7 cm.) high and
11½ in. (29.5 cm.) long (5)

£1,200-1,800 \$1,600-2,300
€1,400-2,000



69

**69
A GROUP OF FOUR LALIQUE CLEAR AND
FROSTED GLASS BENGAL TIGER MODELS**

LATE 20TH CENTURY, EACH ENGRAVED LALIQUE
FRANCE

Comprising: two adult tigers and two tiger cubs

Tallest 5¾ in. (14.5 cm.) high and
9¼ in. (23.5 cm.) long (4)

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

**70
A LALIQUE CLEAR AND FROSTED GLASS FISH
SCULPTURE**

'DEUX POISSONS', POST WAR, ENGRAVED
LALIQUE FRANCE

11¼ in. (28.5 cm.) high

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



70

■75
A PAIR OF ENGLISH BEECH AND
UPHOLSTERED HUMP-BACK
SOFAS

LATE 20TH CENTURY

34½ in. (88 cm.) high; 76 in. (193 cm.)
wide, overall (2)

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



75



76

■-76
AN EARLY VICTORIAN ROSEWOOD
LIBRARY TABLE

CIRCA 1840

29 in. (73.5 cm.) high; 60 in. (152.5 cm.)
diameter

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

PROVENANCE

Apparently the United Services Club.

The United Services Club, founded in 1815 and closed in 1978, was one of the most prestigious military clubs of the era, specifically for the senior ranks of the Royal Navy and Army.

■77
A SET OF TWELVE NORTH EUROPEAN
FRUITWOOD DINING CHAIRS
SECOND HALF 19TH CENTURY

38 in. (96.5 cm.) high (12)

£1,200-1,800 \$1,600-2,300
€1,400-2,000



77

78-79 No Lots

■80
**A PAIR OF CHINESE EXPORT
 FAMILLE VERTE PORCELAIN TABLE
 LAMPS**

LATE 19TH CENTURY AND
 ADAPTED

With pleated cream shades, repairs
 19 in. (48.2 cm.) high,
 excluding fitment (2)
 £800-1,200 \$1,100-1,500
 €910-1,400



80

■81
**A FRENCH RED LACQUERED THREE
 TIERED OCCASIONAL TABLE**
 POSSIBLY BY ALBERTO PINTO,
 CIRCA 1970

22½ in. (57 cm) high;
 58¾ in. (149.2 cm.) wide
 £800-1,200 \$1,100-1,500
 €910-1,400



81



82

■82
**THREE CHINESE RED LACQUER
 AND GILT-DECORATED TRUNKS**
 EARLY 20TH CENTURY

14 in. (35.5 cm.) high; 32./12 in. (82.5
 cm.) wide; 22 in. (55 cm.) deep, the
 largest (3)
 £800-1,200 \$1,100-1,500
 €910-1,400



83

■83
A VICTORIAN MAHOGANY STOOL
 POSSIBLY IRISH, OF GEORGE II STYLE, MID-19TH CENTURY

With a *petit point* covered seat
 19 in. (48 cm.) high; 24 in. (61 cm.) wide; 20 in. (51 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,400-2,000

■84
A BROWN LEATHER UPHOLSTERED WALNUT BERGERE
 OF GEORGE IV STYLE, MODERN

39½ in. (105 cm.) high
 £800-1,200 \$1,100-1,500
 €910-1,400



84



85

■85
A GEORGE II MAHOGANY X-FRAME DRESSING CHAIR
 CIRCA 1730

With repairs and restorations
 38½ in. (98 cm.) high; 25 in. (63.5 cm.) wide; 17 in. (43 cm.) deep
 £800-1,200 \$1,100-1,500
 €910-1,400

A similar X-frame chair, also called a 'shaving chair', with a comparable shaped-back, dated as *circa* 1720 is illustrated in *'The Upholstered Furniture in the Lady Lever Art Gallery'*, Volume 1, Lucy Wood, 2008, p.39. fig. 47.

86
TWELVE ENGRAVINGS FROM 'L'ART DE MONTER A CHEVAL'
 AFTER BARON D'EISENBERG, CIRCA 1720

Later mounted and framed in Greek-key etched mirror glass frames
 17¼ x 21¼ in. (44 x 54 cm.) (12)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



86



87

PROPERTY FROM THE EDWARD JAMES FOUNDATION (LOTS 87 - 89)

■-87
**A REGENCE BRASS-MOUNTED AND INLAID
 TORTOISESHELL 'BOULE' MARQUETRY TABLE
 MIRROR**

EARLY 18TH CENTURY

The replaced arched plate with foliate decorated borders, with a later easel support

25½ in. (65 cm.) high; 20½ in. (52 cm.) wide

£2,000-4,000

\$2,600-5,100

€2,300-4,500

■88

**A CHINESE FAMILLE VERTE TAPERING RECTANGULAR
 VASE**

KANGXI PERIOD (1662-1722)

Decorated with shaped panels of figures beside rivers and on boats, reserved on a seeded-green floral ground, the underside with a leaf mark within a recessed square, neck with later metal mount, later fitted for electricity and with shade (not illustrated) 17 in. (43 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,000



88



89

■89

**A PARCEL-GILT AND GREY-PAINTED HEXAGONAL
 LANTERN**

EARLY 20TH CENTURY

With frosted and clear glass panes, fitted for electricity, inventory label 1399

51 in. (130 cm.) high; 28 in. (71 cm.) wide, approx.

£800-1,200

\$1,100-1,500

€910-1,400

VARIOUS PROPERTIES

■90

**A FRENCH GILT-BRASS THREE FOLD DRESSING
 MIRROR**

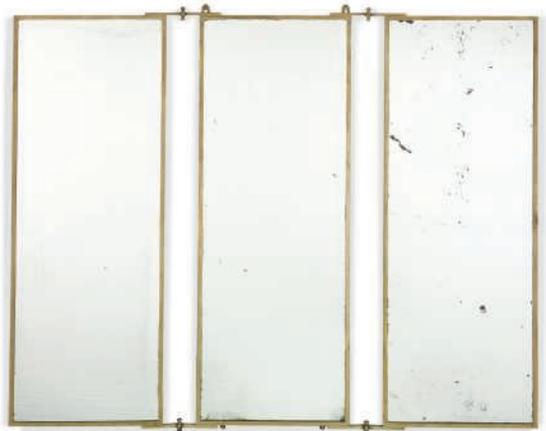
BY MIROIR BROT, FIRST HALF 20TH CENTURY

The reverse lined in black leather with Greek-key tooling 51¼ in. (130 cm.) high; 18¼ in. (46.5 cm.) wide, each panel

£1,000-1,500

\$1,300-1,900

€1,200-1,700



90



91 (part)

■91
TWO PAIRS OF LAPIS LAZULI-MOUNTED ORMOLU
THREE-LIGHT WALL-LIGHTS

OF LOUIS XVI STYLE, LATE 20TH CENTURY

Fitted for electricity

20¾ in. (53 cm.) high, the larger

(4)

£1,500-2,500

\$2,000-3,200

€1,800-2,800



93

■▲93
A PAIR OF ORMOLU CHENETS

19TH CENTURY, OF LOUIS XV STYLE

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

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



■92
A DUTCH STUDIO GLOBE WERNICKE LIBRARY STEP
LADDER

MODERN

With applied brass maker's plaque and brass globe finial

99 in. (252 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,800



92

■-94
A NORTH ITALIAN WALNUT AND TULIPWOOD
MARQUETRY COMMODE

LATE 18TH CENTURY

33¾ in. (86 cm.) high; 50 in. (127 cm.) wide;

22¼ in. (56.5 cm.) deep

£3,000-5,000

\$3,900-6,400

€3,500-5,700



94



95

95
A FRENCH GILT AND PATINATED BRONZE STRIKING
MANTEL CLOCK 'A L'AMERIQUE'
 OF EMPIRE STYLE, THE MOVEMENT MID-19TH
 CENTURY, THE CASE EARLY 20TH CENTURY, THE CASE,
 DIAL AND MOVEMENT ASSOCIATED
 18 in. (46 cm.) high; 13¾ in. (35 cm.) wide
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



97

97
AN EMPIRE ORMOLU AND PATINATED BRONZE
STRIKING MANTEL CLOCK
 GALLE, PARIS, FIRST QUARTER 19TH CENTURY
 14½ in. (37 cm.) high; 11¼ in. (30 cm.) wide; 4¼ in. (11 cm.) deep
 £3,000-5,000 \$3,900-6,400
 €3,500-5,700

96
A PAIR OF SATINWOOD AND WHITE MARBLE BEDSIDE
CABINETS
 LATE 19TH CENTURY AND ADAPTED
 29¼ in. (74 cm.) high; 16 in. (41 cm.) wide; 15½ in. (39.5 cm.) deep
 (2)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



96

98
A PAIR OF NORTH EUROPEAN CEDAR TABLES WITH
MARBLE TOPS
 MID 19TH CENTURY
 Each 28¼. (72 cm.) high; 20½. (52 cm.) diameter (2)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



98



99

102



■*99
**A GLASS MOUNTED SILVERED WROUGHT
 IRON EIGHT LIGHT CHANDELIER
 IN THE MANNER OF BAGUES, MODERN**

31½ in. (80 cm.) high; 33 in. (84 cm.) wide
 approximately

£1,200-1,800

\$1,600-2,300
 €1,400-2,000

PROVENANCE

With Charles Saunders.

■100
**A CONTINENTAL FACON-DE-VENISE
 ENGRAVED PART TABLE-SERVICE**

EARLY 20TH CENTURY, PROBABLY MURANO

With 'PRG' monogram to the feet

(63)

£3,000-4,000

\$3,900-5,100
 €3,500-4,500



100

■101
**A SET OF SEVEN BERLIN (K.P.M.) DESSERT-
 PLATES AND A TWO-HANDLED SHAPED OVAL
 SERVING-DISH**

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

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

(7)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700



101

■Δ102
**A LATE VICTORIAN GILTWOOD AND EBONISED
 EXTENDING DINING TABLE**

THE MECHANISM BY JOSEPH FITTER, LATE
 19TH CENTURY

With four additional leaves and a winder, with brass
 label JOSEPH FITTER/ PATENT/ BIRMINGHAM
 30 in. (76 cm.) high; 144½ in. (367 cm.) long; 57 in. (145
 cm.) deep

£2,000-4,000

\$2,600-5,100
 €2,300-4,500



103

103
A PAIR OF MEISSEN FOUR-LIGHT CANDELABRA
 CIRCA 1770, BLUE CROSSED SWORDS MARKS

Applied with trailing flowers, each supporting four sconces

15½ in. (39.4 cm.) high

(2)

£1,200-1,800

\$1,600-2,300

€1,400-2,000



104

▲104
A BACCARAT 'CHAMBOLLE' PATTERN PART
TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS

£1,200-1,800

\$1,600-2,300

€1,400-2,000



105

■105
A COMPOSITE HEREND 'FRUITS AND FLOWERS'
PATTERN PART TABLE-SERVICE

LATE 19TH / EARLY 20TH CENTURY, PRINTED AND PAINTED FACTORY MARKS AND IMPRESSED MARKS

Comprising: twenty-eight dinner-plates, twenty-six dessert-plates, twenty-three soup-plates, twenty-five side-plates and two milk-jugs in sizes

£1,200-1,800

\$1,600-2,300

€1,400-2,000

■-106
A MID-VICTORIAN GILT-METAL-MOUNTED
BRASS-INLAID TORTOISESHELL EBONISED
'BOULLE' SIDE CABINET

CIRCA 1860

Breakfront, with replaced *Carrara* top above three arched panel glazed doors each enclosing a baize-lined shelf, restorations

43½ in. (110.5 cm.) high; 80½ in. (204.5 cm.) wide; 15½ in. (39.5 cm.) deep

£3,000-5,000

\$3,900-6,400

€3,500-5,700



106



107



108

PROPERTY FROM THE ESTATES OF THE LATE ADRIAN STANFORD AND NORMAN ST JOHN-STEVES, BARON ST JOHN OF FAWSLEY

■-107

A LOUIS XIV ORMOLU-MOUNTED, BRASS-INLAID TORTOISESHELL 'BOULE' BRACKET CLOCK

BALTAZAR MARTINOT, PARIS, 18TH CENTURY AND LATER

With pull-quarter repeat to three bells
19 in. (48.5 cm.) high; 9 in. (23 cm.) wide; 6 in. (15.5 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,800

VARIOUS PROPERTIES

108

A PAIR OF PARIS (DARTE FRERES) PORCELAIN PINK AND GREEN-GROUND RHYTON VASES

CIRCA 1815, IRON-RED STENCILLED DARTE / FRERES / A PARIS MARKS

Each with gilt acanthus leaves and anthemion issuing from a boar's head terminal, on rectangular green-ground plinths on faux marble bases
11 in. (27.9 cm.) high (2)

£2,500-5,000

\$3,200-6,400

€2,900-5,700



109

For a full discussion of the Darte Brothers' factory which operated from the rue de la Roquette and the Palais Royal see Aileen Dawson, *French Porcelain, A Catalogue of the British Museum Collection*, London, 1994, pp. 389-390, where the author notes that 'surviving pieces from the Darte brothers' factory are of high quality'.

■-109

A FRENCH ORMOLU-MOUNTED MAHOGANY, TULIPWOOD AND PARQUETRY BUREAU PLAT

BY MAISON KRIEGER, PARIS, CIRCA 1890

With two frieze drawers to one side, false drawers to the other, the lockplates signed 'MON KRIEGER / AMEUBLEMENT / PARIS'
29¼ in. (74.5 cm.) high; 49¼ in. (125 cm.) wide; 28¾ in. (73 cm.) deep

£3,000-5,000

\$3,900-6,400

€3,500-5,700



110

■110

AN ITALIAN WALNUT AND GILT-HIGHLIGHTED ARTIST'S EASEL
LATE 19TH CENTURY

Carved with rococo scrolls and cherubs, with foliate carved shelf and uprights
84 in. (213 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400

■111

A PAIR OF GILT-BRONZE TWIN-LIGHT WALL APPLIQUES OF LOUIS XV STYLE, LATE 20TH CENTURY

20½ in. (52 cm.) high (2)
£800-1,200 \$1,100-1,500
€910-1,400



111

■112

A PAINTED TAPESTRY CARTOON DEPICTING 'THE RAPE OF PROSERPINE'

SIGNED 'E MCD' AND DATED 1881, AFTER THE ORIGINAL BY JOSEPH-MARIE VIEN

113 in. (287 cm.) high; 154 in. (390 cm.) wide
£1,000-2,000 \$1,300-2,500
€1,200-2,300



112

■113

A PAIR OF WALNUT AND PARCEL-GILT FRAMED SOFAS MODERN, FRENCH STYLE

Each 36 in. (92 cm.) high; 55 in. (140 cm.) wide (2)
£2,000-3,000 \$2,600-3,800
€2,300-3,400

■114

A CREAM-PAINTED AND PARCEL-GILT QUARTER-STRIKING LONGCASE CLOCK

LEPAUTRE, PARIS, LATE 18TH CENTURY AND LATER, THE MOVEMENT POSSIBLY ASSOCIATED

The case re-decorated
94½ in. (240 cm.) high; 25¾ in. (65.5 cm.) wide; 17¼ in. (44 cm.) deep
£2,000-3,000 \$2,600-3,800
€2,300-3,400



113



114



115

115

**'PRIMEVERES'. A GABRIEL ARGY-ROUSSEAU
(1885-1963) PÂTE-DE-VERRE VASE**

DESIGNED 1924, SIGNED IN THE MOULD G.
ARGY-ROUSSEAU, FRANCE

Moulded with globular red flowers
6¾ in. (17 cm.) high

€5,000-7,000

\$6,400-8,900
€5,700-7,900

LITERATURE

J. Bloch-Dermant, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 196, no. 24. 01 (similar example illustrated)

116

**'FLEURS DE PECHEUR'. A GABRIEL ARGY-ROUSSEAU
(1885-1963) PÂTE-DE-VERRE VASE**

DESIGNED 1920, SIGNED IN THE MOULD G.
ARGY-ROUSSEAU, 144/0

Moulded with branches of blossom
5½ in. (14 cm.) high

€5,000-7,000

\$6,400-8,900
€5,700-7,900

LITERATURE

J. Bloch-Dermant, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 181, no. 20. 04 (similar example illustrated)



116

117

**'FRISE GRECQUE'. A GABRIEL ARGY-ROUSSEAU
(1885-1963) PÂTE-DE-VERRE VASE**

DESIGNED 1927, SIGNED IN THE MOULD G.
ARGY-ROUSSEAU, FRANCE

Moulded with a Greek key pattern
9½ in. (24 cm.) high

€4,000-6,000

\$5,100-7,600
€4,600-6,800

LITERATURE

J. Bloch-Dermant, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 210, no. 27. 03 (similar example illustrated)



117

118

'BAIGNEUSE', A MARCEL-ANDRE BOURAINE (1886-1948) AND GABRIEL ARGY-ROUSSEAU (1885-1953)

PATE-DE-CRISTAL FIGURE

DESIGNED 1928, SIGNED IN THE MOULD M. BOURAINE, A13, PATE-DE-CRISTAL, D'ARGY-ROUSSEAU

10 in. (25.5 cm.) high

\$12,000-15,000

\$16,000-19,000

€14,000-17,000

LITERATURE

J. Bloch-Dermant, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 218, No. 28.15. (similar example illustrated)





119

119

'ARAIGNEES ET RONCES'. A GABRIEL ARGY-ROUSSEAU (1885-1963) PATE-DE-VERRE VASE

DESIGNED 1920, SIGNED IN THE MOULD G. ARGY-ROUSSEAU, FRANCE

Moulded with spiders, spider webs and flowers
4¾ in. (12 cm.) high

£5,000-7,000

\$6,400-8,900

€5,700-7,900

LITERATURE

J. Bloch-Dermant, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 181, no. 20. 05 (similar example illustrated)



120

120

'MEDAILLON'. A GABRIEL ARGY-ROUSSEAU (1885-1963) PATE-DE-CRISTAL ASHTRAY

DESIGNED 1923, SIGNED IN THE MOULD G. ARGY-ROUSSEAU

Moulded with Cleopatra style head
6¼ in. (15.8 cm.) long

£1,200-1,800

\$1,600-2,300

€1,400-2,000

LITERATURE

J. Bloch-Dermant, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 195, no. 23. 29 (similar example illustrated)



121

121

'COUPE EVASEE A CONTOUR APLATI'. A GABRIEL ARGY-ROUSSEAU (1885-1963) PATE-DE-CRISTAL BOWL

DESIGNED 1927, SIGNED IN THE MOULD G. ARGY-ROUSSEAU

Moulded on the rim with an overlapping pattern
3⅞ in. (10 cm.) high; 12 in. (30.4 cm.) diameter

£2,000-3,000

\$2,600-3,800

€2,300-3,400

LITERATURE

J. Bloch-Dermant, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 214, no. 27. 29 (similar example illustrated)



122

122

'LIERRE'. A GABRIEL ARGY-ROUSSEAU (1885-1963) PATE-DE-VERRE VASE

DESIGNED 1919, SIGNED IN THE MOULD G. ARGY-ROUSSEAU, 5598

Moulded with leaves and berries
3⅞ in. (8.5 cm.) high; 4½ in. (11.5 cm.) wide

£3,500-4,500

\$4,500-5,700

€4,000-5,100

LITERATURE

J. Bloch-Dermant, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 180, no. 19. 02 (similar example illustrated)



123

123
'POISSON'. AN AMALRIC WALTER (1870-1959)
PATE-DE-VERRE NIGHT LIGHT
 CIRCA 1925, SIGNED A. WALTER, NANCY. AND
 INDISTINCT MONOGRAM

With ebonised wooden base and wiring
 7 in. (18 cm.) long

£3,000-5,000

\$3,900-6,400
 €3,500-5,700



124

124
'CANARD'. AN AMALRIC WALTER (1870-1959)
PATE-DE-VERRE NIGHT LIGHT
 CIRCA 1925, SIGNED A. WALTER, NANCY

With brass base and light fitments
 7 in. (18 cm.) long

£3,000-5,000

\$3,900-6,400
 €3,500-5,700

125
AN AMALRIC WALTER (1870-1959) AND HENRI BERGE
(1868-1936) PATE-DE-VERRE VASE AND COVER
MOULDED IN RELIEF WITH CONKERS AND HORSE-
CHESTNUT LEAVES
 CIRCA 1920, SIGNED A. WALTER NANCY AND H. BERGE
 SC

6½ in. (16.5 cm.) high; 7½ in. (18 cm.) wide

£4,500-5,500

\$5,800-7,000
 €5,200-6,200



125



126

126

A DAUM PATE-DE-VERRE PEN TRAY MODELLED AT ONE END WITH A CHAMELEON

CIRCA 1910, SIGNED DAUM NANCY WITH CROSS OF LORRAINE

The interior moulded with leaves and berries
10 $\frac{1}{2}$ in. (27 cm.) long

€5,000-7,000

\$6,400-8,900

€5,700-7,900



127

127

**A DAUM CASED GLASS 'WINTER' LANDSCAPE VASE
ACID-ETCHED AND ENAMELLED IN RELIEF**

CIRCA 1900, SIGNED IN ENAMEL DAUM NANCY

4 $\frac{1}{8}$ in. (10.5 cm.) high

€2,000-3,000

\$2,600-3,800

€2,300-3,400



128

128

**A DAUM CASED GLASS 'WINTER' LANDSCAPE VASE
ACID-ETCHED AND ENAMELLED IN RELIEF**

CIRCA 1900, SIGNED IN ENAMEL ON THE SIDE DAUM NANCY, 'AR' MONOGRAM

3 $\frac{3}{4}$ in. (9.5 cm.) high; 5 in. (12.7 cm.) wide

€2,000-3,000

\$2,600-3,800

€2,300-3,400



129

129
A DAUM CASED GLASS VASE ACID-ETCHED IN RELIEF AND ENAMELLED WITH AQUILEGIA

CIRCA 1905, SIGNED IN RELIEF DAUM NANCY WITH CROSS OF LORRAINE

15¼ in. (38.5 cm.) high

£4,000-6,000

\$5,100-7,600

€4,600-6,800



130

130
A DAUM CASED GLASS BOWL WITH QUATRE-LOBE RIM, ACID-ETCHED IN RELIEF AND ENAMELLED WITH AQUILEGIA

CIRCA 1905, SIGNED IN RELIEF DAUM NANCY WITH CROSS OF LORRAINE

2½ in. (7.3 cm.) high; 4¾ in. (12.3 cm.) wide

£2,000-3,000

\$2,600-3,800

€2,300-3,400



131

131
A DAUM CASED GLASS VASE, ACID-ETCHED IN RELIEF AND ENAMELLED WITH AQUILEGIA

CIRCA 1905, SIGNED IN RELIEF DAUM NANCY WITH CROSS OF LORRAINE, 1104

2¾ in. (7.3 cm.) high; 4¾ in. (11 cm.) diameter

£2,000-3,000

\$2,600-3,800

€2,300-3,400



132



134

132

A GALLE CAMEO GLASS VASE WITH EVERTED RIM, DOUBLE-OVERLAID AND ACID-ETCHED WITH TREES IN A LANDSCAPE

CIRCA 1910, SIGNED IN CAMEO GALLE

10 in. (25.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400



133

133

A GALLE CAMEO GLASS VASE, DOUBLE-OVERLAID AND ACID-ETCHED WITH TREES IN A LANDSCAPE

CIRCA 1910, SIGNED IN CAMEO GALLE

8½ in. (20.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400

134

A GALLE CAMEO GLASS VASE OF FLATTENED FORM DOUBLE-OVERLAID AND ACID-ETCHED WITH A MOUNTAIN AND LAKE VIEW

CIRCA 1910, SIGNED IN CAMEO GALLE

9½ in. (24 cm.) high; 10½ in. (26.5 cm.) wide

£5,000-7,000

\$6,400-8,900

€5,700-7,900



135

135
A CAMILLE FAURÉ (1874-1956) ART DECO POLYCHROME ENAMELLED COPPER VASE

CIRCA 1925, SIGNED C. FAURÉ, LIMOGES, FRANCE

Metal collar and base

10 in. (26 cm.) high

£5,000-7,000

\$6,400-8,900

€5,700-7,900

VARIOUS PROPERTIES

***136**

A MATCHED SET OF JAMES POWELL & SONS WINE GLASSES

DESIGNED BY HARRY POWELL, CIRCA 1900

With melted in pulled thread decoration and twisted stems

9 in. (23 cm.) high

(6)

£500-800

\$640-1,000

€570-910

137

'HINDU DANCER'. A CLAIRE-JEANNE-ROBERTE COLINET (1880-1950) GILT AND COLD-PAINTED BRONZE

CIRCA 1920, SIGNED CL. J.R COLINET, 96

The base cast in relief with cartouches of seated immortals, marble plinth

15 in. (38 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400

LITERATURE

Bryan Catley, *Art Deco and Other Figures*, Antique Collectors' Club, Suffolk, 1978, p.118.



136



137



138

PROPERTY OF A GENTLEMAN (LOTS 138-139)

■138
A REGENCY MAHOGANY AND CROSS-BANDED LOW TABLE

EARLY 19TH CENTURY, FORMERLY A BREAKFAST TABLE, REDUCED IN HEIGHT

23½ in. (59¾ cm.) high; 59½ in. (151 cm.) wide; 40 in. (102 cm.) deep

£600-1,000

\$770-1,300
 €690-1,100

PROVENANCE

With John Keil Ltd., February 1969.

■139
AN EARLY VICTORIAN MAHOGANY TWIN PEDESTAL EXTENDING DINING TABLE
 MID-19TH CENTURY

With later cross-banding and two additional leaves
 29 in. (74 cm.) high; 59 in. (150 cm.) deep; 104¼ (265 cm.) long, fully extended

£1,500-2,500

\$2,000-3,200
 €1,800-2,800

PROVENANCE

With John Keil Ltd., February 1969.



139



140

VARIOUS PROPERTIES

■▲140
A SET OF TEN MAHOGANY AND EBONY DINING CHAIRS OF REGENCY STYLE, LATE 20TH CENTURY

Including three armchairs

36½ in. (93 cm.) high; 23 in. (58.5 cm.) wide

£4,000-6,000

(10)

\$5,100-7,600
 €4,600-6,800

■141
A HERIZ CARPET

NORTH WEST PERSIA, EARLY 20TH CENTURY

16ft.4in. x 12ft. (497cm. x 366cm.)

£2,500-3,500

\$3,200-4,500
 €2,900-4,000



141



142

■142
**A WILLIAM IV MAHOGANY OVERSIZED
 ARMCHAIR**

SECOND QUARTER 19TH CENTURY

41¼ in. (105 cm.) high; 23½ in. (60 cm.) wide;
 24½ in. (62 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,000

■143
**A GILT AND PAINTED LEATHER SIX-
 FOLD SCREEN**

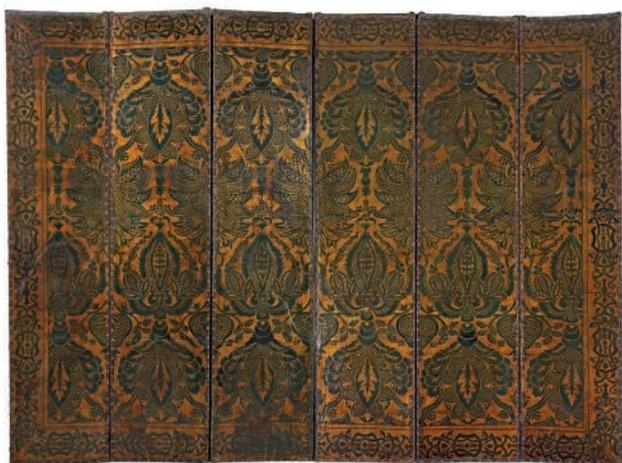
LATE 19TH CENTURY

Each panel: 96 in. (244 cm.) high; 21½ in.
 (54.5 cm.) wide

£800-1,200

\$1,100-1,500

€910-1,400



143



144 (part)

■144
**TEN COLOURED ENGRAVINGS
 OF BOTANICAL STUDIES FROM
 PHYTANTHOZA ICONOGRAPHIA**

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

Each titled in Latin and in a later giltwood and
 decoupage frame

18 in. (46 cm) x 13¾ in. (35 cm.), overall (10)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

■145
**A WILLIAM IV MAHOGANY PEDESTAL
 SIDEBOARD**

CIRCA 1835

45½ in. (114.5 cm.) high; 81¼ in. (206.5 cm.)
 wide; 25 in. (63.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,000



145



146

■146
**AN ENGLISH PORCELAIN SALMON-GROUND
 ARMORIAL PART DESSERT-SERVICE**
 CIRCA 1815, POSSIBLY COALPORT OR CHAMBERLAIN'S
 WORCESTER

Gilt with the coat of arms of the City of Liverpool (7)
 £2,500-5,000 \$3,200-6,400
 €2,900-5,700



148

PROPERTY OF A GENTLEMAN (LOTS 148 - 149)

■148
**A LATE GEORGE III MAHOGANY AND CROSS-BANDED
 PARTNER'S DESK**
 EARLY 19TH CENTURY

With tooled green leather top and seven drawers to each side
 31 in. (79 cm.) high; 47 ¼ in. (120 cm.) wide; 35 in. (89 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,400-2,000

■147
**TWELVE ENGRAVED BIRD'S EYE VIEWS OF ENGLISH
 COUNTRY ESTATES**
 AFTER LEONARD KNYFF (1650-1721) AND JOHANNES KIP
 (1653-1722), EARLY 18TH CENTURY

Including views of Temple Newsam, Newby, Wrest House and
 Park, Wanstead House, Broadgate, Haughton, Grimsthorp,
 Bryanstone and Comb Abbey, later mounted and framed (12)
 24½ x 29¾ in. (75.5 x 62 cm.) overall
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400

■149
**A VICTORIAN MAHOGANY CABINET ON SECRETAIRE
 CHEST**
 19TH CENTURY, TOP AND BASE ASSOCIATED

The hinged fall-front enclosing a baized surface and an
 assortment of drawers and pigeon holes
 88 in. (223.5 cm.) high; 45 ½ in. (115.5 cm.) wide; 20 ¼ in. (51.5
 cm.) deep
 £800-1,200 \$1,100-1,500
 €910-1,400



147 (part)



149

VARIOUS PROPERTIES

150

A VICTORIAN GILT-BRASS MOUNTED CALAMANDER TANTALUS

BETJEMANN'S & SONS, LATE 19TH CENTURY

With domed hinged cover, enclosing six decanters and stoppers with various glasses; together with a calamander dressing table box, by Asprey, early 20th century
13½ in. (34.5 cm.) high; 18.1/2 in. (47 cm.) wide

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



150

151

TEN COLOURED LITHOGRAPHS OF BIRDS

JOHN GOULD (1804-1881), LATE 19TH CENTURY

Each in a parcel-gilt and ebonized frame
22¾ in. (58 cm.) x 28¾ in. (72 cm.), overall
(10)

£2,000-3,000 \$2,600-3,800
€2,300-3,400



151 (part)

152

AN IRISH GEORGE III MAHOGANY STRIKING LONGCASE CLOCK WITH MOONPHASE

ALEXANDER GORDON, DUBLIN, LATE 18TH CENTURY

88½ in. (225 cm.) high; 19 in. (48 cm.) wide; 10 in. (25.5 cm.) deep

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



152

PROPERTY OF A GENTLEMAN

153

A GEORGE III SATINWOOD SIDEBOARD

LATE 18TH CENTURY

Crossbanded in rosewood and sycamore
34¼ in. (87 cm.) high; 64 in. (162.5 cm.) wide; 28½ in. (72.5 cm.) deep

£3,000-5,000 \$3,900-6,400
€3,500-5,700

PROVENANCE

Christie's London, Fine English Furniture, 15 June 2000, Lot 66.



153



154



156



154

A LUDWIG SUTTERLIN (1865-1917) CASED OPALESCENT AND ENAMELLED GLASS VASE MADE BY FRITZ HECKERT, PETERSDORF

CIRCA 1900

8½ in. (21.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

155

A KOLOMAN MOSER (1868-1918) BLUE OPALESCENT GLASS VASE MADE BY LOETZ

CIRCA 1900

Mould blown

6½ in. (16.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400

LITERATURE

Koloman Moser 1868-1918 Zusammenstellung und Gestaltung der Ausstellung Oswald Oberhuber Julius Hummel, Hochschule Fur Angewandte Kunst in Wien, Osterreichisches Museum Fur Angewandte Kunst, 18 Mai Bis 15 Juli 1979, p.78, Kat Nr. 50 (similar model illustrated)

156

A LOETZ GREEN GLASS VASE WITH IRIDESCENT DECORATION IN THE STYLE OF KOLOMAN MOSER

CIRCA 1900

Together with Loetz iridescent glass vase with quatrefoil neck, also decorated with circles

7¼ in. (18.5 cm.) and 5 in. (12.7 cm.) high respectively (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

157

A LOETZ IRIDESCENT GLASS VASE WITH RIBBED AND SWAGGED DECORATION

CIRCA 1900

Together with an iridescent vase with frilled rim

6½ in. (15.5 cm.) and 10½ in. (26.3 cm.) high respectively (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



155



157



158



158

**TWO LOETZ 'DIASPORA' IRIDESCENT GLASS BOWLS,
ONE WITH VAN HAUTEN PEWTER MOUNTS**

CIRCA 1905, PEWTER STAMPED CROWN AND SHIELD
MARK, 2073

The glass with scattered crater surface

With mounts 9 3/4 in. (24.7 cm.) wide; 9 in. (22.8 cm.) long
respectively (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

159

**A LARGE LOETZ IRIDESCENT GLASS VASE WITH
DIMPLED SIDES AND AN APPLIED GLASS SNAKE**

CIRCA 1900, SIGNED LOETZ AUSTRIA

Together with a small Bohemian iridescent glass base with
applied snake

13 3/4 in. (35 cm.) high (2)

£600-800

\$770-1,000

€690-910



159



160



160

**TWO L.C. TIFFANY 'FAVRILE' IRIDESCENT GLASS
VASES OF FLARED FORM**

CIRCA 1910, BOTH SIGNED L.C. TIFFANY FAVRILE AND
NUMBERED

One with feathered ribbing, the other with knopped stem
11 3/4 in. (30 cm.) and 10 1/4 in. (26 cm.) high respectively (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



161



161



162



163

161

A DAUM GLASS VASE ACID-ETCHED IN RELIEF AND ENAMELLED WITH A THISTLE, ON SILVER FOOT

CIRCA 1895, SIGNED DAUM NANCY WITH CROSS OF LORRAINE, SILVER STAMPED WITH FRENCH MINERVA HEAD POINCON

Together with a cased bowl and cover with relief and enamelled decoration, (cracked) *signed*; and a Daum cameo and wheel carved 'Poppy' bowl (cracked), *signed in relief*

5½ in. (13 cm.) high; 4 in. (10.2 cm.) diameter; 13 in. (33 cm.) long respectively (3)

£700-1,000

\$890-1,300

€800-1,100

162

A DAUM MOTTLED GLASS BOWL OVERLAID AND ACID-ETCHED, AND A DAUM GLASS VASE OVERLAID AND ACID-ETCHED WITH A LANDSCAPE

CIRCA 1910, BOTH SIGNED IN CAMEO DAUM NANCY WITH CROSS OF LORRAINE

Bowl 8 in. (20.3 cm.) wide; landscape 7 in. (17.8 cm.) wide (2)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

163

A DAUM DOUBLE OVERLAY AND ACID-ETCHED CAMEO GLASS 'JAPANESE PERSIMMON' VASE

CIRCA 1910

7½ in. (19 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,000

164-165 No Lots



166

166
A GALLE CAMEO GLASS VASE, OVERLAID AND ACID-ETCHED WITH FLOWERS AND LEAVES
 CIRCA 1910, SIGNED IN CAMEO GALLE

17 $\frac{1}{2}$ in. (45.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



167

167
TWO GALLE CAMEO GLASS VASES, EACH OVERLAID AND ACID-ETCHED WITH FLOWERS AND LEAVES
 EACH CIRCA 1910, SIGNED IN CAMEO GALLE

12 $\frac{3}{4}$ in. (32.4 cm.) high and 11 $\frac{1}{2}$ in. (28.8 cm.) high respectively (2)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

168
A LARGE DAUM CASED GLASS 'WINTER' LANDSCAPE VASE ACID-ETCHED AND ENAMELLED IN RELIEF
 CIRCA 1900, SIGNED IN ENAMEL ON THE BASE DAUM NANCY WITH CROSS OF LORRAINE

13 $\frac{1}{2}$ in. (34.2 cm.) high

£3,000-5,000

\$3,900-6,400

€3,500-5,700



168

169 No Lot



170



171



172



173

170

A MULLER CROISMARE 'FLUOGRAVURE' CAMEO GLASS VASE

CIRCA 1910, SIGNED MULLER CROISMARE

Acid-etched with flowers and thorny stems

6 $\frac{7}{8}$ in. (17.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

171

'ORMEAUX', NO.984, A LALIQUE CLEAR AND FROSTED GLASS VASE

MODEL INTRODUCED 1926, ENGRAVED R. LALIQUE FRANCE, INTAGLIO MOULDED R. LALIQUE

6 $\frac{1}{2}$ in. (16.5 cm.) high

(2)

€500-800

\$640-1,000

€570-910

172

A SCHNEIDER STEMMED GLASS VASE WITH APPLIED ROSE AND THORNED STEM

CIRCA 1925, SIGNED ON THE BASE SCHNEIDER

Mottled body with inverted neck rim

9 $\frac{1}{4}$ in. (23.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

173

A LE VERRE FRANCAIS CAMEO GLASS VASE OVERLAID AND ACID-ETCHED WITH STYLISED DECORATION

CIRCA 1925, WITH MAKER'S 'CANDY-CANE' MARK

19 $\frac{1}{2}$ in. (49.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



174

VARIOUS PROPERTIES

174

A JOSEF LORENZL (1892-1950) FOR GOLDSCHIEDER PAINTED AND GLAZED EARTHENWARE FIGURE 'THE CAPTURED BIRD (BUTTERFLY GIRL)', CIRCA 1922, SIGNED LORENZL HAND - DECORATED MADE IN AUSTRIA GOLDSCHIEDER WIEN, 5230 1656 10

18 1/8 in. (46.5 cm.) high

£1,200-1,800

\$1,600-2,300
€1,400-2,000

175

TWO GALLE CAMEO GLASS BOWLS WITH COVERS, BOTH OVERLAID AND ACID-ETCHED WITH TRAILING FOLIAGE

CIRCA 1910, BOTH SIGNED IN CAMEO GALLE

One decorated with clematis and the other vine and grapes
Clematis 5 3/4 in. (14.5 cm.) diameter; vine 5 in. (15 cm.) diameter

(2)

£1,000-1,500

\$1,300-1,900
€1,200-1,700

176

A PAIR OF WMF ART NOUVEAU POLISHED METAL FIGURAL MIRRORS

CIRCA 1905, STAMPED MAKER'S MARKS FOR WMF

The frame decorated in relief with a maiden standing by a tree, with additional flowers

14 1/2 in. (37 cm.) high

(2)

£2,500-3,500

\$3,200-4,500
€2,900-4,000



175



176



177

177

A MATCHED SET OF FOUR SILVER AND OAK PHOTOGRAPH FRAMES WITH 'ROSEMARY' FOLIATE DECORATION

TWO WITH MARK OF GOURELS VALE & CO, BIRMINGHAM 1903 & 1905; MARK OF J. AITKEN & SON, BIRMINGHAM 1905, MARK OF HENRY CHARLES FREEMAN, BIRMINGHAM 1904; ALL WITH RD.NO.416318

Each with easel support and inscribed "There's Rosemary That's for Remembrance. Shak"

6 3/4 in. (17 cm.) high

(4)

£2,000-3,000

\$2,600-3,800
€2,300-3,400



178



178



178

■178

A GROUP OF THREE PLASTER RELIEF PANELS

BY BRUCCIANI & CO., LONDON, IN THE RENAISSANCE STYLE, LATE 19TH AND EARLY 20TH CENTURY

The larger numbered '186', another numbered '1851-442', the third marked 'BRUCCIANI & CO. GOSWELL ROAD E.C.'

42¾ in. (108.5 cm.) high; 23¾ in. (60.2 cm.) wide (3)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



179

■179

A GROUP OF FIVE PLASTER HEADS

AFTER THE ANTIQUE, 20TH CENTURY

Including two of Roman Emperors, goddesses and the head of David after Michelangelo

16 in. (42.5 cm.) high, the tallest (5)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



180

■180

THIRTY FOUR FRENCH OR ENGLISH PLASTER RELIEF PANELS AND FRAGMENTS

LATE 19TH / EARLY 20TH CENTURY

Including a pair of relief cast heads, a pair of brackets, classical foliate panels and sections of architectural moulding
brackets 11 in. (28 cm.) high (34)

£1,500-2,500

\$2,000-3,200

€1,800-2,800

■181

A PLASTER BUST OF VENUS

AFTER THE ANTIQUE, LATE 20TH CENTURY

31¼ in. (79.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



181



182

■182
**AN ENGLISH CARVED MARBLE BUST OF
 THE GODDESS FLORA**

BY LAWRENCE MACDONALD (1799-1878), DATED 1866

Carved with a floral hairband, the reverse signed
 'L.MACDONALD FECIT ROMA, 1866'
 21¼ in. (54 cm.) high

£1,500-2,500

\$2,000-3,200

€1,800-2,800



183

■183
**TWENTY ONE ENGLISH PLASTER RELIEF PANELS AND
 FRAGMENTS**

LATE 19TH / EARLY 20TH CENTURY

Including eight foliate panels impressed by Brucciani of London,
 an eye, a foot, hands, one stamped 'Gherardi Constantinople'
 and a flat back column section
 column 23 in. (59 cm.); foot 12¼ in. (31 cm.) high (21)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



184

■184
**A PLASTER RELIEF PANEL POSSIBLY DEPICTING
 AMAZONIANS**

LATE 19TH CENTURY

34¼ in. (87 cm.) high; 62 in. (157.5 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,800



185

■185
A PAINTED PLASTER OF AN EAGLE OR JUPITER

20TH CENTURY

Mounted on a plaster column

61½ in. (156 cm.) high

£1,200-1,800

\$1,600-2,300

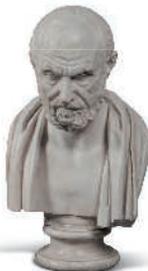
€1,400-2,000



186 (part)



188



187



189

186
A GROUP OF FOUR PLASTER MASKS AND HEADS
 20TH CENTURY

Comprising; the head of Inigo Jones, inscribed; a river god mask and a satyr mask and the head of Medusa
 20½ in. (52 cm.) high, the largest (4)
 £800-1,200 \$1,100-1,500
 €910-1,400

187
THIRTY EIGHT FRENCH OR ENGLISH PLASTER RELIEF PANELS AND FRAGMENTS
 LATE 19TH / EARLY 20TH CENTURY

All with classical foliate decoration
 tallest 65 in. (165 cm.) high (38)
 £1,500-2,500 \$2,000-3,200
 €1,800-2,800

188
A GROUP OF FOUR PLASTER CLASSICAL BUSTS
 AFTER THE ANTIQUE,
 LATE 20TH CENTURY

Including Athena, Narcissus and two Roman Emperors
 24 in. (61 cm.) high (4)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,700

189
A PAIR OF CARVED STONE COFFEE TABLES MODELLED AS TWIN CAPITALS
 MODERN

Set on painted wood bases and supporting glass tops
 15½ in. (39.5 cm.) high; the tops 43¼ x 27¾ in. (110 x 70.5 cm.) (2)
 £1,200-1,800 \$1,600-2,300
 €1,400-2,000



190 (part)

■190

SIX PHOTOGRAPHS OF ROMAN SCENES

BY JAMES ANDERSON (1813- 1877)

Including the Arch of Constantine, Roman Forum, Castel S. Angelo, later mounted and framed
26 x 30¾ in. (66 x 78 cm.)

£1,200-1,800 \$1,600-2,300
€1,400-2,000

■191

**A PAIR OF ARCHED PIER MIRRORS
OF VENETIAN STYLE, MODERN**

With blue tinted glass borders
55 in. (139.5 cm.) high; 34 in. (86 cm.) wide

£2,000-3,000 \$2,600-3,800
€2,300-3,400



191



192

■192

SIX PLASTER RELIEF PANELS

FRENCH OR ENGLISH, LATE 19TH CENTURY

Comprising three deep reliefs, of the Virgin Mary and two foliate bosses inscribed to the side 'ROSACE FEVILLES' and numbered and three shallow relief panels of anthemion and palmettes with impressed numbers
largest 21¼ x 17½ in. (54 x 45 cm.)

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

■193

**A VICTORIAN PLASTER LIBRARY BUST OF THOMAS DE
QUINCEY**

CAST AFTER A MODEL BY SIR JOHN ROBERT STEELL,
R.S.A. (1804-1891), LATE 19TH CENTURY

Inscribed to the reverse 'DE QUINCEY STEELL Sculp Edit
1875'

26¼ in. (66.5 cm.) high
£800-1,200 \$1,100-1,500
€910-1,400



193



194

■194
A PLASTER FIGURE OF APOLLO
AFTER THE ANTIQUE, EARLY 20TH
CENTURY

Mounted on a plaster plinth
60½ in. (153.5 cm.) high

£1,200-1,800

\$1,600-2,300
€1,400-2,000



195

■195
A PLASTER BUST OF LAOCOON
AFTER THE ANTIQUE, LATE 20TH
CENTURY

Mounted on a composite plinth
69¾ in. (178.3 cm.) high overall

£1,200-1,800

\$1,600-2,300
€1,400-2,000



196

■196
A PLASTER BUST OF AUGUSTUS
CAESAR
AFTER THE ANTIQUE, LATE 20TH
CENTURY

Mounted on a composite fluted plinth
68 in. (163 cm.) high

£1,200-1,800

\$1,600-2,300
€1,400-2,000



THE PROPERTY OF A PRIVATE COLLECTOR

■197

A PAIR OF MARBLE BUSTS OF SENECA AND CICERO

AFTER THE ANTIQUE, ITALIAN, LATE 18TH OR EARLY 19TH CENTURY

Each on a marble pedestal bearing Latin quotations from the Natural History of Pliny and the Satires of Juvenal evoking the two philosophers

17¼ and 15 in. (44 and 38 cm.) high, the busts: 21¼ and 19¾ in. (54 and 50 cm.) high, with socles; 53¼ in. (135 cm.) high, the pedestals (4)

£15,000-20,000

\$20,000-25,000

€18,000-23,000

PROVENANCE

Private collection, Paris.



198

198

A MATCHED SET OF THREE SILVER AND MAHOGANY PHOTOGRAPH FRAMES WITH THREE LEAF CLOVER DECORATION

THE 'TRIO FRAME' WITH MARK OF WILLIAM NEALE, CHESTER 1900, THE SINGLES WITH MARK T&S, CHESTER 1901, A&C, BIRMINGHAM 1900

Each with easel support
 Trio frame 9¼ in. (23.5 cm.) high (3)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



199

199

A PAIR OF SILVER AND OAK PHOTOGRAPH FRAMES DECORATED WITH FORGET-ME-NOTS AND BUTTERFLIES

MARK OF HENRY CHARLES FREEMAN, BIRMINGHAM 1904, RD.NO.442132

Together with a smaller pair of silver and oak frames decorated with flowers and butterflies, Mark of Henry Charles Freeman, London 1904, Rd.No.441518 12¼ in. (31 cm.) high and 6⅞ in. (17.5 cm.) high respectively (4)

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



200

200

A SET OF FOUR ART NOUVEAU SILVER AND OAK PHOTOGRAPH FRAMES DECORATED WITH IRISES

MARK OF E. MANDER & SONS, BIRMINGHAM 1902, RD.NO.386848

Each with easel support
 6½ in. (16.5 cm.) high (4)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



201

PROPERTY OF AN ITALIAN COLLECTOR (LOTS 201 - 202)

■201

AN ITALIAN ART NOUVEAU CARVED WALNUT AND UPHOLSTERED FIVE-PIECE SALON SUITE
 ATTRIBUTED TO ERNESTO BASILE (ITALIAN, 1857-1932),
 CIRCA 1900

Comprising a settee, two armchairs, and table, carved with large leaves, sinuous tendrils, a swan and female heads with flowing hair

The settee: 42½ in. (107.3 cm.) high; 50¾ in. (129 cm.) wide; 21 in. (53.5 cm.) deep (4)

£5,000-8,000

\$6,400-10,000

€5,700-9,100

■202

AN ART NOUVEAU BIRCH BEDROOM SUITE

CIRCA 1900, PROBABLY FRENCH

Comprising a wardrobe with mirrored and marbled-glass doors, a lady's green glass and red leather-inset desk and chair, a fireplace surround with two folding side shelves, an upholstered cover, and faux-marble green-painted plinth, a mirrored over-mantle, a twin-size bed, and a bedside table with grey marble top, each carved with sinuous leaves and flowers and mounted with gilt-bronze hardware

The wardrobe: 94¼ in. (239.5 cm.) high; 55½ in. (141 cm.) wide; 21½ in. (54.5 cm.) deep (5)

£5,000-8,000

\$6,400-10,000

€5,700-9,100



202 (part)



203

Ω203

A BURGUN SCHVERER & CO (1711-1969) INTERNALLY DECORATED AND MARTELE GLASS VASE

CIRCA 1900, GILT MARK OF BS & CO, VERRERIE D'ART DE LORRAINE, WITH THE CROSS OF LORRAINE

6¾ in. (17 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,000

Ω204

A GABRIEL ARGY-ROUSSEAU (1885-1963) PATE-DE-CRISTAL VASE

DESIGNED CIRCA 1925, SIGNED IN THE MOULD G. ARGY-ROUSSEAU, FRANCE

Attributed as 'Vase et Cannelures', and moulded with ribs and a foliate frieze at the neck

7½ in. (19 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400

LITERATURE

J. Bloch-Dermant, Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné, Paris, 1990, p. 206, No. 25.17. (Attributed to un-illustrated reference "Vase - Frise et Cannelures")



204

Ω205

AN AMALRIC WALTER (1870-1959) AND HENRI BERGE (1868-1936) PATE-DE-VERRE VIDE POCHE WITH SALAMANDER, FLOWERS AND LEAVES

CIRCA 1920, SIGNED A. WALTER NANCY AND H. BERGE SC

6¾ in. (17 cm.) wide

£2,000-3,000

\$2,600-3,800

€2,300-3,400



205



206

Ω206

A SIMON GATE (1883-1945) FOR ORREFORS ENGRAVED GLASS DECANTER AND STOPPER

1923, ENGRAVED 'OF. G. 234. 23'

The glass has a slightly smoky tint to it, engraved with a frieze of dancing naked maidens, one playing a violin another holding a basket of fruit

10½ in. (26.5 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Purchased Christie's Amsterdam, 6th June 1991, sale no. 2148 lot 502

LITERATURE

Helmut Ricke, Ulrich Gronert, Glas in Schweden 1915 - 1960, München, 1986, p. 83, no. 73 (similar illustrated)



207

■Ω207

A SET OF SEVEN VEINED ROSE-COLOURED MARBLE WALL APPLIQUÉS ATTRIBUTED TO JULES LELEU (1883-1961)

CIRCA 1930

Each fluted and with scroll ends
17¼ in. (44 cm.) wide (7)

£3,000-5,000 \$3,900-6,400
€3,500-5,700

PROVENANCE

Purchased Tajan 30 November 2005
lot 22



208

■Ω208

A LARGE SABINO ART DECO BRONZE AND GLASS CHANDELIER

CIRCA 1930, SIGNED SABINO PARIS ON ONE FRINGE SEGMENT

Bronze and metal frame, glass up-lighter shades and flat panels, with upper fringe segments made from frosted plastic
35 in. (89 cm.) high; 77 in. (195.5 cm.) wide; 44% in deep approximately

£5,000-8,000 \$6,400-10,000
€5,700-9,100

PROVENANCE

With Tajan, purchased 30 November 2005, lot 148
Chambre de Commerce de Besancon

*209

JULES CHERET (1836-1932)

'LA JOUEUSE DE CYMBALES', SIGNED 'J CHERET'
(LOWER RIGHT)

Oil on canvas, framed
Canvas 31% in. x 17% in. (80.5 x 45.5 cm.)

£5,000-8,000 \$6,400-10,000
€5,700-9,100

PROVENANCE

With Matignon Fine Art (Purchased 17 October 1995)



209

59



210



212

Ω210

A PILKINGTON CERAMIC LUSTRE VASE DESIGNED BY RICHARD JOYCE AND DECORATED WITH FISH
IMPRESSED PILKINGTON BEES MARK, 2641, X, ENGLAND, ARTIST'S MONOGRAM AND ANCHOR CYPHER FOR 1911

Painted in lustrous colours with fish swimming amid waves
9 in. (22.8 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400

*211

GERDA MARIE FREDRIKE WEGENER (1885-1940)
'FOUR WOMEN', CIRCA 1925, SIGNED IN PENCIL 'GERDA WEGENER' (BOTTOM LEFT)

Watercolour and pencil, framed and glazed
Image 13 3/8 in. x 6 7/8 in. (34 cm. x 17.5 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

PROVENANCE

Sotheby's Monaco, 13 October 1991, sale no. MC00085 lot 232

*212

A PAUL EUGENE BRETON (1868-1933) GILT BRONZE AND GREY MARBLE FIGURAL CENTREPIECE
CIRCA 1900, SIGNED ON THE MARBLE 'BRETON'

Cast with two maidens embracing, the marble carved as two co-joined shells

16 1/4 in. (41 cm.) high; 25 1/4 in. (64 cm.) wide

£2,000-3,000

\$2,600-3,800

€2,300-3,400

PROVENANCE

Sotheby's NY, 6 December 1996-7 December 1996, Sale 6928 lot 205



211

213 No Lot



214

Ω214
A NORWEGIAN SILVER-GILT AND PLIQUE-A-JOUR CUP AND SAUCER

CIRCA 1900, MARK OF MARIUS HAMMER, BERGEN, M HAMMER 830S

Together with a plique-a-jour salt fashioned as a Viking boat and attributed to Marius Hammer, *unmarked*
 Cup 2 in. (5 cm.) high, saucer 4 $\frac{1}{4}$ in. (10.5 cm.) diameter; boat 5 $\frac{3}{4}$ in. (14.5 cm.) wide (3)

£1,200-1,800 \$1,600-2,300
 €1,400-2,000



215

VARIOUS PROPERTIES

215
AN OMAR RAMSDEN (1873-1939) SILVER PECTORAL CROSS ON A PURPLE CORD IN ORIGINAL RAMSDEN BOX

MARK OF OMAR RAMSDEN, LONDON 1928, BOX MARKED 'OMAR RAMSDEN ARTIST GOLDSMITH, LONDON ENGLAND

The edge of the cross with raised border, with latin inscription 'ECCE SUM VIVENS NOLI TIMERE' (*I am alive do not be afraid*)
 Including loop 3 $\frac{3}{4}$ in. (8.3 cm.) high

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

216
AN LATINO LIVIO ARTS AND CRAFTS LARGE SILVER CHASED CENTREPIECE/BOWL DECORATED WITH FISH
 MARK OF JOHNSON WALKER & TOLHURST LTD., LONDON 1904, SIGNED L. LIVIO 1904

Raised on four open work 'reed' supports, the sides of the bowl decorated with fish leaping through the waves
 9 in. (23 cm.) high; 11 $\frac{1}{4}$ in. (28.5 cm.) across

£4,000-6,000 \$5,100-7,600
 €4,600-6,800



216



217

■217
A PAIR OF NAPOLEON III ORMOLU-MOUNTED ROUGE LANGUEDOC MARBLE VASES
CIRCA 1870

Each of baluster form, the domed lids with berried foliate finials, with S-scroll and acanthus handles above a waisted socle, on a canted rectangular base

16 in. (41 cm.) high; ½ in. (24 cm.) wide; 6¼ in. (16 cm.) deep (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

PROVENANCE

Acquired from Giuseppe Rossi, Turin, 1972.



218

■-218
A LATE LOUIS XV TULIPWOOD AND AMARANTH TABLE EN CHIFFONNIERE
CIRCA 1770

The inset *brèche d'Alep* marble top and pierced three-quarter gallery above three drawers, on cabriole legs

30 in. (77 cm.) high; 21¼ in. (54 cm.) wide; 14¾ in. (37.5 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Acquired from Giuseppe Rossi, Turin, 1972.



219

■219
A PAIR OF NAPOLEON III ORMOLU AND PATINATED-BRONZE SIX-LIGHT CANDELABRA
CIRCA 1870

Each with seated cherubs holding aloft scrolling foliate branches, on a foliate pierced *rocaille* base, one stamped '1290' and '1649', the other stamped twice 'OO'

33 in. (84 cm.) high; 15 in. (38 cm.) diameter (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



220

■220
A FINE MOHTASHAM KASHAN CARPET
CENTRAL PERSIA, CIRCA 1890

12ft.4in. x 8ft.11in. (375cm. x 270cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

PROVENANCE

Acquired from Giuseppe Rossi, Turin, 1972.



221

■ 221
A PAIR OF CHINESE FAMILLE VERTE VASES
 GUANGXU PERIOD (1875-1908)

Each decorated with dignitaries and ladies on one side and figures in a landscape on the other
 17¾ in. (45 cm.) high, wood stands

£1,200-1,800

(2)
 \$1,600-2,300
 €1,400-2,000



223

■ 223
A CHINESE FAMILLE ROSE FISH BOWL
 19TH CENTURY

Decorated on one side with pheasants and the other with smaller birds
 16¼ in. (41.5 cm.) wide

£800-1,200

\$1,100-1,500
 €910-1,400

■ 222
A FINE HAJI-JALILI TABRIZ CARPET
 NORTH WEST PERSIA, CIRCA 1890

17ft.4in. x 11ft.9in. (527cm. x 357cm.)

£5,000-8,000

\$6,400-10,000
 €5,700-9,100

PROVENANCE

Acquired from Marotta, Turin, 1961.



222

■-224
A LOUIS XVI ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND FRUITWOOD PARQUETRY SECRETAIRE A ABATTANT
 LATE 18TH CENTURY

The canted white-veined grey marble top above a frieze drawer and fall-front revealing a relined oak interior with later glass shelves, over two cupboard doors enclosing a conformingly relined interior, veneered with trellis and cube parquetry throughout, the interiors later adapted, re-mounted, restorations

54½ in. (138.5 cm.) high; 39¾ in. (101 cm.) wide; 18 in. (46 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,800



224



225

VARIOUS PROPERTIES

■225

A FRENCH PAINTED AND GILT-DECORATED MIRROR
OF LOUIS XVI STYLE, LATE 19TH CENTURY, RE-
DECORATED

83½ in. (212 cm.) high; 46½ in. (118 cm.) wide

£1,200-1,800

\$1,600-2,300

€1,400-2,000



227

227

A PAIR OF GILT-BRONZE MOUNTED MOULDED BLUE
GLASS VASES

FRENCH OR RUSSIAN, THE GLASS 19TH CENTURY, THE
MOUNTS LATER ASSOCIATED

On white marble bases

11½ in. (29 cm.) high

£1,500-2,000

(2)

\$2,000-2,500

€1,800-2,300

■226

A RENAISSANCE-STYLE WALNUT TABLE
LATE 19TH CENTURY

31 in. (79 cm.) high; 65 in. (165 cm.) wide; 37¼ in. (94.5 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,300-3,400



226

■228

A PAIR OF ITALIAN GILT-BRONZE SINGLE LIGHT WALL
APPLIQUES

LATE 19TH CENTURY

21 in. (53 cm.) high; 16 in. (40.5 cm.) protrusion

£1,200-1,800

(2)

\$1,600-2,300

€1,400-2,000



228

228



229 (a pair)

■ 229

A PAIR OF KIRMAN RUGS

SOUTH EAST PERSIA, CIRCA 1920

6ft.2in. x 4ft.4in. (186cm. x 131cm.); 6ft.1in. x 4ft.4in. (184cm. x 132cm.) (2)

£2,500-3,500

\$3,200-4,500

€2,900-4,000

■ 230

A KIRMAN CARPET

SOUTH EAST PERSIA, FRIST HALF 20TH CENTURY

13ft.1in. x 8ft.6in. (397cm. x 257cm.)

£3,000-5,000

\$3,900-6,400

€3,500-5,700



230



231

■ 231

A PAIR OF FRENCH GILT-METAL EASELS

20TH CENTURY

55¼ in. (140.5 cm.) high; 15¾ in. (39.5 cm.) wide (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

■ 232

A VICTORIAN GILT METAL-MOUNTED FIDDLE-BACK

MAHOGANY THREE-DRAWER DESK

LATE 19TH CENTURY

With tooled leather top

29½ in. (75 cm.) high; 52¼ in. (132.5 cm.) wide; 25 in. (63.5 cm.)

deep

£3,000-5,000

\$3,900-6,400

€3,500-5,700



232



233

233
NORTH ITALIAN SCHOOL, 18TH CENTURY
A female Saint receiving the martyr's palm from a cherub

oil on canvas
 18 x 15¼ in. (45.6 x 38.7 cm.)

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

PROVENANCE
 Anonymous sale; Sotheby's, London, 1 November 2007, lot 230.



235

235
ALESSIO ISSUPOFF (RUSSIAN, 1889-1957)
Female Nude

signed in Cyrillic 'Aleksi Isupov', signed again and inscribed
 'n.25 Alessio Issupoff' (on the stretcher)
 oil on canvas
 38½ x 43¼ in. (100 x 109.8 cm.)

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

PROVENANCE
 Anonymous sale; Sotheby's, Milan, 4 December 2006, lot 152.

234
AN EMPIRE STYLE ORMOLU-MOUNTED SATINBIRCH AND EBONISED COMMODE
 PROBABLY 20TH CENTURY, IN THE MANNER OF
 BERNARD MOLITOR

With associated *rouge griotte* marble top, spuriously stamped
 'B. MOLITOR'
 33 in. (84 cm.) high; 51 in. (131 cm.) wide; 25 in. (63.5 cm.) deep
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



234

236
A FRENCH CARVED GILTWOOD FIRESCREEN
 LOUIS XVI STYLE, 19TH CENTURY

The panel with Beauvais tapestry fragments
 44½ in. (113 cm.) high; 28 in. (71 cm.) wide
 £800-1,200 \$1,100-1,500
 €910-1,400



236



237

■ 237

FAUSTIN BESSON (SWISS, 1821-1882)

A lover's tryst

signed with initials 'F.R.' (lower right)

oil on canvas

43¾ x 24½ in. (111 x 62.2 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Anonymous sale; Christie's, South Kensington, 12 September 2007, lot 210.

Anonymous sale; Christie's, South Kensington, 24 January 2008, lot 100.



238

238

CIRCLE OF FILIPPO LAURI (ITALIAN, 1623-1694)

Pan and Syrinx

oil on canvas

19¾ x 26¼ in. (49.2 x 66.8 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Anonymous sale; Sotheby's, London, 3 July 2007, lot 299.

■ 239

**A FRENCH BRASS-INLAID MAHOGANY TABLE
REFRAICHISOIR**

OF LOUIS XVI STYLE, 19TH CENTURY

31¼ in. (79.5 cm.) high; 22 in. (56 cm.) diameter

£700-1,000

\$890-1,300

€800-1,100



239



240

■ 240

**AN EMPIRE-STYLE ORMOLU-
MOUNTED SATINBIRCH AND
EBONISED SECRETAIRE A
ABBATTANT**

PROBABLY 20TH CENTURY, IN THE
MANNER OF BERNARD MOLITOR

The associated rectangular *rouge griotte* marble top above a long drawer centred with a fall front enclosing various drawers and gilt-tooled leather writing surface, the lower two doors enclosing two leather-bound boxes and two long drawers, flanked by two classical figural tapering terms, on paw feet, spuriously stamped 'B.MOLITOR'

58 in. (147.5 cm.) high; 39½ in. (100 cm.) wide; 17½ in. (44.5 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,300-3,400



241

241

GIUSEPPE BORTIGNONI (ITALIAN, 1778-1860)

A distraction from chores

signed 'G Bortignoni' (lower left)

oil on canvas

13 x 17 in. (33 x 43.2 cm.)

£500-700

\$640-890

€570-790

PROVENANCE

Anonymous sale; Christie's, South Kensington, 12 September 2007, lot 138.



242

242

EMMA PASTOR NORMANN (GERMAN, 1871-1945)

A beauty on the banks of a Norwegian fjord

signed and dated 'E.P.Normann/1919' (lower right)

oil on canvas

31½ x 48 in. (80 x 122 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

PROVENANCE

Anonymous Sale; Christie's, South Kensington, 12 September 2007, lot 206.



243

243

EMIL RAU (GERMAN, 1858-1937)

Family time

signed 'E.RAU' (upper left)

oil on canvas

35¾ x 43¾ in. (90.7 x 111.2 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,800

PROVENANCE

Anonymous sale; Christie's, South Kensington, 27 January 2008, lot 98.



244 (part)

244

ALESSIO VLADIMIROVICH ISSUPOFF (RUSSIAN, 1889-1957)

Two scenes of a village kermesse

signed 'Alessio Issupoff' (lower right and lower left, respectively)

oil on board

8¾ x 15¾ in. (22.3 x 40 cm.)

a pair

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

Anonymous Sale; Christie's, South Kensington, 12 September 2007, lot 193.

245

JOHANN WILHELM FREY (AUSTRIAN, 1830-1890)

The Volkstheater, Vienna

signed 'J.W.FREY' (lower left)

pencil, pen and black ink and watercolour heightened with

white on paper

14½ x 19¼ in. (38 x 49 cm.)

£500-700

\$640-890

€570-790

PROVENANCE

Anonymous sale; Christie's, South Kensington, 19 March 2009, lot 24.



245

246

RICCARDO PELLEGRINI (ITALIAN, 1863-1934)

Still lives with fruit and vegetables

each signed 'Riccardo/Pellegrini' (upper left and on the reverse)

oil on board

50.8 x 78.74cm.

(2)

£3,000-5,000

\$3,900-6,400

€3,500-5,700



246 (part)

PROVENANCE

Gina Pellegrini, Villa Gina, Crescenzago, Milan (according to a label on the reverse).

Anonymous sale; Sotheby's, Milan, 4 December 2006, lot 153.

■-247

A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU

LATE 19TH CENTURY

33¼ in. (84.5 cm.) high; 53 in. (134.5 cm.) wide; 30½ in. (77.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,000

PROVENANCE

Anonymous sale; Sotheby's, Amsterdam, 20 May 2008, lot 294 (part lot).



247

■248

AN AESTHETIC MOVEMENT GILT-BRASS AND CERAMIC TILE-MOUNTED JARDINIÈRE

TILES BY MINTON'S CHINA WORKS, STOKE ON TRENT, BOULENGER & CIE A CHOISY LE ROI, MONTREUX B & C, CREIL

Impressed marks, the Montreaux tile also with signature

Nogent le Rotrou

37¼ in. (96 cm.) including finials; 9½ in. (24 cm.) square

£700-1,000

\$890-1,300

€800-1,100

PROVENANCE

Anonymous sale, Christie's New York, 24 October 2006, Lot 176



248

69



249

VARIOUS PROPERTIES

■249

**FOLLOWER OF
SIR ANTHONY VAN DYCK**

*Portrait of Charles I (1600-1649),
bust-length, in armour*

oil on canvas
24 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (62.5 x 49.8 cm.)

£4,000-6,000 \$5,100-7,600
€4,600-6,800

PROVENANCE

Fairfax collection, Leeds Castle.
John Newington Hughes, Winchester;
his sale (!), Christie's, London, 15 April
1848 (=2nd day), lot 168, as 'Walker', sold
for 11 gns.to,
Sir Thomas Phillips, 1st Bt. (1792-1872),
Middle Hill, Worcestershire.



251

251

**CIRCLE OF FRANSPOURBUS II
(FLEMISH, 1569-1622)**

*Portrait of a young woman in a lace
ruff*

oil on panel, unframed
13 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (32.7 x 24.9 cm.)

£2,000-3,000 \$2,600-3,800
€2,300-3,400



250

250

**EMIL TESCHENDORFF
(GERMAN, 1833-1894)**

Mother and child

signed 'E. Teschendorff.' (lower right)
oil on canvas
36 $\frac{1}{2}$ x 26 $\frac{1}{4}$ in. (92.7 x 66.7 cm.)

£7,000-10,000 \$9,000-13,000
€8,000-11,000



250A

250A

FRANZ-NAPOLEON HEIGEL (FRANCO-GERMAN, 1813-1888)

*Ludwig II (1845-1886), King of Bavaria 1864-1886, in the uniform of the Bavarian
Regiment, wearing the breast-stars of the Royal Bavarian Orders of St Hubert
and St George, the badge of the Royal Bavarian Military Order of Max-Joseph
and the badge of the Order of Merit of the Bavarian Crown*

signed and dated 'F. N. Heigel / n. d. Natur, 1865.' (centre right)
watercolour on paper
13 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (33.2 x 23 cm.)

£2,000-3,000

\$2,600-3,800
€2,300-3,400

PROVENANCE

Kommerzienrat Heinrich Morgenstern, Fürth, Germany.
His forced sale at Rudolph Lepke, Berlin, 22 November 1938, lot 30.
Galerie Bassenge, Berlin, 7 June 1996, lot 5715 (10,000 DM).
Restituted to the heirs of Kommerzienrat Heinrich Morgenstern.

The present work is being offered for sale pursuant to an agreement between the
consignor and the heirs of Heinrich Morgenstern. This resolves any dispute over
ownership of the work and title will pass to the buyer.

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

■252

APOLLONIO FACCHINETTI, CALLED DOMENICHINI, THE MASTER OF THE LANGMATT FOUNDATION VIEWS (ITALIAN, 1715-1757)

An architectural capriccio with figures conversing

oil on canvas

41¼ x 51¾ in. (104.5 x 131.5 cm.)

£4,000-6,000

\$5,100-7,600

€4,600-6,800



252

■253

ANTONIO MARIA MARINI (ITALIAN, 1668-1725)

A Mediterranean harbour with a shipwreck in stormy waters

oil on canvas

43 x 71¼ in. (109.2 x 182.2 cm.)

£4,000-6,000

\$5,100-7,600

€4,600-6,800



253

254

CHARLES-LEOPOLD GREVENBROECK (DUTCH, ACTIVE CIRCA 1730-1759)

Capriccio of a Mediterranean harbour

oil on copper

11¼ x 28¾ in. (31 x 73 cm.)

£4,000-6,000

\$5,100-7,600

€4,600-6,800



254



255



257
•255

FOLLOWER OF JAN VAN HUYSUM

A still life with flowers and fruit on a stone ledge in a niche

with indistinct signature '[...]sum fecit' (lower left)

oil on canvas

33¼ x 26½ in. (84.5 x 66.2 cm.)

inscribed with inventory number '1241.' (lower right)

£3,000-5,000

\$3,900-6,400

€3,500-5,700

PROVENANCE

Empress Elizabeth of Russia (1709-1762) at Tsarskoye Selo, and by descent.

Private collection, Paris, circa 1917-1934, from whom acquired by the following;

Anonymous sale; Sotheby's, London, 5 July 1989, lot 39 (£401,400) as 'Jan van Huysum', when acquired by the present owner.

256

**CHARLES AMÉDÉE PHILIPPE VAN LOO
(ITALIAN, 1719-1795)**

The artist and his Mother(?)

signed and dated 'Amedee Van Loo / 1763' (lower right) and

again 'C. A. P. Van Loo' (lower right)

oil on canvas

31½ x 25½ in. (80 x 64 cm.)

£6,000-8,000

\$7,700-10,000

€6,900-9,100

PROVENANCE

Private Collection, Germany.

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

■257

**JEAN-CÉLESTIN-TANCRÈDE BASTET
(FRENCH, 1858-1942)**

La caresse

signed and dated 'T.BASTT./-1902-' (lower left)

oil on canvas

51¼ x 78¾ in. (130 x 200 cm.)

£4,000-6,000

\$5,100-7,600

€4,600-6,800

PROVENANCE

Anonymous sale; Christie's, London, 25 March 1988, lot 45.



256

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

■ 257A

**PAUL AYSHFORD, LORD METHUEN,
R.B.A., R.A. (BRITISH, 1886-1974)**

*The BBC Symphony Orchestra
Rehearsing at the Royal Albert Hall*

signed 'Methuen' (lower left)

oil on canvas

24 x 34 in. (61 x 86.3 cm.)

£600-800

\$770-1,000

€690-910

PROVENANCE

Anonymous sale; Bonhams, London, 20
October 1994, lot 35.

EXHIBITED

London, Royal Academy, 1952, no. 314.

London, South London Art Gallery, *Pictures of
London*, 1970, no. 59.

VARIOUS PROPERTIES

258

**KARL LUDWIG HASSMANN
(AUSTRIAN, 1869-1933)**

*Achilles and Penthesilea, Queen of the
Amazons*

signed 'K.L.HASSMANN' (lower right)

oil on canvas

27½ x 47¼ in. (69.8 x 109.4 cm.)

£4,000-6,000

\$5,200-7,700

€4,600-6,800

■ 259

**STUDIO OF MIGUEL CANALS
(SPANISH, 1925-1995)**

*A bowl of cherries, apples, lemons,
berries and grapes with birds and flowers*

signed with monogram (lower right);

inscribed and dated 'STUDIUM CANALS
FECIT ANNO MCMXXXVII' (along the lower
frame)

oil on canvas

56 x 60 in. (142.2 x 152.4 cm.), overall

£3,000-5,000

\$3,900-6,400

€3,500-5,700



257A



258



259



260



262

■ 260

THOMAS CANTRELL DUGDALE, R.A.
(BRITISH, 1880-1952)

Early Morning

signed 'T.C.Dugdale' (centre right)

oil on canvas

24 x 20¼ in. (61 x 51.4 cm.)

£1,500-2,500

\$2,000-3,200

€1,800-2,800

261

HENRY B. WIMBUSH (BRITISH, 1859-1910)

Portofino, Italian Coast; and Sospel Maritime Alps

both signed 'H.B.Wimbush' (lower left)

pencil and watercolour on paper

23½ x 28¼ in. (59.7 x 71.8 cm.), each

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

262

ARTHUR AMBROSE MCEVOY, A.R.A.
(BRITISH, 1878-1927)

Church of St Jacques, Dieppe

signed, inscribed and dated '1920/A. McEvoy ARA/St. Jacques.

Dieppe/Sir C.K. Butler K.B.E./Bourton House/Shrivenham.

Berks' (on a label attached to the stretcher)

oil on canvas

21¼ x 28⅞ in. (54 x 73.3 cm.)

£4,000-6,000

\$5,100-7,600

€4,600-6,800

PROVENANCE

Sir Cyril Kendall Butler, K.B.E.

Anonymous sale; Sotheby's, London, 10 June 1981, lot 84.

EXHIBITED

London, Royal Academy, 1928, no. 564, lent by Sir Cyril Kendall-Butler, K.B.E.

Sir Cyril Kendall Butler (1864-1936), an early owner of the painting, was a keen patron of contemporary artists such as Stanley Spencer, Augustus John, and Walter Sickert. McEvoy lived and worked in Dieppe with Sickert when this painting was executed. Butler was also a co-founder, and subsequently Chairman and Treasurer of The Contemporary Art Society.



261





266

■λ.266

MAX ERNST (GERMAN, 1891-1976)

Les fleurs enchantées

signed 'max ernst' (lower right)

pen and ink on paper

8¼ x 6½ in. (21 x 15.5 cm.)

Executed circa 1924.

£4,000-6,000

\$5,100-7,600

€4,600-6,800

PROVENANCE

with Galleria Ciranna, Milan, by 1964.

Acquired from the above and thence by descent to the present owner.

EXHIBITED

Milan, Galleria Ciranna, *Albori del Surrealismo nei Disegni di Max Ernst*, February 1964, no. 14 (illustrated).

This work will be included in the forthcoming volume of the Max Ernst *catalogue raisonné*, currently being prepared by Werner Spies in collaboration with Sigrid Metken and Jürgen Pech.



267

λ.267

GRAHAM SUTHERLAND, O.M. (BRITISH, 1903-1980)

Landscape with Trees

signed with initials and dated 'G.S. 1939.' (lower right)

ink and gouache on paper

4¾ x 7¾ in. (12.1 x 19.7 cm.)

£3,000-5,000

\$3,900-6,400

€3,500-5,700

PROVENANCE

with Redfern Gallery, London, where purchased by Dr K.F.C. Brown, March 1982.



268

λ*268

GEORGES MANZANA PISSARRO (FRENCH, 1871-1961)

Landscape at the outskirts of Eragny

oil on canvas

20 x 24 in. (50 x 61 cm.)

Painted circa 1950.

£4,000-6,000

\$5,100-7,600

€4,600-6,800



λ269

GEORGES MANZANA PISSARRO (FRENCH, 1871-1961)

A group of eight portrait sketches: Self-portrait; Vincent van Gogh; Gustave Loiseau; Paul Gauguin; Gilbert White; Henri de Toulouse-Lautrec; Ambrose Vollard; and Paul Signac

the first signed, inscribed and dated 'mon portrait/manzana 1906.' (lower left); the second and seventh stamped with signature 'Manzana Pissarro' (lower right); the third signed and inscribed 'G. Loiseau/manzana.'; the fourth signed and inscribed 'Gauguin manzana.' (lower right); the fifth signed 'manzana.' (lower left) and inscribed 'un grand peintre American, Gilbert White (upper left); the sixth signed 'manzana' (lower left); the eighth signed 'manzana' (lower left) and inscribed 'Signac' (lower right) the first, second, third, fourth, and eighth charcoal on paper; the fifth pencil on paper; the sixth pen and black ink and grey wash on paper; the seventh ink on paper 10½ x 8 in. (26.6 x 20.3 cm.); and smaller (8)

£5,000-7,000

\$6,400-8,900

€5,700-7,900



270



273

λ.270
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)

Nicole

signed with studio stamp (on the reverse)
 pencil and bodycolour on paper
 10¼ x 7¾ in. (27.3 x 18.8 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

λ.271
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)

Les Petites Filles Modèles

signed 'Erté' (lower right), inscribed as title and numbered with
 studio stamp '15.279' (on the reverse)
 bodycolour on paper
 5½ x 8 in. (13.9 x 20.3 cm.)

£800-1,200

\$1,100-1,500
 €910-1,400

λ.272
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)

Toile d'Araignée

signed 'Erté' (lower right), inscribed as title and numbered with
 studio stamp '15.632' (on the reverse)
 bodycolour on paper
 6½ x 9½ in. (16.5 x 24.2 cm.)
 Executed for *Les Folies Pigalle*, 29 November 1958.

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

λ.273
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)

Le Fonctionnaire

signed 'Erté' (lower right), numbered with studio stamp '17.293'
 (on the reverse)
 bodycolour and metallic paint on paper
 4¼ x 7¾ in. (10.8 x 9.6 cm.)
 Stage design executed in February 1962.

£800-1,200

\$1,100-1,500
 €910-1,400



271



272



274

λ*274

RONALD WILLIAM FORDHAM SEARLE, H.R.W.S.
(BRITISH, 1920-2011)

Dublin pub

signed, inscribed and dated 'Ronald Searle /Dublin 1962'
(lower left)

pen and black ink and black wash on paper
20½ x 14¾ in. (52.1 x 37.5 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

LITERATURE

The Holiday Magazine, 1963.

'Tears flow easy in a Dublin pub, but not even the heartbreaking songs from a brendanbehinish bard can truly water the beer.'

276

NIKOLAY YANAKIEV (BULGARIAN, B. 1954)

In the Studio

signed 'N.Yanakiev' (lower right), signed again and inscribed as
title 'NIKOLAY YANAKIEV.IN THE STUDIO' (on the stretcher)
oil on canvas

28¾ x 36¼ in. (73 x 92 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,300

For further information on this lot, please visit
www.christies.com.



275

λ.275

ARMAND FRANÇOIS JOSEPH HENRION
(FRENCH, 1875-1958)

Pierrot smoking a pipe

signed 'Arn.HENRION.' (lower left)

oil on panel, unframed
7 x 5½ in. (17.8 x 14 cm.)

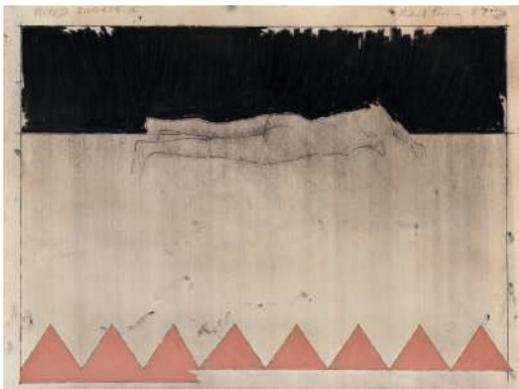
£800-1,200

\$1,100-1,500

€910-1,400



276



276A

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

■λ.276A

MICHAEL KENNY, R.A. (BRITISH, 1941-1999)

Mixed Blessings II

signed and dated 'Michael Kenny 87' (upper right) and inscribed 'MIXED BLESSINGS II' (upper left)

charcoal and acrylic on paper

27 x 36¼ in. (68.7 x 92 cm.)

£1,500-2,000

\$2,000-2,500

€1,800-2,300

PROVENANCE

Anonymous sale; Phillips, London, 5 October 1999, lot 103.
with Godson and Coles, London.



277

VARIOUS PROPERTIES

λ.277

WILLIAM JOHNSTONE (BRITISH, 1897-1981)

Untitled

signed and dated 'W. JOHNSTONE 1938' (on the stretcher)

oil on canvas

18¼ x 20½ in. (46.4 x 51.2 cm.)

£2,500-3,500

\$3,200-4,500

€2,900-4,000

■λ.278

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Morna Stewart

signed 'Epstein' (on the lower back)

bronze with a green patina

25 in. (63.5 cm.) high

Conceived in 1935.

£3,000-5,000

\$3,900-6,400

€3,500-5,700

PROVENANCE

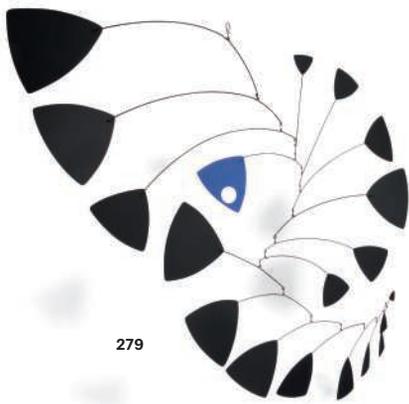
R. Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, p. 241, no. 220.

R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 224, pl. 345 (dated 1936), another cast illustrated.

E. Silber, *The Sculpture of Epstein*, Oxford, 1986, p. 180, no. 264, another cast illustrated.



278



279

■ 279
MANUEL MARIN (SPANISH, 1942-2007)

Punto azul

incised 'M. MARIN' (on a black element)
 painted metal
 c. 43 x 52 in. (109.3 x 132.2 cm.)

£3,000-5,000

\$3,900-6,400
 €3,500-5,700

■ 279A
ROBERT INDIANA (AMERICAN, B.1928)

Chosen Love

with woven signature (lower right), signed again in black felt-tip pen and numbered '15/175' (on a linen label on the reverse)

colour wool tapestry
 96 x 96 in. (243.8 x 243.8 cm.)

Handcrafted by Master Contemporary Original Artistic Rugs, New York.

£1,500-2,000

\$2,000-2,500
 €1,800-2,300

■ 280
MANUEL MARIN (SPANISH, 1942-2007)

Untitled

incised 'M. MARIN' (on the base)
 painted metal
 c. 18½ x 39 in. (47 x 99 cm.)

£2,000-4,000

\$2,600-5,100
 €2,300-4,500

■ 281
SARAH MORRIS (AMERICAN, B. 1967)

Shit

signed, titled and dated "'SHIT" S Morris '96' (on the reverse)

household gloss on canvas
 60¼ x 96½ in. (153 x 244cm.)

Painted in 1996

£2,000-4,000

\$2,600-5,100
 €2,300-4,500

PROVENANCE

Jay Jopling, London.

Acquired from the above by the present owner.

For further information on this lot, please visit www.christies.com.



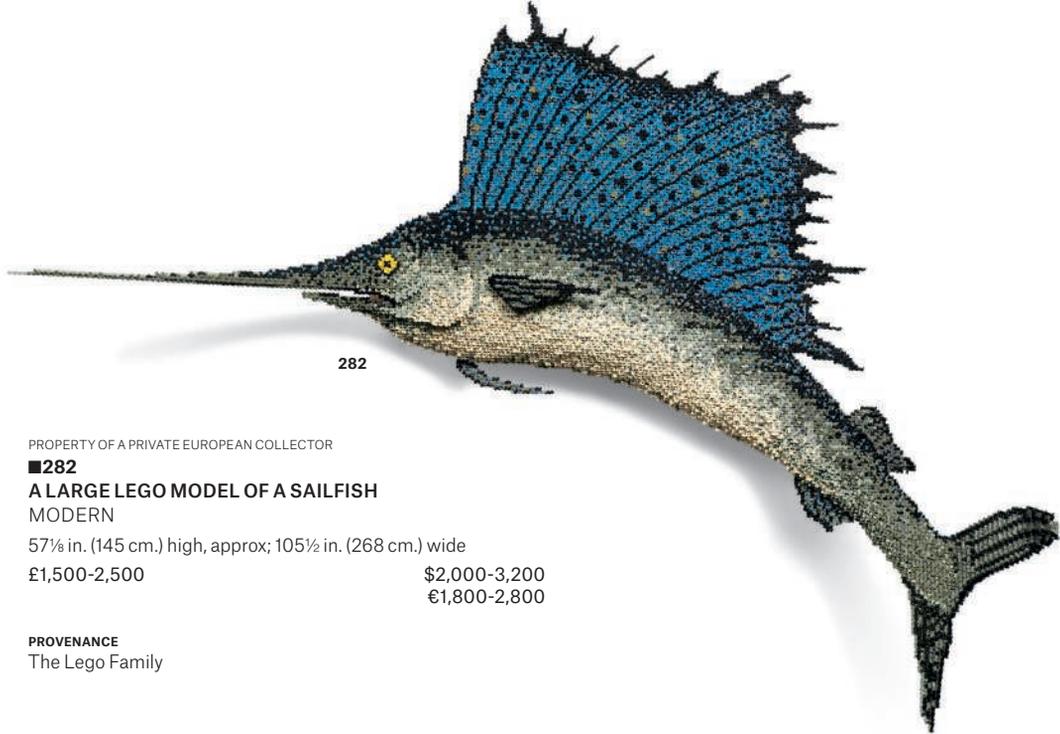
279A



280



281



282

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

■ 282

A LARGE LEGO MODEL OF A SAILFISH

MODERN

57½ in. (145 cm.) high, approx; 105½ in. (268 cm.) wide

£1,500-2,500

\$2,000-3,200

€1,800-2,800

PROVENANCE

The Lego Family

PROPERTY OF A GENTLEMAN

■ 283

AN ENGLISH TAXIDERMY MOUNTED BULLDOG

LATE 19TH / EARLY 20TH CENTURY

19½ in. (49.5 cm.) high; 34 in. (86.4 cm.) long

£5,000-8,000

\$6,400-10,000

€5,700-9,100

PROVENANCE

Christie's, London, The Collection of Will Fisher, Founder of Jamb, 2 February 2012, lot 51.

VARIOUS PROPERTIES

■ 284

A GLASS AND COMPOSITE COFFEE TABLE

BY ANTHONY REDMILE, CIRCA 1975

In the form of a tortoise, stamped 'redmile London' to the top, with hardstone mounts

18 in. (46 cm.) high; 32 in. (81.5 cm.) diameter

£2,000-3,000

\$2,600-3,800

€2,300-3,400



283



284

■285

**SIX BRASS AND GLASS BEAD
CEILING LANTERNS**
SECOND HALF 20TH CENTURY

Modelled as bunches of grapes
16½ in. (42 cm.) high (6)
£1,500-2,500 \$2,000-3,200
€1,800-2,800



285 (part)



286

■286

**AN AMBER MOUNTED BRONZE
AND PATINATED COPPER TABLE
LAMP**

SECOND HALF 20TH CENTURY
The shade inset with amber, the
naturalistic stem inset with pebbles
20½ in. (52 cm.) high
£1,500-2,500 \$2,000-3,200
€1,800-2,800



287



■287

**A PAIR OF EGYPTIAN REVIVAL
GILTWOOD AND BLUE-PAINTED
BERGERES EN GONDOLE**

SECOND QUARTER 20TH CENTURY
35¼ in. (89.5 cm.) high; 27¼ in. (69.5
cm.) wide; 26½ in. (67.5 cm.) deep (2)
£1,200-1,800 \$1,600-2,300
€1,400-2,000

■288

**A FRENCH 'JAPONISME' WROUGHT
IRON FIRE SCREEN**

FIRST HALF 20TH CENTURY
Modelled with a crane
31½ in. (80 cm.) high; 25½ in. (65 cm.)
wide
£800-1,200 \$1,100-1,500
€910-1,400



288



289 (a pair)



291



290



292

■289
A PAIR OF ITALIAN BRASS AND ACRYLIC MIRRORS
SECOND HALF 20TH CENTURY

44¼ in. (112.5 cm.) high; 30½ in. (77.5 cm.) wide (2)
£1,500-2,500 \$2,000-3,200
€1,800-2,800

■291
A LARGE BUTTONED SOFA
MODERN

34 in. (87 cm.) high; 81 in. (206 cm.) long; 41 in. (104 cm.) deep
£1,500-2,500 \$2,000-3,200
€1,800-2,800

PROVENANCE
With Liberty, London.

■290
A PAIR OF RED-PAINTED METAMORPHIC
LIBRARY STEPS
MODERN

Each opening to form an occasional table
35 in. (89 cm.) high; 35¼ in. (89.5 cm.) wide; 18 in. (45.5 cm.)
deep, closed (2)
£2,000-3,000 \$2,600-3,800
€2,300-3,400

■292
AN ITALIAN PARCEL-GILT ACRYLIC COFFEE TABLE
CIRCA 1970

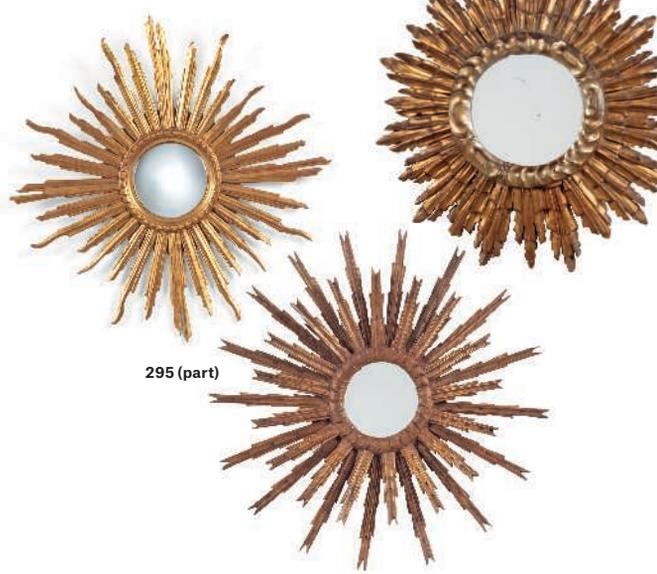
15¼ in. (38.5 cm.) high; 53 in. (134.5 cm.) wide; 36½ in. (93 cm.)
deep
£2,000-3,000 \$2,600-3,800
€2,300-3,400



293



294



295 (part)



296

■ **293**
A BELGIUM SILVERED AND GILT METAL PHARAOH LAMP

BY MAISON JANSEN FOR DEKNUDT, CIRCA 1970

With material shade and black marble base
 14½ in. (37 cm.) high to top of Pharaoh's head

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

■ **294**
A PAIR OF FRENCH PAINTED IRON GARDEN ARMCHAIRS

IN THE MANNER OF FRANCOIS A CARRE OF PARIS,
 FIRST HALF 20TH CENTURY

32 in. (81.5 cm.) high overall

£500-800

(2)

\$640-1,000
 €570-910

■ **295**
A GROUP OF NINE SPANISH GILTWOOD SUNBURST MIRRORS

THIRD QUARTER 20TH CENTURY

The largest: 28½ in. (72.5 cm.) diameter

(9)

£2,000-3,000

\$2,600-3,800
 €2,300-3,400

■ **296**
A DIRECTOIRE EBONISED COMMODE
 EARLY 19TH CENTURY

With variegated white marble top, later ebonised
 33¼ in. (84.5 cm.) high; 42½ in. (108 cm.) wide; 22 in. (56 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,800



297



298



299



300

■ **297**
A CHROMED STEEL AND MOULDED GLASS
CHANDELIER

MANUFACTURED BY KALMAR, CIRCA 1972, DESIGNED
 BY PETER TYSOE

With three concentric tiers of suspended glass panels
 40 in. (101.5 cm.) high, approx.; 30 in. (76 cm.) diam. approx.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROVENANCE

The Berkeley Hotel, London.
 Christie's, South Kensington, Christopher Howe, 24 March
 2004, lot 108.

This chandelier was part of a commissioned group of similar
 lighting for the Ballroom at The Berkeley Hotel, London.

■ **298**
A SET OF FOUR MIRRORED GLASS JARDINIÈRES
 MODERN

Of tapering form
 30¾ in. (78 cm.) high; 20 in. (51 cm.) wide; 19¼ in. (50 cm.) deep
 (4)

£2,000-4,000

\$2,600-5,100

€2,300-4,500

■ **299**
A PAIR OF FRENCH SILVERED-METAL AND GLASS SIDE
TABLES

SECOND HALF 20TH CENTURY

23 in. (58.5 cm.) high; 30 in. (76.5 cm.) wide; 22 in. (56 cm.) deep
 (2)

£1,500-2,000

\$2,000-2,500

€1,800-2,300

300
A SWISS RHODIUM-PLATED ATMOS CLOCK

JAEGER-LECOULTRE, SWITZERLAND, MID-20TH
 CENTURY, ATMOS III, NO. 26656, CALIBRE 519

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

£1,500-2,500

\$2,000-3,200

€1,800-2,800



301 (a pair)



303 (part)



302



304

■ 301
A PAIR OF LARGE PIER MIRRORS
 MODERN

With angled marginal borders
 39½ in. (100 cm.) high; 79 in. (200.5 cm.) wide;
 5¼ in. (13.5 cm.) deep (2)
 £2,000-4,000 \$2,600-5,100
 €2,300-4,500

■ 302
A PAIR OF FRENCH GILT METAL-MOUNTED PATINATED-STEEL CENTRE TABLES
 SECOND HALF 20TH CENTURY

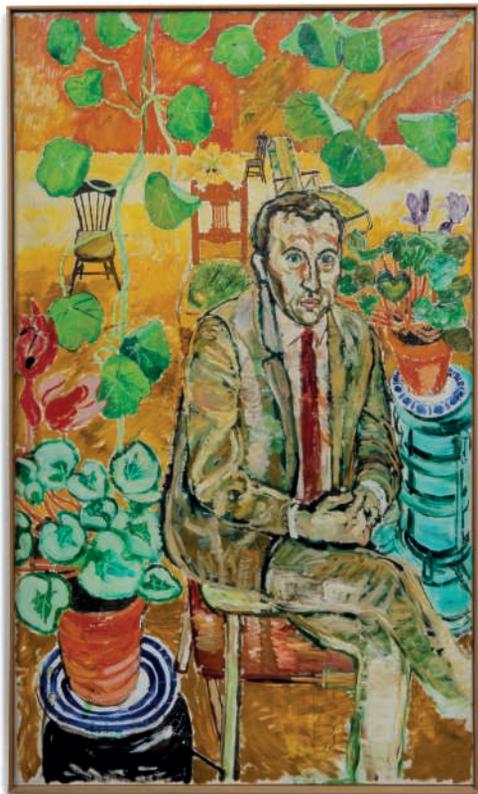
31 in. (79 cm.) high; 29½ in. (75 cm.) diameter, each (2)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400

■ 303
A SET OF FOUR MIRRORS
 LATE 20TH CENTURY

Composed of various circular sections
 47 x 30¾ in. (119.5 x 78 cm.) overall (4)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400

■ 304
AN ITALIAN BRASS AND GLASS COFFEE TABLE
 CIRCA 1970

13¾ in. (35 cm.) high; 47½ in. (121 cm.) wide;
 31½ in. (80 cm.) deep
 £1,500-2,500 \$2,000-3,200
 €1,800-2,800



305

■ 305

JOHN BRATBY, R.A. (BRITISH, 1928-1992)

Portrait of Sir David Frost

signed 'John Bratby' (upper right); dated '1967+1971' (lower right), signed again and inscribed 'BRATBY/D.FROST' (lower left)

oil on canvas

60 x 36 in. (152.5 x 91.5 cm.)

£3,000-5,000

\$3,900-6,400

€3,500-5,700

■ 306

A MIDNIGHT BLUE AND SIMULATED GREEN MARBLE LACQUERED DESK

LATE 20TH CENTURY

With a cupboard to one side and four drawers to the other
28¼ in. (72 cm) high; 101 in. (256.5 cm.) wide; 48 in. (122 cm.)
deep, overall

£1,500-2,500

\$2,000-3,200

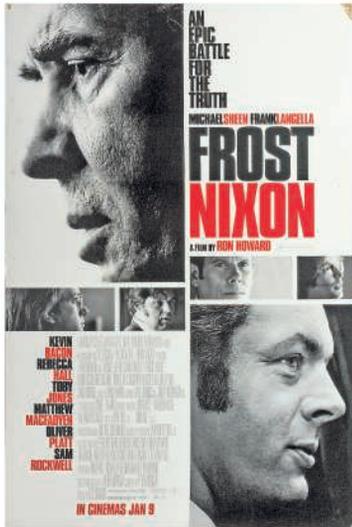
€1,800-2,800

This desk, along with lots 309-313, were used in Sir David Frost's drawing room in Egerton Crescent, London.

307 No Lot



306



308

■308
ANONYMOUS
FROST/NIXON

2008, Universal Pictures, on cardboard stand
 70¼ x 47 in. (178.5 x 119.5 cm.)

£100-150

\$130-190
 €120-170

■309
A PAIR OF CREAM-LACQUER, BRASS AND LUCITE SIDE TABLES
LATE 20TH CENTURY

26 in. (66 cm.) high; 34½ in. (87.5 cm.) wide;
 23½ in. (59.5 cm.) deep

£500-800

(2)

\$640-1,000
 €570-910



309



310

■310
A SIMULATED GREEN MARBLE LACQUERED MIRROR
LATE 20TH CENTURY

39½ in. (100 cm.) square

£400-600

\$510-760
 €460-680

■311
A PAIR OF LIMED BEECH BERGERES
OF LOUIS XV STYLE, LATE 20TH CENTURY

35¼ in. (89.5 cm.) high; 27 in. (69.5 cm.) wide

£700-1,000

(2)

\$890-1,300
 €800-1,100



311

■ **312**
A PAIR OF GILT AND PATINATED METAL TABLE LAMPS
OF EMPIRE STYLE, LATE 20TH CENTURY

23 in. (58.5 cm.) high, excluding light fittings (2)
£700-1,000 \$890-1,300
€800-1,100



312



313

■ **313**
A CREAM LACQUERED AND BRASS
LOW TABLE
LATE 20TH CENTURY

15¾ in. (40 cm.) high; 43½ in. (110.5 cm.)
wide; 37½ in. (95.5 cm.) deep
£400-600 \$510-760
€460-680

■ **314**
A PALE-YELLOW COTTON UPHOLSTERED EASY
ARMCHAIR
LATE 20TH CENTURY

32½ in. (82.5 cm.) high; 42 in. (106.5 cm.) wide;
38 in. (96.5 cm.) deep
£600-900 \$770-1,100
€690-1,000



314

Sir David Frost interviewed most of his famous guests from this chair for his TV program *'Breakfast with Frost'*, running on the BBC from 1993 to 2005.



315

VARIOUS PROPERTIES

315
TWO FRENCH GILT-METAL MOUNTED WOOD
PHOTOGRAPH FRAME
 EARLY 20TH CENTURY

The larger frame veneered with amaranth veneer, the smaller with burr walnut
 15¾ in. (40 cm.) high, the larger (2)

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



317

-317
AN ENGLISH SILVER-MOUNTED TORTOISESHELL
PHOTOGRAPH FRAME
 MARK OF SYNNER & BEDDOES, BIRMINGHAM, 1902

15¼ in. (38.5 cm.) high

£3,000-5,000 \$3,900-6,400
 €3,500-5,700

316
A BRASS DRINKS TROLLEY
 FIRST HALF 20TH CENTURY

28½ in. (72.5 cm.) high; 18 in. (46 cm.) wide;
 43 in. (109 cm.) deep

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



316

-318
A PAIR OF FRENCH ROSEWOOD AND BROWN LEATHER-
BUTTONED RECLINING ARMCHAIRS
 LATE 19TH CENTURY

39½ in. (100.5 cm.) high; 26 in. (66 cm.) wide;
 29½ in. (75 cm.) deep, closed (2)

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



318



319

■319
A SET OF THREE ENGLISH BRASS AND MAHOGANY
ADJUSTABLE READING LAMPS
 SECOND HALF 20TH CENTURY

With adjustable stems and shelves
 57 in. (145 cm.) when extended

£1,500-2,500

(3)

\$2,000-3,200
 €1,800-2,800

■320
TWO ITALIAN SIENA MARBLE MODELS OF THE TEMPLES OF
CASTOR AND POLLUX AND VESPASIAN
 MID-19TH CENTURY

On black slate bases
 13¼ in. (33.6 cm.) high and 12 in. (30 cm.) high.

£2,000-3,000

\$2,600-3,900
 €2,300-3,400



■321
A GROUP OF EIGHT HARDSTONE
SPECIMENS

Comprising: four agate; two jasper; one
 moonstone and one rock crystal, on
 metal stands
 13¼ in. (33.5 cm.) high

(8)

£1,200-1,800

\$1,600-2,300

€1,400-2,000



■322
AN AMMONITE
 MOROCCO

Carved details, on stand
 23./12 in. (59.5 cm.) high; 59.5 cm. (23½ in.) wide

£1,200-1,800

\$1,600-2,300
 €1,400-2,000



322



323

■ 323
A MEISSEN PART DINNER-SERVICE
 19TH CENTURY, BLUE CROSSED
 SWORDS MARKS

The largest stand: 19½ in. (49.8 cm.)
 wide

£3,000-5,000 \$3,900-6,400
 €3,500-5,700



324

■ 324
A LARGE AGATE BOWL

20 in. (51 cm.) wide

£1,200-1,800 \$1,600-2,300
 €1,400-2,000



325

■ -325
A GEORGE IV ROSEWOOD
SIDE TABLE

SECOND QUARTER 19TH CENTURY

With two cedar-lined drawers
 29¼ in. (74 cm.) high; 52½ in. (133.5 cm.)
 wide; 28 in. (71 cm.) deep

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



326

■ 326
A PAIR OF VICTORIAN WALNUT
AND BROWN LEATHER
ARMCHAIRS

LATE 19TH CENTURY

33 in. (84 cm.) high; 28½ in. (72.5 cm.)
 wide; 33 in. (84 cm.) deep (2)

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



327

■327
AN ANGLO-INDIAN HARDWOOD CENTRE TABLE
 LATE 19TH CENTURY

31 in. (78.5 cm.) high; 53 in. (134.5 cm.) diameter

£1,500-2,500

\$2,000-3,200

€1,800-2,800

■328
A PAIR OF ANGLO-INDIAN SOLID EBONY SIDE CHAIRS
 SECOND HALF 19TH CENTURY, CEYLON

55 in. (141 cm.) high

(2)

£2,000-4,000

\$2,600-5,100

€2,300-4,500

PROVENANCE

Christie's London, Arts of India, 27 September 2001, Lot 122.



328



329

■329
AN INDIAN PIERCED AND CARVED MARBLE JALI
SCREEN

MODERN

47½ X 37 in. (120 x 94 cm.)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

■330
AN ANGLO-INDIAN EBONY ARMCHAIR
 SECOND QUARTER 19TH CENTURY, PROBABLY CEYLON

Originally caned, now with leather upholstery

39¼ in. (99.5 cm.) high; 25½ in. (63.5 cm.) wide; 32½ in. (82.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,000



330



331

■331
AN INDIAN HARDWOOD AND WROUGHT-IRON
LOW TABLE

LATE 20TH CENTURY

20 in. (50.5 cm.) high; 50 in. (127 cm.) wide; 32 in. (81.5 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,800



333

■333
A PAIR OF MEISSEN MODELS OF PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, PRESSNUMMERN 7717 AND 7718 AND INCISED NUMERALS

The tallest - 8½ in. (21.4 cm.) high

(2)

£1,500-2,500

\$2,000-3,200
 €1,800-2,800

■332
A MAHOGANY WING ARMCHAIR

OF GEORGE III STYLE, EARLY 20TH CENTURY

43 in. (109 cm.) high; 28 in. (71 cm.) wide; 25 in. (63.5 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,800



332

■△334
A GROUP OF CHINESE EXPORT BLUE GROUND
WALLPAPER PANELS

18TH CENTURY

Depicting bamboo trees with flowering vines, birds and butterflies throughout, now laid on canvas, damages and poor condition
 Approximately 108½ in. (275.5 cm.) high, approximate running length 59 feet (18 meters)

£1,000-1,500

\$1,300-1,900
 €1,200-1,700

PROVENANCE

The Ackland Art Museum, The University of North Carolina at Chapel Hill.



334



335

335
A CONTINENTAL SILVER AND ENAMEL
CIGARETTE CASE

STAMPED 935, EARLY 20TH CENTURY

Cover enamelled with a reclining woman being embraced by a man in formal dress, signed *Reznicek*, gilt interior, *stamped inside*

3½ in. (9 cm.) high

4 oz. 2 dwt. (128 gr.) gross weight

Ferdinand von Reznicek, (1868-1909), a former cavalry officer from an Austrian noble family of Czech origin, was a celebrated artist, caricaturist and illustrator.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 336 - 362)

Ω336

AN AUSTRIAN JEWELLED GOLD-MOUNTED COMPACT
BY MORTIZ HUBER, VIENNA, CIRCA 1910

Rectangular box of black gold-mounted lacquer, the interior with power-case and fitted lipstick, the cover with diamond-set motif

3¾ in. (80 mm.) wide

£800-1,200

\$1,100-1,500

€910-1,400



336

Ω337

A FRENCH JEWELLED GOLD CIGARETTE CASE
BY BOUCHERON, PARIS, CIRCA 1930

Rectangular case, with chased cover and base, with black lacquer interior and sapphire set motif and thumbpiece

4¼ in. (107 mm.) wide

£800-1,200

\$1,100-1,500

€910-1,400



337

***338**

**A FRENCH GOLD-MOUNTED HARDSTONE
CIGARETTE CASE**

CIRCA 1910

Rectangular agate case with polished gold mounts
3½ in. (90 mm.) wide

£800-1,200

\$1,100-1,500
€910-1,400



338



339

Ω339

**A SILVER-GILT-MOUNTED HARDSTONE AND
AMETHYST SCENT-BOTTLE**

CIRCA 1930

Teardrop shaped bloodstone body, with silver-gilt mounted
amethyst cabochon cover
3½ in. (8 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,700

***340**

A PIERCED ART NOUVEAU STEEL HAND-SEAL

1900-1910

Of typical form, the openwork handle with putti amidst scrolling
foliage, blank matrix fitted with a magnet, in fitted brown-
leather case

4¾ in. (120 mm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,700



340

341 No Lot



342



343

***342**

AN INDIAN GOLD AND ENAMEL SNUFF-BOX
POSSIBLY JAIPUR, CIRCA 1880

Rectangular box with canted corners, the cover and sides set with panels of translucent red enamel, the cover centred by an engraved plaque depicting a classical battle scene
3¼ in. (80 mm.) wide

£2,000-3,000

\$2,600-3,800

€2,300-3,400



344

***343**

AN INDIAN ENAMELLED GOLD SNUFF-BOX
POSSIBLY JAIPUR, CIRCA 1880

Rectangular box with canted corners, the cover and sides with translucent dark-blue enamel panels within sky-blue *taille d'épargne* outer-borders
3¼ in. (83 mm.) wide

£1,200-1,800

\$1,600-2,300

€1,400-2,000

344

A CONTINENTAL JEWELLED GOLD CIGARETTE CASE
POSSIBLY ITALY, EARLY 20TH CENTURY

Rectangular case with rounded-corners, the cover inset with a gem-set floral spray; together with an Indian enamelled gold snuff-box

3¼ in. (96 mm.) wide

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



345



345

A GERMAN LACQUER BONBONNIER
CIRCA 1820

Circular box, the cover with a musician, the false base with erotic scenes; together with a gold-mounted hardstone snuff-box

The lacquer box 3½ in. (90 mm.) diam.

(2)

£800-1,200

\$1,100-1,500

€910-1,400



346



347



348

***346**

A CONTINENTAL ENAMELLED GOLD SNUFF-BOX
LATE 19TH CENTURY

Cartouche-shaped box, the cover and sides with panels of translucent blue enamel overlaid with scrolling foliage
3 in. (77 mm.) wide

£1,200-1,800

\$1,600-2,300
€1,400-2,000

***347**

A CONTINENTAL JEWELLED GOLD CIGARETTE CASE
LATE 19TH CENTURY

The cover boldly chased with scrolling foliage and flowers, with cabochon sapphire thumbpiece
3¼ in. (82 mm.) wide

£800-1,200

\$1,100-1,500
€910-1,400

***348**

A CONTINENTAL GOLD SNUFF-BOX
LATE 19TH CENTURY

Cartouche-shaped box, the cover boldly chased with a mother and her children in a domestic scene
3¼ in. (83 mm.)
3.26 oz. (101 gr.)

£800-1,200

\$1,100-1,500
€910-1,400

349

A GROUP OF THREE ENAMELLED SILVER BOXES
EARLY 20TH CENTURY

The circular box 3 in. (77 mm.) diam.

£1,200-1,800

(3)
\$1,600-2,300
€1,400-2,000



349



350

***350**
A CONTINENTAL JEWELLED HARDSTONE CARD-CASE
1880-1910

Rectangular case of red-jasper, with diamond and sapphire-set mounts
3 in. (77 mm.) high
£600-800

\$770-1,000
€690-910



351

***351**
A CONTINENTAL GOLD SNUFF-BOX
LATE 19TH CENTURY

Cartouche-shaped box, the cover boldly chased with a classical scene
3½ in. (90 mm.) wide
3.5 oz. (111 gr.)
£800-1,200

\$1,100-1,500
€910-1,400



352

***352**
A CONTINENTAL GOLD SNUFF-BOX
LATE 19TH CENTURY

Cartouche-shaped box, the cover boldly chased with a domestic scene
3¼ in. (82 mm.) wide
3.4 oz. (107 gr.)
£800-1,200

\$1,100-1,500
€910-1,400

Ω353
A FRENCH JEWELLED GOLD CIGARETTE CASE
BY J. LA CLOCHE, PARIS AND CANNES, CIRCA 1930

Rectangular case with a chequerboard pattern in vari-colour gold, with sapphire-set thumbpiece
4¾ in. (105 mm.) wide
£800-1,200

\$1,100-1,500
€910-1,400



353

***354**

**A CONTINENTAL GOLD-MOUNTED HARDSTONE
CARD-CASE**
CIRCA 1890

Rectangular gold-mounted case of dendritic agate, with gem-set thumbpiece

3¼ in. (80 mm.) high

€1,200-1,800

\$1,600-2,300

€1,400-2,000



354

***355**

A GERMAN SILVER-GILT-MOUNTED AGATE SNUFF-BOX
GERMANY, CIRCA 1880

Cartouche-shaped, in Rococo-style with red-brown agate cover and base within chased mounts

3 in. (9 cm.) wide

€1,500-2,500

\$2,000-3,200

€1,800-2,800



355

***356**

A GOLD-MOUNTED HARDSTONE SNUFF-BOX
CIRCA 1860

Oval, in rococo-style with gold mounted brown agate, with sapphire set thumbpiece

2½ in. (64 mm) wide

€1,000-1,500

\$1,300-1,900

€1,200-1,700



357

***357**

**A CONTINENTAL GOLD-MOUNTED HARDSTONE
SNUFF-BOX**
CIRCA 1880

Rectangular agate box with convex cover and reeded gold mounts

2.6/8 in. (70 mm.) wide

€2,000-3,000

\$2,600-3,800

€2,300-3,400



356



358

***358**
**A CONTINENTAL JEWELLED GOLD
 AND HARDSTONE HAND-SEAL**
 LATE 19TH CENTURY

Amethyst column with gold and diamond-set mounts, surmounted by a cast figure of Cupid
 3½ in. (90 mm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



359

***359**
**A GEORGE III GOLD-MOUNTED
 PINCHBECK NECESSAIRE**
 LONDON, CIRCA 1780

Slightly tapering etui of rectangular section, the body and cover bolder chased with musicians within scrolling foliage and reeded gold mounts
 3¼ in. (95 mm.) high

£800-1,200

\$1,100-1,500

€910-1,400

***360**
**AN AUSTRIAN ENAMELLED SILVER-
 GILT CASKET**

VIENNA, CIRCA 1860, MAKER'S
 MARK KB

Rectangular casket on four scroll feet, each side set with an enamel plaque depicting classical scenes
 4¼ in. (115 mm.) wide

£800-1,200

\$1,100-1,500

€910-1,400



360



361

Ω361

A CONTINENTAL GILT-METAL AND ENAMEL SINGING BIRD-BOX

CIRCA 1950/1960, MARKED EB IN OVAL

The cover enamelled with Saleve, Mole and Lake Geneva, the bird with metal beak

4½ in. (105 mm) wide

£800-1,200

\$1,100-1,500

€910-1,400

*362

AN ITALIAN GOLD SNUFF-BOX

CIRCA 1900, MAKER'S MARK EM

Purse-shaped rectangular box, the cover and base chased with leaves and scrolls

3½ in. (90 mm.) wide

3° oz. (101 gr.)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

VARIOUS PROPERTIES

Δ363

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1830

rectangular box with rounded ends, the cover, sides and base set with panels of translucent dark-blue *taille d'épargne* enamel with gold peacock-feather pattern and green enamel sprigs of foliage, narrow chased foliate gold borders

3¾ in. (95 mm.) wide

£4,000-6,000

\$5,100-7,600

€4,600-6,800



362



363

■ **364**
**A FRENCH TOLE-WARE
 HATTER'S SIGN**
 LATE 19TH CENTURY

On an iron bracket
 Hat - 13 in. (33 cm.) high; bracket - 48 in.
 (122 cm.) deep

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



364

■ **365**
**A LATE VICTORIAN BRASS-
 MOUNTED MAHOGANY HALL
 STAND**

ATTRIBUTED TO JAMES
 SHOOLBRED, LATE 19TH CENTURY

Together with four walking sticks
 38½ in. (98 cm.) high; 23 in. (58.5 cm.)
 wide; 10 in. (25.5 cm.) deep (5)

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



365

■ **366**
**A LATE VICTORIAN PARCEL-GILT
 OAK, BIRCH AND LEATHER DESK
 CHAIR**

BY HOWARD & SONS, LATE 19TH/
 EARLY 20TH CENTURY

The seat of adjustable height, with paper
 label *Howard & Sons/ upholsterers/
 London*
 29½ in. (75 cm.) high; 26 in. (66 cm.)
 diameter

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



366

■ **367**
**AN ENGLISH OAK LOCKER
 CABINET**
 EARLY 20TH CENTURY, LATER
 ALTERED

70 in. (178 cm.) high; 58 in. (147 cm.)
 wide; 17 in. (43 cm.) deep

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



367

■368

**A PAIR OF VICTORIAN BURR WALNUT
CARD TABLES**

LATE 19TH CENTURY

28¼ in. (72 cm.) high; 35½ in. (90 cm.) wide; 17¼ in.
(45 cm.) deep, closed (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



368

■369

**TWELVE HAND-COLOURED ENGRAVED
PRINTS FROM 'A NATURAL HISTORY OF
UNCOMMON BIRDS'**

GEORGE EDWARDS (1694-1773), MID-18TH
CENTURY

Recently mounted and framed
17¼ x 14½ in. (45 x 37 cm.) overall (12)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



369 (part)

■370

**A LARGE PAIR OF BRASS-BOUND
MAHOGANY PEAT BUCKETS**

OF IRISH GEORGE III STYLE, MODERN

26¼ in. (66.5 cm.) high; 20 in. (51 cm.) diameter (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400

■371

**A PAIR OF BURR WALNUT BEDSIDE TABLES
19TH CENTURY AND ADAPTED**

26¼ in. (68 cm.) high, 17¼ in. (44 cm.) wide, 13¼ in.
(35 cm.) deep (2)

£2,000-3,000

\$2,600-3,800

€2,300-3,400



370



371



372

■ **372**
A PAIR OF ENGLISH BRASS AND MAHOGANY
ADJUSTABLE FLOOR-LAMPS
 SECOND HALF 20TH CENTURY

With adjustable stems and shelves
 70 in. (178 cm.) when extended

£800-1,200

(2)

\$1,100-1,500
 €910-1,400



374



373

■ **373**
AN ENGLISH BRASS CLUB FENDER
 SECOND HALF 20TH CENTURY

With twin button upholstered leather seats
 60 in. (153 cm.) wide; 19 in. (48.5 cm.) high; 20 in. (51 cm.) deep
 across seats

£800-1,200

\$1,100-1,500
 €910-1,400



375

PROPERTY OF A LADY (LOTS 375 - 378)

■ **375**
A GEORGE III SEGMENTALLY-VENEERED AND
MARQUETRY HALF-ROUND CARD TABLE
 LATE 18TH CENTURY

29 in. (74 cm.) high; 36 in. (92 cm.) wide; 18 in. (46 cm.) deep

£1,200-1,800

\$1,600-2,300
 €1,400-2,000

■ **374**
AN ENGLISH MAHOGANY AND LEATHER ARMCHAIR
 OF GEORGE II STYLE, FIRST HALF 20TH CENTURY

46¾ in. (119 cm.); 29 in. (75 cm.) wide; 32½ in. (82.5 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,800



376



■ 376
A MATCHED PAIR OF GILTWOOD PICTURE FRAME MIRRORS

POSSIBLY ITALIAN, LATE 19TH CENTURY

32½ in. (82.5 cm.) high; 47 in. (94 cm.) wide and 33½ in. (85 cm.) high; 36 in. (91.5 cm.) wide (2)

£2,000-3,000 \$2,600-3,800
 €2,300-3,400



377

■ 377
A SET OF TEN ENGLISH MAHOGANY DINING CHAIRS
 FIVE GEORGE III, LATE 18TH CENTURY, AND FIVE LATER

Including two carvers, with restorations
 38¼ in. (97 cm.) high (10)

£3,000-5,000 \$3,900-6,400
 €3,500-5,700



378

■ 378
A CHINESE ELM CONSOLE TABLE
 LATE 19TH/ EARLY 20TH CENTURY

35½ in. (90 cm.) high; 89¼ in. (226.5 cm.) wide; 15½ in. (39.5 cm.) deep

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

VARIOUS PROPERTIES

■ 379
AN ENGLISH NEEDLEWORK MOUNTED VELVET EIGHT FOLD SCREEN

THE NEEDLEWORK PANELS, LATE 19TH CENTURY

55½ in. (141 cm.) high; 148 in. (376 cm.) wide, overall
 £1,500-2,500 \$2,000-3,200
 €1,800-2,800





380

■380

A PAIR OF SOLID-SEAT FIGURED OAK BENCHES

LATE 19TH / EARLY 20TH CENTURY

Each 19 in. (49 cm.) high; 47 in. (120 cm.) wide; 17 in. (43 cm.) deep (2)

£1,500-2,500

\$2,000-3,200

€1,800-2,800

PROVENANCE

Bramshill Police Training College, Hampshire

VARIOUS PROPERTIES

■381

A MEISSEN COMPOSITE BLUE ONION-PATTERN PART TABLE-SERVICE

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

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

£6,000-8,000

\$7,700-10,000

€6,900-9,100



381



382

■382

A MAHOGANY THREE-PEDESTAL DINING-TABLE

PARTS 18TH CENTURY AND LATER

With two additional leaves

28¼ in. (71.5 cm.) high; 143½ in. (364.5 cm.) length (extended); 48 in. (122 cm.) depth

£2,000-3,000

\$2,600-3,800

€2,300-3,400

PROVENANCE

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



383

PROPERTY FROM A EUROPEAN COLLECTION (LOTS 383 - 383A)

■ **383**

A SPANISH CARPET
EARLY 20TH CENTURY

Overall very good condition

12ft.5in. x 9ft.10in. (377cm. x 298cm.)

£2,000-3,000

\$2,600-3,800
€2,300-3,400

VARIOUS PROPERTIES

■ **384**

A VICTORIAN FIGURED MAHOGANY
THREE-TIER BUFFET

THIRD QUARTER 19TH CENTURY

40¾ in. (103.5 cm.) high; 48 in. (122 cm.) wide;
24 in. (61 cm.) deep

£2,000-3,000

\$2,600-3,800
€2,300-3,400



384



383A

■ **383A**

A LARGE CHINESE NEEDLEPOINT CARPET
20TH CENTURY

Of Aubusson design, overall excellent condition
21ft.9in. x 13ft.7in. (660cm. x 413cm.)

£4,000-6,000

\$5,100-7,600
€4,600-6,800

■ **385**

A LATE VICTORIAN SMALL WALNUT HALL BENCH
ATTRIBUTED TO JAMES SHOOLBRED,
LATE 19TH CENTURY

31½ in. (80 cm.) high; 36 in. (91.5 cm.) wide; 13½ in. (34.5 cm.)
deep

£1,000-2,000

\$1,300-2,500
€1,200-2,300



385



386

■386
A MAHOGANY AND BUTTONED
BROWN-LEATHER STOOL
19TH CENTURY AND ADAPTED

14½ in. (37 cm.) high; 75 in. (190.5 cm.)
wide; 37 in. (94 cm.) deep

£2,000-3,000 \$2,600-3,800
€2,300-3,400



387

■387
A LARGE ENGLISH PINE
REFECTORY TABLE
LATE 19TH/ EARLY 20TH CENTURY

31¼ in. (79.5 cm.) high; 144¼ in. (366.5
cm.) wide; 37¼ in. (94.5 cm.) deep

£2,000-3,000 \$2,600-3,800
€2,300-3,400

■388
A GEORGE IV MAHOGANY AND RED LEATHER LIBRARY
ARMCHAIR
EARLY 19TH CENTURY

44½ in. (113 cm.) high; 26½ in. (67.5 cm.) wide;
29 in. (73.5 cm.) deep

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



388

■▲389
A CARVED MAHOGANY PIE-CRUST-TOP TRIPOD TABLE
OF GEORGE II STYLE, 20TH CENTURY

27¼ in. (69.5 cm.) high; 27½ in. (70 cm.) diameter

£1,200-1,800 \$1,600-2,300
€1,400-2,000



389



390

■-390

A PAIR OF GEORGE IV ROSEWOOD CARD TABLES
SECOND QUARTER 19TH CENTURY

29¾ in. (75.5 cm.) high; 36 in. (91.5 cm.) wide;
17¾ in. (45 cm.) deep, closed

£2,000-3,000

(2)

\$2,600-3,800
€2,300-3,400



392

■392

AN ENGLISH STAINED OAK AND BUTTONED LEATHER LONG STOOL
OF JACOBEAN STYLE, LATE 19TH CENTURY AND ADAPTED

18¼ in. (46.5 cm.) high; 90½ in. (230 cm.) wide;
22½ in. (57 cm.) deep

£2,000-3,000

\$2,600-3,800
€2,300-3,400

■391

A GEORGE IV MAHOGANY CHEST-OF-DRAWERS
IN THE MANNER OF GILLOWS, SECOND QUARTER 19TH CENTURY

41½ in. (105.5 cm.) high; 45¼ in. (115 cm.) wide;
22 in. (56 cm.) deep

£2,000-3,000

\$2,600-3,800
€2,300-3,400

■393

A GILTWOOD CONSOLE TABLE
MODERN

36 in. (91.5 cm.) high; 85 in. (216 cm.) wide; 37 in. (94 cm.) deep

£4,000-6,000

\$5,100-7,600
€4,600-6,800



391



393



394

394
A GEORGE II SILVER COFFEE-POT
 MARK OF GABRIEL SLEATH,
 LONDON, 1735

Tapering body, with chased scroll and shell borders, with coat-of-arms to one side and crest to the other, leaf-capped spout, hinged lid and wooden handle, *marked inside cover and underneath, also with scratchweight 29=4* 10 in. (25.5 cm.) high

£2,000-3,000

\$2,600-3,800
 €2,300-3,400



395

395
A GEORGE III SILVER MEAT-DISH
 MARK OF GEORGE METHUEN,
 LONDON, 1757

Oval with shaped capped corners, raised reeded border, engraved with coat-of-arms, *marked underneath* 15 in. (38 cm.) wide 34 oz. 19 dwt. (1,982 gr.)

£1,500-2,500

\$2,000-3,200
 €1,800-2,800

396
A GEORGE V SILVER FIVE-PIECE
TEA-SERVICE
 MARK OF CRICHTON BROTHERS,
 LONDON, 1916

Comprising tea-kettle and stand, sugar bowl and cover, further sugar bowl, cream-jug and coffee-pot, each of baluster form with gadrooned borders, stylised leaf and berry lower bodies and swag-and-bow upper bodies, each with monogrammed cartouche, the teapot with personal inscription underneath, *each marked near rim or underneath* the coffee-pot 7 in. (18 cm.) 127 oz. 14 dwt. (3,972 gr.) (8)

£1,500-2,000

\$2,000-2,500
 €1,800-2,300



396

***397**

A PAIR OF GEORGE III SILVER SAUCE-TUREENS AND COVERS

MARK OF SEBASTIAN AND JAMES CREPELL, LONDON 1765

each of cushion form with gadroon border, the cover with leaf handle, engraved with coat-of-arms and crests, the undersides engraved with inventory numbers 'No 1' and 'No 2' and scratchweights '18=14' and '9=3', each marked underneath 7 3/4 in. long (2)

£2,000-3,000

\$2,600-3,800
€2,300-3,400



397

Δ398

A MODERN PAIR OF GERMAN SILVER THREE-LIGHT CANDELABRA

UNA

Each on shaped circular spreading base with baluster stem chased with scrolls and *rocaille*, the detachable leaf-capped scroll branches with foliate-chased wax-pans and urn-shaped sockets, with central fruit finial 14 5/8 in. (37 cm.) high 133 oz. 10 dwt. (4,123 gr.) (2)

£3,000-5,000

\$3,900-6,400
€3,500-5,700

400

AN EDWARD VII SILVER TRAY

MARK OF HERBERT EDWARD BARKER AND FRANK ERNEST BARKER, CHESTER, 1910

Shaped oval with scrolling foliate borders and handles, on four scrolling feet, chased with foliage and scrolls cantering a presentation inscription reading 'STOCKTON & THORNABY UNIONISTS AND FRIENDS CENTRAL WARD P.D. NO11 PRESENTED TO R. TYSON HODGSON ESQRE J.P.C.C. AS A MARK OF ESTEEM AND RESPECT FEBY 1911', marked underneath 30 3/4 in. (778 cm.) wide across the handles 151 oz. 8 dwt. (4,708 gr.)

£2,000-3,000

\$2,600-3,800
€2,300-3,400

399

A GERMAN SILVER EIGHT-LIGHT CANDELABRA

MARK OF JOHAN ALOIS SEERHALER AND JOHANN JAKOB HERMANN GRABE, AUGSBURG, 1810-1811

On spreading circular filled base, the faceted stem below two seated griffins holding a star-punched ball, with eight orbiting branches, the base and upper section with initials R H R, marked to the base only 19 1/4 in. (50 cm.) high

£2,000-3,000

\$2,600-3,800
€2,300-3,400



398



399



400



401

PROPERTY FROM AN IMPORTANT GERMAN COLLECTION

401

A GERMAN SILVER DESSERT-SERVICE

BERLIN, 1821-1841, SOME WITH MARK OF BALTHASAR GOTTFRIED FERDINAND ANDREACK OVER-STRIKING ANOTHER

Comprising:

- Twelve dessert spoons
- Twelve dessert forks
- Twelve dessert knives with silver blades
- Twelve tea spoons

Contained in a red tooled-leather case, lined in velvet

43 oz. 9 dwt. (1,352 gr.) (48)

£1,200-1,800

\$1,600-2,300

€1,400-2,000

402

A SET OF THREE GEORGE V SILVER PHOTOGRAPH-FRAMES

MARKS OF ERNEST WILFRED SANDERS AND HENRY ARTHUR MACKENZIE, BIRMINGHAM, 1912 AND 1922

Each rectangular, with canted extended corners, with wooden easel back, *marked on side*

The largest 16¼ in. (42 cm.) (3)

£3,000-4,000

\$3,900-5,100

€3,500-4,500



402



403

403

A SET OF EIGHT SILVER-MOUNTED PHOTOGRAPH-FRAMES

VARIOUS DATES AND MAKERS, PREDOMINANTLY LATE 19TH/EARLY 20TH CENTURY

Each shaped-rectangular with scrolled corners and sides, with wooden easel backs, *marked by base border*

The smallest 5¼ in. (13.5 cm.) high (8)

£4,000-6,000

\$5,100-7,600

€4,600-6,800



404 (part)

■-404

**A SET OF SIX COLONIAL SOLID
PADOUK DINING CHAIRS**

THIRD QUARTER 18TH CENTURY

Together with an earlier mid-18th century
example carved in solid rosewood

Each 39 in. (99 cm.) high

£2,000-4,000

\$2,600-5,100

€2,300-4,600

405

A DANISH WINE-COASTER

MARK OF GEORG JENSEN,
COPENHAGEN, 1925-1932,
DESIGNED BY GEORG JENSEN

no. 2A, *marked underneath*

5 1/8 in. (13 cm.) diam.

3 oz. 11 dwt. (110 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

406

A DANISH BOWL AND CREAM-JUG

MARK OF GEORG JENSEN,
COPENHAGEN, THE BOWL 1919-
1927, THE CREAM-JUG 1925-1932,
DESIGNED BY JORGEN JENSEN

The bowl no. 234 B, the cream-jug no.

385, *both marked underneath*

Bowl 4 3/4 in. (12.25 cm.) diam.

Cream-jug 4 in. (10 cm.) high

The bowl 6 oz. 8 dwt. (200 gr.)

£1,200-1,800

\$1,600-2,300

€1,400-2,000



405



406



407

407

A DANISH SUGAR-BOWL AND COVER

MARK OF GEORG JENSEN, COPENHAGEN, 1923

no. 234, *marked underneath*

4 ½ in. (11.5 cm) high

9 oz. 13 dwt. (300 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

408

A DANISH CONDIMENT-SET, MUSTARD POT AND SPOON AND A PIPE HOLDER

MARK OF GEORG JENSEN, COPENHAGEN, THE PIPE-HOLDER 1925-32, DESIGNED BY HARALD NIELSEN, THE CONDIMENT-SET 1925- 1932, WITH ENGLISH IMPORT MARKS FOR LONDON, 1930, THE MUSTARD AND SPOON 1915-1932 AND 1933-1944

The pipe-holder no. 511, the condiment-set nos. 410 and 13, the mustard-pot no. 78, *all marked*

The pepper 3 in. (7.5 cm) high

9 oz. 13 dwt. (301 gr.)

(8)

£1,200-1,800

\$1,600-2,300

€1,400-2,000



408 (part)

409

A DANISH BOWL AND MUG

MARK OF GEORG JENSEN, COPENHAGEN, THE BOWL 1925-1932, WITH ENGLISH IMPORT MARKS FOR 1924-1925. THE MUG 1925-1932, SWEDISH IMPORT MARKS, DESIGNED BY ARNO MALINOWSKI

The bowl no. 4, the mug no. 524, *both marked underneath, the bowl also below rim*

The bowl 4 ¼ in. (9 cm.) across handles; the mug 5 ¼ in. (13.25 cm.) high to top of handle

10 oz. 7 dwt. (322 gr.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



409 (part)



409 (part)



410 (part)



410 (part)



410 (part)

410

A PAIR OF DANISH GOBLETS, A BOWL AND MILK-JUG
MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,
THE GOBLETS DESIGNED BY GUNDORPH ALBERTUS,
THE BOWL BY JOHAN ROHDE

The goblets no. 572D, the bowl no. 6, the milk-jug no. 180, *the goblets and milk-jug marked underneath, the bowl on foot*

The goblets 3 1/2 in. (8.25 cm.) high; bowl 5 1/2 in. (14 cm.) high; milk-jug 4 1/2 in. (11.5 cm.) high
27 oz. 15 dwt. (861 gr.)

£1,500-2,500

(4)

\$2,000-3,200

€1,800-2,800

411

A PAIR OF DANISH BOWLS

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1920,
THE OTHER 1925-1932

no. 235, *marked underneath*

4 in. (10 cm.) wide

5 oz. 7 dwt. (167 gr.)

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

412-416 No Lots



411





417

■417
AN ITALIAN MARBLE BUST OF THE GODDESS DIANA
LATE 19TH CENTURY

After the *Antique*, inscribed 'Diana'
22 in. (56 cm.) high

£2,000-3,000

\$2,600-3,800

€2,300-3,400



419

■419
A GEORGE IV MAHOGANY BREAKFAST TABLE
SECOND QUARTER 19TH CENTURY, POSSIBLY
SCOTTISH

28½ in. (72 cm.) high; 51¼ in. (131 cm.) wide;
39½ in. (100 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■418
A NORTH EUROPEAN GOTHIC REVIVAL MAHOGANY,
CHEQUER-BANDED AND INLAID SIDE CABINET
LATE 19TH CENTURY

63¾ in. (162 cm.) high; 40 in. (101.5 cm.) wide;
23 in. (58.5 cm.) deep

£1,200-1,800

\$1,600-2,300

€1,400-2,000



418

■~420
A GILT METAL-MOUNTED KINGWOOD AND ROSEWOOD
MARQUETRY COMMODE

OF LOUIS XV STYLE, LATE 19TH/ EARLY 20TH CENTURY
35 in. (89 cm.) high; 39 in. (99 cm.) wide; 20¾ in. (52.5 cm.) deep

£1,500-2,500

\$2,000-3,200

€1,800-2,800



420



421



■ **421**
A PAIR OF FRENCH BRONZE URNS
 CIRCA 1880

With classical mask mounts and black marble bases
 9¼ in. (23.5 cm.) high; 10¼ in. (26 cm.) wide

£800-1,200

(2)

\$1,100-1,500

€910-1,400



423

■ **423**
A WILLIAM IV MAHOGANY DINING TABLE
 SECOND QUARTER 19TH CENTURY

With three leaves
 29½ in. (75 cm.) high; 47½ in. (121 cm.) deep;
 104¾ in. (266 cm.) long, fully extended

£1,500-2,500

\$2,000-3,200

€1,800-2,800



422

■ **422**
A BIEDERMEIER CHERRYWOOD, EBONIZED, PARCEL-
GILT SECRETAIRE A ABATTANT
 CIRCA 1840

The fall-front fitted with drawers and a black leather-lined
 writing surface

54¼ in. (138 cm.) high; 38½ in. (98 cm.) wide;

17¾ in. (45 cm.) deep

£800-1,200

\$1,100-1,500

€910-1,400



424



VARIOUS PROPERTIES

■ **424**
A PAIR OF NAPOLEON III EBONISED EASY ARMCHAIRS
 THIRD QUARTER 19TH CENTURY

36 in. (91.5 cm.) high; 32 in. (81.5 cm.) wide;

33½ in. (85 cm.) deep

(2)

£1,500-2,000

\$2,000-2,500

€1,800-2,300



425

■0425

DESNOIS, Louis-Charles (1725-1805). *L'Asie divisée selon l'Atendue de ses principales parties*. Paris: 1772.

Rare wall map of Asia on a sinusoidal projection

Large engraved map printed on 4 joined sheets with title and decorative borders mounted in six sections, the whole laid down on modern linen and attached to two antique battens with later gilding. With 22 decorative scenes of different Asian countries with short explanatory text to each, the scenes separated from one another by figures in Asian costumes, 1020 x 1245mm (sheet), 1095 x 1425mm (to battens).

£3,000-5,000

\$3,900-6,400
€3,500-5,700



426

■0426

WYLD, James, junior (1812-1887). *Ireland*. London: [n.d., but c.1846].

Rare wall map of Ireland

Very large engraved wall map printed on 6 joined sheets, within neo-classical engraved frame, the whole mounted on linen and attached to original roller mechanism terminating in a wooden batten, two large decorative cartouches, one to northwest containing the title in pictorial typography, the other of the Giant's Causeway to southeast, the map showing railways built (Belfast-Lisburn, and Dublin-Carlow) and those proposed, some near contemporary manuscript lines showing railway extensions, 1811 x 1392mm (sheet), housed in a contemporary wooden box with hinged flap and lettered 'Ireland' in gilt, 165 mm x width 1800 mm x depth 160 mm.

£1,500-2,500

\$2,000-3,200
€1,800-2,800



427

■427

CLOUET, Jean Baptiste Louis, Abbé (1730-c.1790). *Mappemonde contenant les parties connues du globe terrestre*. Paris, Jean Mondhare, 1788.

Very rare double-hemisphere world map with classic allegorical decoration.

Large engraved map on 2 joined sheets, fully coloured by a later hand, showing the tracks of voyages of exploration, the western hemisphere supported by Hercules, the eastern hemisphere supported by Atlas, the two allegorical figures flanked by polar celestial maps and separated by an armillary sphere with adjoining Ptolemaic and Copernician solar systems, central decorative title cartouche with the French royal arms, the whole glued down onto a modern blue mount and within modern gilt frame, 725 x 140mm (sheet), 1285 x 1585 x 790mm (frame). Clouet's world map was first published by Mondhare in 1775, and was intended to decorate libraries. Tooley's Dictionary III-270.

£3,000-5,000

\$3,900-6,400
€3,500-5,700

■428

AN EARLY VICTORIAN MAHOGANY PEDESTAL DESK

BY GILLOWS, CIRCA 1855

The gilt-tooled green leather top above a frieze drawer flanked to each side by four graduated drawers, with opposing cupboard doors, enclosing a divided and alphabetised interior, stamped 'GILLOW', the central lock stamped with a crown and inscribed 'NS 2877 / J BRAMAH / 124 PICCADILLY, the locking stiles and the doors to the reverse replaced
30½ in. (77.5 cm.) high; 53¾ in. (136.5 cm.) wide; 33½ in. (85 cm.) wide

£2,000-3,000

\$2,600-3,800
€2,300-3,400

429 No Lot



428



430

■430
**A QUARTET OF 7-INCH GLOBES AND
 ARMILLARY SPHERES**
 DELAMARCHE, 1791

the terrestrial with cartouche *Dressé Par Delamarche Géogr. Rue du Foin St. Jacques A PARIS An. 1791, 1791* showing the latest discoveries in the oceans and polar regions, Australia joined to Tasmania, Greenland joined to Canada, mountains, rivers, towns and The Great Wall of China shown in the continents; the celestial with cartouche *A PARIS Chez le Sieur Delamarche géo. Rue du Foin St. Jacq. au College de Me. Gervais* and three other cartouches, the stars given to six orders of magnitude, the constellations depicted with mythical beasts and figures, each composed of twelve hand coloured engraved gore; the Ptolemaic armillary with miniature terrestrial globe *GLOBE TERRESTRE A PARIS Mr Delamarche rue de Foin Jacq au College de Mr Gervais*; the Copernican armillary with six rings, one bearing the Earth Moon system on pulley with the central sun; each supported on restored delamarche pattern stand each 41 x 27 x 27cm.

(4)

£15,000-25,000

\$20,000-32,000
 €18,000-28,000



431

Please see www.christies.com for further information.

■431
**A SET OF EARLY VICTORIAN CARVED MAHOGANY
 THREE-TREAD LIBRARY STEPS**
 MID 19TH CENTURY

26¾ in. (68 cm.) high; 22¾ in. (58 cm.) wide; 21 in. (53.5 cm.) deep

£1,500-2,500

\$2,000-3,200
 €1,800-2,800

■432
**A LATE VICTORIAN WALNUT, EBONISED AND GILT-
 HEIGHTENED WRITING TABLE**
 BY GILLOWS, LATE 19TH CENTURY

Stamped GILLOW & CO. LANCASTER L2910
 30¼ in. (77 cm.) high; 42 in. (107 cm.) wide; 21¼ in. (55 cm.) deep

£1,200-1,800

\$1,600-2,300
 €1,400-2,000



432



433

***433**
AN ENGRAVED JUG, A LARGE SHALLOW BOWL, A SMALLER SHALLOW BOWL AND A LARGE GOBLET

LATE 18TH CENTURY AND LATER

The jug engraved with initials 'R.J.R.'

The large bowl - 15 in. (38 cm.) diameter(4)

£700-1,000

\$890-1,300

€800-1,100

***434**
A LARGE CUT AND ENGRAVED GLASS GOBLET AND TWO FOOTED BOWLS

THE GOBLET MID 18TH CENTURY,
 THE BOWLS 20TH CENTURY

Engraved with bands of fruiting vines
 The goblet - 10¼ in. (26 cm.) high (3)

£800-1,200

\$1,100-1,500

€910-1,400



434



435

***435**
A BEILBY ENAMELLED CORDIAL-GLASS AND A GROUP OF SIX VARIOUS WINE AND ALE-GLASSES
 18TH CENTURY

Comprising: a 'Lynn' wine-glass with a horizontally ribbed bowl, another on an opaque-twist stem, a wine-glass on a plain stem and folded foot, another glass with fluted lower part on a white opaque-twist stem, two similar

The Beilby cordial-glass - 5¼ in. (13.4 cm.) (7)

£800-1,000

\$1,100-1,300

€910-1,100



436

***436**
A CUT-GLASS WATER-JUG, A CREAM-BOAT, A HELMET-SHAPED JUG AND TWO CANDLESTICKS
 EARLY 19TH CENTURY

The jug - 6½ in. (15.5 cm.) high (5)
 £600-800 \$770-1,000
 €690-910



437

***437**
A DOUBLE-OGEE SWEETMEAT GLASS AND A GROUP OF VARIOUS WINE-GLASSES
 THE SWEETMEAT GLASS EARLY 18TH CENTURY, THE OTHERS EARLY 19TH CENTURY

Comprising: a wine-glasses with Silesian stem, a rummer engraved with a bird and three wine-glasses with double-knopped stems
 The sweetmeat - 5½ in. (14.9 cm.) high (7)
 £700-1,000 \$890-1,300
 €800-1,100

***438**
A GROUP OF ENGLISH AND CONTINENTAL GLASS
 18TH AND 19TH CENTURY

Including a Dutch or German spirit decanter, a toddy-lifter and a wine-glass with funnel bowl engraved with a conventional flower and sprig, circa 1740
 The spirit-decanter - 7¼ in. (18.4 cm.) high (14)
 £600-800 \$770-1,000
 €690-910



438

***439**
A PAIR OF CUT-GLASS SPIRIT-DECANTERS AND STOPPERS, A PLAIN SPIRIT-DECANTER AND STOPPER, A BOAT-SHAPED SALT AND A CUT-GLASS VASE
 THE DECANTERS AND SALT EARLY 19TH CENTURY, THE VASE CIRCA 1900

The vase - 8¾ in. (22.4 cm.) high (5)
 £700-1,000 \$890-1,300
 €800-1,100



439



440

***440**
A GROUP OF NINE ENGLISH AND CONTINENTAL
VARIOUS WINE-GLASSES

CIRCA 1760 AND LATER

The tallest - 9¾ in. (24.7 cm.) high

£1,200-1,500

(9)

\$1,600-1,900

€1,400-1,700



441

***441**
A NAILSEA GLASS CEREMONIAL SWORD, A RIDING-
CROP, TWO GIMMEL-FLASKS AND A MODEL OF A
MEDIEVAL CEREMONIAL BATTLE-AXE

19TH CENTURY

The sword - 29¼ in. (74.2 cm.)

£800-1,200

(5)

\$1,100-1,500

€910-1,400

***442**
TWO ENGLISH GLASS LACE-MAKERS' LAMPS
 LATE 18TH CENTURY

The tallest - 10 in. (25.4 cm.) high

£700-1,000

(2)

\$890-1,300

€800-1,100



442

***443**
SIX WINE-BOTTLES AND A SMALL JUG
 CIRCA 1715-1800, THE JUG EARLY 19TH CENTURY

Two wine-bottles of squat globular shape circa 1715, a sealed dark-green wine-bottle with raised medallion inscribed 'J. Braddon Br:e Rule', circa 1750, two dark-green wine-bottles with cylindrical bodies, circa 1745, a sealed wine-bottle, inscribed 'R.H. Andrew', circa 1800, a dark-green 'mutton fat' mottled jug early 19th century

The sealed 'R.H. Andrews' bottle - 11 in. (28 cm.) high

£800-1,200

(7)

\$1,100-1,500

€910-1,400



443



444

***444**
A GROUP OF ENGLISH CUT-GLASS TABLEWARE
 EARLY 19TH CENTURY AND LATER

Comprising: a pair of octagonal dishes with serrated edges, three oval bowls with hobnail cutting, three dessert-plates with diamond and star cut bases and another of similar design, a pair of oval stands, a pair of cut-glass salts, circa 1805, a butter-dish and cover, a footed bowl and a jug
 The jug - 6½ in. (16.5 cm.) high (16)

£700-1,000 \$890-1,300
 €800-1,100



445

***445**
A GROUP OF CUT-GLASS
 EARLY 19TH CENTURY AND LATER

Comprising: an oval bowl, cover and stand and another oval bowl, a large Continental goblet and cover and a pair of Bohemian sweetmeat jars and covers with spire finials (5)

£800-1,000 \$1,100-1,300
 €910-1,100

***446**
A GROUP OF DARK-BLUE GLASS
 THE WINE-COOLER CIRCA 1800, THE OTHERS 19TH CENTURY. PROBABLY BRISTOL

Comprising: a small double-lipped wine-cooler gilt with a Greek key pattern border, signed 'J. Jacobs / Bristol', two stirrup-cups with original stoppers to base, a small jug with a prunt to the lower terminal of the handle, together with a blue-glass jug with moulded knobs, two amethyst fluted beakers and a small footed cup

The larger jug - 8½ in. (26.6 cm.) high (8)

£700-1,000 \$890-1,300
 €800-1,100



446

***447**
A GROUP OF GREEN-GLASS
 19TH CENTURY. PROBABLY BRISTOL

Comprising: a small decanter and stopper, fifteen various rinsers and six drawn-trumpet fluted wine-glasses
 The decanter - 9 in. (22.9 cm.) high (22)

£800-1,000 \$1,100-1,300
 €910-1,100



447

THIS GROUP OF ENGLISH CREAMWARE (LOTS 448-453) IS FROM AN EXPANSIVE COLLECTION ACQUIRED BY CECIL BARING (1864-1934), 3RD LORD REVELSTOKE, FROM THE DEALER LOUIS GAUTIER, OF CASA ROSSA IN CHELSEA.

Cecil Baring was descended from a distinguished family of bankers Baring and began collecting British pottery in 1912. In the following twenty-two years he assembled an enviable collection of English pottery. Baring had a close association with the architect Sir Edward Lutyens and together they worked on designs for a museum which was to be built on a site on the Thames in Chelsea. The museum was to house Baring's collection. Plans were abandoned in 1931 and following Cecil Baring's death in 1934 a large part of the pottery collection was sold at Puttick and Simpson in London, between 20 and 23 of November 1934 and in sales at the same rooms in subsequent years. The collection is now widely dispersed with pieces in several major museums around the world.

448
TWO ENGLISH CREAMWARE TRANSFER-PRINTED
MARITIME JUGS

CIRCA 1800, PROBABLY LIVERPOOL, HERCULANEUM

Each heightened in coloured enamels
 9½ in. (23.7 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,000

(2)

PROVENANCE

With Louis Gautier, London (one applied with paper label, no. 9).

449
TWO CREAMWARE RED TRANSFER-PRINTED MUGS
AND A BLACK-PRINTED JUG

THE FIRST MUG, 1820, PERHAPS SWANSEA, THE
 SECOND MUG, PROBABLY LIVERPOOL, HERCULANEUM,
 CIRCA 1800

The first mug printed with an 1820 calendar, the second with a
 compass, the jug with a compass and a ship

The calendar mug - 4½ in. (11 cm.) high

(3)

£800-1,200

\$1,100-1,500

€910-1,400

PROVENANCE

With Louis Gautier, London (each applied with paper label, nos.
 4, 5 & 23).



448

450
THREE ENGLISH CREAMWARE TRANSFER-PRINTED
MUGS

CIRCA 1800

Each printed in black with a satirical verse, one enriched in
 colours

The largest 6 in. (15 cm.) high

(3)

£800-1,200

\$1,100-1,500

€910-1,400

PROVENANCE

With Louis Gautier, London (each applied with paper label, nos.
 18, 33 & 38).



449

450



451

**451
FOUR ENGLISH CREAMWARE TRANSFER-PRINTED
BALUSTER JUGS**

CIRCA 1800, PROBABLY LIVERPOOL, HERCULANEUM

Each printed with pastoral subjects, *Jack on a Cruise*, *The Jealous Rival* and other subjects
The largest - 9 in. (22.8 cm.) high (4)
£1,500-2,000 \$2,000-2,500
€1,800-2,300

PROVENANCE

With Louis Gautier, London (each applied with paper label, nos. 42, 47, 53 and the fourth with partial label).

**453
FOUR ENGLISH CREAMWARE TRANSFER-PRINTED
ARMORIAL JUGS**

CIRCA 1800, PROBABLY LIVERPOOL, HERCULANEUM

Each printed with the arms of a different Guild
The tallest - 7½ in. (18.3 cm.) high (4)
£1,200-1,800 \$1,600-2,300
€1,400-2,000

PROVENANCE

The Hatters' arms example with Louis Gautier, London (applied with paper label, no. 19).
The Paper makers' arms example with Louis Gautier, London (applied with paper label, no. 31).
The Coopers' arms example with Louis Gautier, London (applied with paper label, no. 43).



453



452

**452
FOUR ENGLISH CREAMWARE TRANSFER-PRINTED
BALUSTER JUGS**

CIRCA 1800 AND LATER

Each printed with American subject matter
The largest - 8½ in. (21.5 cm.) high (4)
£1,500-2,000 \$2,000-2,500
€1,800-2,300

PROVENANCE

With Louis Gautier, London (each applied with paper label, nos. 3, 16, 17 & 21).

VARIOUS PROPERTIES

■ **454
AN ENGLISH CARVED OAK TWO-TIER BUFFET**
LATE 19TH / EARLY 20TH CENTURY

51½ in. (131 cm.) high; 50¾ in. (129 cm.) wide; 18 in. (46 cm.) deep
£1,000-1,500 \$1,300-1,900
€1,200-1,700



454



455



458



456



457

■ **455**
A PAIR OF FRENCH BRASS AND BAKELITE MOUNTED
ADJUSTABLE LAMPS
 LATE 20TH CENTURY

With leather applied to the flared rectangular shades and shafts
 45½ in. (115.5 cm.) high (2)

£1,200-1,800 \$1,600-2,300
 €1,400-2,000

■ **456**
A GEORGE IV MAHOGANY SIDE TABLE
 IN THE MANNER OF GILLOWS, SECOND QUARTER 19TH CENTURY

34¼ in. (87 cm.) high; 42 in. (106.5 cm.) wide; 19 in. (48 cm.) deep

£1,200-1,800 \$1,600-2,300
 €1,400-2,000

■ **457**
A LARGE GEORGE IV MAHOGANY SERVING TABLE
 SECOND QUARTER 19TH CENTURY

39 in. (99 cm.) high; 98 in. (249 cm.) wide; 31 in. (79 cm.) deep

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

■ **458**
AN EARLY GEORGE III MAHOGANY LINEN PRESS
 CIRCA 1760

67 in. (170.5 cm.) high; 49½ in. (125 cm.) wide; 24½ in. (61 cm.) deep

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



459

~459
TWO ENGLISH SILVER-MOUNTED TORTOISESHELL PHOTOGRAPH FRAMES

MARK OF CHARLES & RICHARD COMYNS, LONDON, 1917 & 1920

12½ in. (32 cm.) high, the larger (2)
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400

PROPERTY FROM THE ESTATES OF THE LATE ADRIAN STANFORD AND NORMAN ST JOHN-STEVAS, BARON ST JOHN OF FAWLSLEY

460
A SILVER-PLATED AND GILT-METAL BARON'S CORONET FOR LORD ST. JOHN OF FAWLSLEY
 SUPPLIED BY EDE AND RAVENSCROFT, 20TH CENTURY

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

15¾ in. (40 cm.) high, the panel (5)
 £1,000-2,000 \$1,300-2,500
 €1,200-2,300

VARIOUS PROPERTIES

■ **461**
AN ENGLISH OAK AND BURR OAK CENTRE TABLE WITH CENTRAL STAR-BURST INLAY
 LATE 20TH CENTURY

29½ in. (75 cm.) high; 71 in. (180.5 cm.) diameter
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400

■ **462**
A LATE VICTORIAN PITCH PINE FOUR-DOOR WARDROBE WITH CASTELLATED CORNICE
 LATE 19TH CENTURY

90 in. (229 cm.) high; 100 in. (254 cm.) wide; 23 in. (59 cm.) deep
 £2,000-3,000 \$2,600-3,800
 €2,300-3,400



460



461



462



463

463
A RESTAURATION GILT AND PATINATED BRONZE
STRIKING MANTEL CLOCK

PONS, CIRCA 1830

Surmounted by a bust of Napoleon
 17¼ in. (44 cm.) high; 7¼ in. (18.5 cm.) wide

£800-1,200

\$1,100-1,500
 €910-1,400

THE PROPERTY OF A GENTLEMAN

■ **464**
AN ASHWORTH BROTHERS CHINOISERIE PART
DINNER SERVICE

LATE 19TH CENTURY, PRINTED FACTORY MARKS,
 PAINTED PATTERN NUMBER 9447 AND IMPRESSED
 NUMERALS

Comprising: soup-tureen, cover and stand, two vegetable-
 dishes and covers, sauce-boat and stand, four graduated meat-
 plates, six dinner-plates, six soup-plates, six pudding-bowls and
 six side-plates

The soup tureen: 13¾ in (35 cm.) wide

The largest meat plate: 15 in. (35.5 cm.) wide

£1,000-2,000

\$1,300-2,500
 €1,200-2,300



464



465

SOLD IN AID OF WEST LONDON ACTION FOR CHILDREN (LOTS 465-466)

■▲465

**A SET OF TWELVE MAHOGANY ARMCHAIRS
MID-20TH CENTURY**

With purple leather upholstered seats (12)

£2,000-2,500

\$2,600-3,200

€2,300-2,800

PROVENANCE

Christie's, South Kensington, Boardroom.



466

■▲466

**A WALNUT TRIPLE-PEDESTAL
EXTENDING DINING TABLE
OF GEORGIAN STYLE, LATE 20TH CENTURY**

With two additional leaves

29¼ (74 cm.) high; 47¾ in. (121 cm.) wide; 152 in. (386 cm.) long,
fully extended

£2,000-3,000

\$2,600-3,800

€2,300-3,400

END OF SALE

PROVENANCE

Christie's, South Kensington Boardroom.

Thank you to all our loyal clients for your bids over the last
42 years.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

Unless we own a lot (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 internationally recognised 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 * next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

RESALE ROYALTY

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9076 (email: VAT_London@christies.com; fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice. For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf. The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows: **Royalty for the portion of the hammer price (in euros)**
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:
(a) is the owner of the lot, the joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the catalogue description (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

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

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

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

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at its own expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books.** Where the lot is a book, we give an additional **warranty** that we will not, within 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to sale;
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 0017270, sort code: 30-30-02 SWIFT code: LOYDGB2LCT. IBAN (international bank account number): GGB1 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a cardholder not present (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7352 3200 or for some sales, by logging into myChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department. All details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(vi) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6GT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7352 3200 or fax on +44 (0)20 7352 3300.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount; you may not cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you will be liable for any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment you have paid to us);
- we can, at our option, revere your identity and contact details to the seller;
- we will not reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we will exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 20 calendar days before the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of

your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you if we are satisfied that the price for **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay an amount in excess of the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- If we ask that you collect purchasing **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out in the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or any wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the 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 into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer at the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about a **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**) unless we are in default, 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 assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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 bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the 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 followed by the Centre for Effective Dispute Resolution (CEDR) 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 resolved by a final and binding arbitration 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 buyers premium** and do not reflect costs financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

- authenticity warranty:** a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

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

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

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

7. All 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.
- ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) 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 square ■ not collected from Christie's by 5.00pm 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. Lots **not** marked with a square ■ will be available for collection from Christie's South Kensington until Saturday 29 July. Lots uncollected by this date will be transferred to Christie's warehouse in Park Royal and available for collection from Monday 7 August. 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: collectionsuk@christies.com.
Lots are not available for collection at weekends. For further information please contact Post-Sale Services.

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

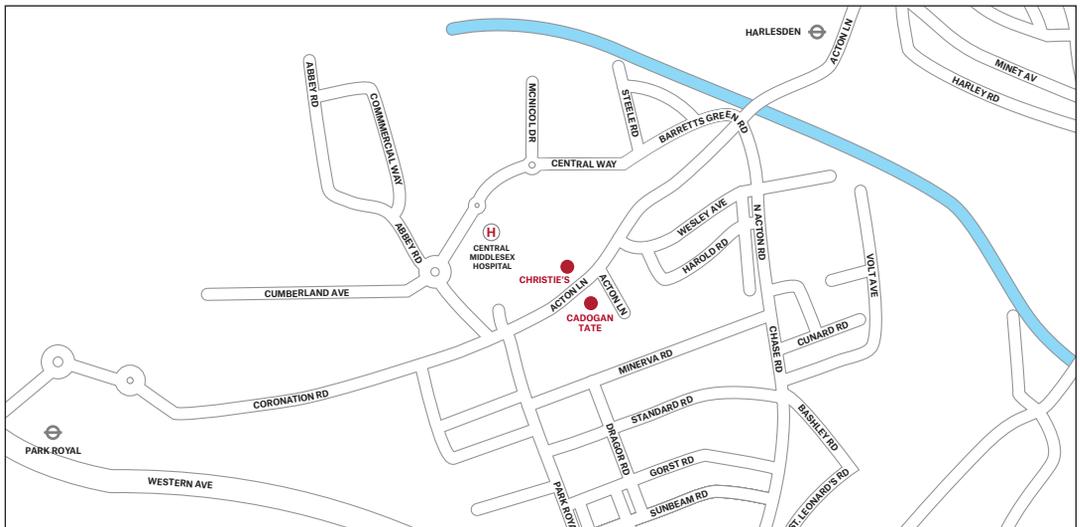
Unit 7, Central Park
 Acton Lane
 London NW10 7FY

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.



NEISHA CROSLAND

Hand Painted Artwork





© Beedle & Cooper Photographers

**THE COLLECTION OF
RAINE, COUNTESS SPENCER**

London, King Street, 13 July 2017

VIEWING

9–12 July 2017
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S



Photograph by Bud Fraker © MPTVimages

**AUDREY HEPBURN -
THE PRIVATE COLLECTION**

PART I LIVE AUCTION

*London, King Street,
27 September 2017*

PART II ONLINE AUCTION

*27 September -
3 October 2017*

VIEWING

23-26 September 2017
8 King Street
London SW1Y 6QT

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